

**Spring 2015: ENG 1131 - Section 4841**  
***Writing Through Media:***  
***Gaming Literature***

~ Times: Monday, Wednesday, and Friday; and Tuesday ~  
*M/W/F - Periods 4 [10:40AM-11:30]*  
*R - Periods E1-E3 [7:20PM-10:10PM]*

~ Room [M/W/F]: **WEIL 408D** ~  
~ Room [R]: **WEIL 408A** ~

**Instructor:** Asmaa Ghonim [Eh-ss-maa Go-nim]

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**Office:** 501 Rolfs

**Office Hours:** Thursdays 1:00-3:00 or by Appointment in either Rolfs 501 or on Skype (aaghonim)

**Course Description**

In a famous essay titled “The Death of the Author,” Roland Barthes (ironically) observes that “Literature is that neuter, that composite, that oblique into which every subject escapes, the trap where all identity is lost, beginning with the very identity of the body that writes,” Although it makes easy sense to think about the author’s loss of identity as she writes, it is often the disappearance (albeit also temporary) of readers’ selves as they “get lost in a [good] book” that is more familiar to us.

In this class, I want us to think about when and why novels of the category we might characterize as the “make-your-own-adventure” quests came into play. The reclamation of the author and reader, typical of these texts, can be increasingly found in digital media - comics, graphic novels, e-books, games, and hypertexts, to name a few. All may be examples of what Espen Aarseth calls “ergodic literature.” “Work,” which he associates with ergodic reading practices, opposes the passivity present in nonergodic literature, where “the effort to traverse the text is trivial, with no ... responsibilities placed on the reader except... eye movement and the periodic or arbitrary turning of pages.”

Our class will be a creative space where we will not only explore different categories of ergodic literature, but also create new ways where neither the author nor the reader have to metaphorically die. We will attempt what I am calling a *double resurrection*. To accomplish this feat, we will read, play, analyze, and create new footholds so that their and our identities can climb back up out of the tombs that have imprisoned us. Better yet, we will hopefully recognize ways in which authors and readers never even have to get lost by asking another question: Is there any way to reincarnate the authors and readers of nonergodic texts?

**By the end of the course you should have accomplished several things: ...**

- S Have a relative understanding of not only the texts we read, but also other texts that deal with our theme in particular and Literature in general.
- S Read critically, both individually and through the usage of contextual, critical, and theoretical frameworks.
- S Analyze and produce verbal and written arguments.
- S Show an improvement in creating arguments and analyzing them.
- S Show an improvement in the technical aspects of writing: Grammar and mechanics

**General Education Learning Outcomes**

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, please see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-educatiomequirement.aspx>

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, please see:

<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

You must pass this course with a grade of “C” or better to receive the 6,000 University Writing Requirement credit (E6). You must turn in all papers to receive credit for writing 6,000 words.

PLEASE NOTE: a grade of “C-” *will not* satisfy the University Writing Requirement credit or the CLAS Composition credit (C).

**Grading**

Grading for this course will be very rigorous. If an assignment illustrates disregard for the assignment guidelines, formatting, spelling, grammar, citation guidelines, or possesses a general carelessness in the writing and/or disregard for the assignment itself, the assignment will be subject to failure. Do not rely on me for copy-editing, even on drafts.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment's word count must be fulfilled. **Submitted assignments short of the minimum word count will receive zero credit.**

**Grading Scale**

A	4.0	93-100	->	930-1000	C	2.0	73-76	->	730-760
A-	3.67	90-92	->	900-920	c-	1.67	70-72	->	700-720
B+	3.33	87-89	->	870-890	D+	1.33	67-69	->	670-690
B	3.0	83-86	->	830-860	D	1.0	63-66	->	630-660
B-	2.67	80-82	->	800-820	D-	0.67	60-62	->	600-620
c+	2.33	77-79	->	770-790	E	0.00	0-59	->	0-590

### GRADING BREAKDOWN

*A* - Papers usually demonstrate strong and original arguments that engage with the texts that you're working with and our course's goals and themes. There should be original close reading of the texts in order to highlight your original arguments. Papers should be on-topic and focused and should have strong organization and analysis, excellent grammar and mechanics, and correct usage of MLA citations.

*B* - Papers usually show good arguments. They could be stronger in the areas of organization, original and full argument-development and close reading, or recurring writing issues (either prose or technical). Papers are mostly on-topic and focused and mostly have good organization and analysis, relatively good grammar and mechanics, and correct usage of MLA citations.

*C* Papers usually show promising arguments, but they have major areas that need to be improved, usually the focus of the argument, the originality and level of analysis, the organizational development, or the technical features of the paper. Papers are usually on-topic and focused, but have almost no real organization or analysis. They are relatively understandable but are in need of technical work in grammar and mechanics, and either Works Cited or In-text citations are heavily in need of work.

*D* - Papers usually have some promise, but they have a lot of major areas that need improvement. Papers are constantly off-topic, not focused, not organized, and do not demonstrate any kind of analysis. The paper is barely understandable because of poor grammar and mechanics and organization, and both Works Cited and In-text citations are either very heavily in need of work or non-existent.

*E* - Papers do not demonstrate any of the requirements for the paper, are completely off-topic, OR have not been turned in before five days.

### **Attendance**

**Attendance is required.** However, you are allowed four (4) regular class absences and one (1) screen time absence during the semester. UF exempts from this policy only those absences involving university-sponsored events (such as athletics and band), religious holidays, and any court-imposed dates. You must discuss absences related to university-sponsored events with me prior to the date(s) that will be missed AND a letter (hard-copy or emailed) outlining the days of the event should be sent to me from one of the faculty members in charge. Please note the 12-day rule regarding university-sponsored groups' absences. If you are absent more than four times during normal class times or more than once during the screening time, I will take ten (10) points and five (5) points for absences and tardies, respectively, out of your participation grade.

**PLEASE NOTE:** If you are absent, it is your responsibility to make yourself aware of all due dates, whether through correspondence with me, a classmate, or through Sakai. You are still responsible for turning assignments in on time. Assignments will be lowered ten percent (10%) each day (including weekends) they are late until the grade is lowered from one-hundred

(100%) to fifty percent (50%) of the grade it would have received [that means you have five (5) days, starting with the due date, to potentially turn in your work]. Many of our assignments will be due online. So there is no excuse. If you are absent during in-class writing or quizzes, in most cases you can't make those up.

Participation: Participation is a **crucial** part of your success in this class. You will be expected to work in small groups, participate in group discussions, and etc..., including reading quizzes and pop-quizzes if I think they are necessary. Writing workshops require that you provide constructive feedback about peers' writing. In general, you are expected to contribute constructively to each class session.

Tardiness: Please do not come late to class; arriving late disrupts the entire class dynamic. If you enter class after roll has been taken, be aware that you have already been marked absent. Therefore **YOU** are responsible for reminding me at the end of class that you were tardy rather than absent - if you don't, the absence will become permanent and you will get a *zero* for your attendance participation for the day. Also: 2 tardies = 1 absence.

### **An Important Reminder:**

If you are absent or tardy for more than the four periods allotted for regular class or the one period allotted for the screening periods [unless you have a valid reason, of course (see above)], I will start deducting ten participation points a day for absences and five a day for tardies. Know that absences or tardies effectively include answering your phone, texting, sleeping, talking over me or other students or having loud conversations with others in a disruptive manner, packing up early, or anything else that means you are not mentally with us (which is what absent or tardy means in this class). Please be with us in class.

### **Preparation**

Papers and drafts are due at the beginning of class and/or at their due time on E-Leaming/Sakai/Canvas. Late papers will adhere to the late paper policy above. Failure of technology is not an excuse. That means that you must print your assignments on time, for instance, so that you can get to class on time.

You must be present for all in-class writings and workshops to receive credit for them. Again, in-class work cannot be made up.

### **Paper Maintenance Responsibilities**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers, or a review of graded papers, it is the student's responsibility to have and make available this material.

### **Plagiarism**

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, please see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution. (This includes incorrect citation practices).

b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 15 Aug. 2007

<<http://www.dso.ufl.edu/judicial/honorcode.php>>)

If plagiarism is found, you will receive a failing grade of 0 for the assignment, and, if it continues, I will be obliged to report your case to the Dean of Students for further penalties, which may result in your failing the course and in other penalties. Please make sure you are well acquainted with what these procedures entail through the link provided.

Important Tip: You should never copy and paste something from the Internet without also providing the exact location from which it came.

### **Classroom Behavior**

Please keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal from the room and, accordingly, an absence from the class for that day.

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

### **Mode of Submission**

All of the final drafts of your papers will be submitted through E-Leaming/Sakai.

Papers must comply by these paper guidelines or they will be subject to late paper policy or grade penalties:

> Papers must be submitted in either .doc or .docx format. If I can't open your file, then I won't be able to grade it and it will be subject to the course's late paper policies.

> Either 12-point or 11-Point Times New Roman or Calibri (These are default settings)

> Double spaced

> You must have a title (not a title page), even if it's "Paper Number One," **and the title MUST look different from the rest of the paper (i.e.,: bold, italics, underlined, etc....).**

> **Y** our paper must have your name/the names of all your group members, on the first page. Just because it's digital and I can see that it's turned in under your name in E-Leaming/Sakai doesn't mean your paper shouldn't have your name on it. Please do this.

> Hard copies must be stapled (no paperclips, poor-man's staple, safety pins, etc...)

### **In-Class Work**

As discussed above, you are expected to come to class prepared and willing to participate in class discussion/activities. That means that the day the reading is listed in the schedule is the day we will discuss it (it is not homework for the next day). If, during classroom discussion or activities, it becomes evident that students have not completed the reading assignment for that day, I reserve the right to introduce an in-class activity on the readings or classroom discussion. Moreover, these activities will take multiple forms: quizzes, short in-class writings, spontaneous debate, etc.

You must be present for the in-class assignments to receive credit for them. You cannot make them up.

### **Students with Disabilities**

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. Please let me know **ASAP** if you require any specific accommodations. I want to make your learning environment as smooth as possible.

For more information, please see:

<http://www.dso.ufl.edu/drc/>

## Required Readings

\*\*\* I will try and find links for all short or out-of-copyright texts that we will read; for those, you will find URLs or an attachment on Sakai, for others (such as the novels), you will find their ISBNs. Should they exist, please feel free to purchase E-Book editions. \*\*\*

\*\*Readings are Tentative and subject to change\*\*

*Texts to be Used Multiple Times during the Semester*

»TITLE«	»AUTHOR«	»ISBN or URL«
<i>Cybertext: Perspectives on Ergodic Literature</i>	<b>Espen J. Aarseth</b>	978-0801855795
<i>Writing Space: Computers, Hypertext, and the Remediation of Print</i>	<b>Jay David Bolter</b>	978-0805829198
<i>Electronic Literature: New Horizons for the Literary</i>	<b>N. Katherine Hayles</b>	978-0268030858
<i>New Media Poetics: Contexts, Technotexts, and Theories</i>	<b>Adalaide Morris and Tomas Swiss</b>	978-0262513388
<i>Twisty Little Passages: An Approach to Interactive Liction</i>	<b>Nick Montfort</b>	978-0262633185
<i>Narrative across Media: The Languages of Storytelling</i>	<b>Marie-Laure Ryan</b>	978-0803289932
<i>Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media</i>	<b>Marie-Laure Ryan</b>	978-0801877537

### *Unit Zero: Introduction*

»TITLE«	»AUTHOR«	»ISBN or URL«
<b>"The Death of the Author"</b>	<b>Roland Barthes</b>	<i>Document will be provided</i>
<i>eXistenZ</i>	<b>Lilm</b>	<i>Net fix</i>

### *Choice One: Climbing the Trees of Choice*

»TITLE«	»AUTHOR«	»ISBN or URL«
<i>Choose Your Own Adventure #1: The Cave of Time</i>	Edward Packard	978-0553208924
<i>Give Yourself Goosebumps #14: The Creepy Creations of Dr. Shock</i>	<b>R. L. Stein</b>	978-0590847742
<i>Animorphs Alternamorphs: The Next Passage</i>	K.A. Applegate	978-0439142632
<i>Critical IP Gamebooks: Heart of Ice</i>	Dave Morris	978-1909905009
<i>Just Make a Choice: You Are a Miserable Excuse for a Hero</i>	Bob Bowers	978-03123 77342
<i>Chooseomatic: Zombocatypse Now</i>	Matt Youngmark	978-0984067800


*Choice Two: Playing Other Games with Texts*

»TITLE«	»AUTHOR«	»ISBN or URL«
<i>Meanwhile: Pick Any Path</i>	<b>Jason Shiga</b>	978-0810984233
<i>The Cave</i>	<b>Video Game</b>	<i>Computer/PS3/Etc...</i>
<b>Various Arcade-type Games/Apps</b>		<i>Will provide links</i>
<i>Clue</i>	<b>Board Game</b>	
<i>Assassins Creed III</i>	<b>Video Game</b>	<i>Computer/PS3/Etc...</i>
<i>7 Ways To Die</i>	<b>Video Game</b>	<i>Computer/PS3/Etc...</i>
<i>The Sims 4</i>	<b>Video Game</b>	<i>Computer/PS3/Etc...</i>

*Choice Three: Constructing Choice and Removing Agency*

»TITLE«	»AUTHOR«	»ISBN or URL«
“ <b>Ligeia</b> ”	<b>Edgar Allan Poe</b>	<i>Document will be provided</i>
“ <b>The Alchemist</b> ”	<b>H.P Lovecraft</b>	<i>Document will be provided</i>
“ <b>Miss Lora</b> ”	<b>Juniot Diaz</b>	<i>Document will be provided</i>
“ <b>We, in Some Strange Power’s Employ, Move on a Rigorous Line</b> ”	<b>Samuel R. Delany</b>	<i>Document will be provided</i>
“ <b>What You Pawn I Will Redeem</b> ”	<b>Sherman Alexie</b>	<i>Document will be provided</i>
“ <b>Crossover</b> ”	<b>Octavia Butler</b>	<i>Document will be provided</i>
“ <b>The Tiger's Bride</b> ”	<b>Angela Davis</b>	<i>Document will be provided</i>
“ <b>A Tree, a Rock, a Cloud</b> ”	<b>Carson McCullers</b>	<i>Document will be provided</i>
“ <b>The Lottery</b> ”	<b>Shirley Jackson</b>	<i>Document will be provided</i>
“ <b>Oceanstory</b> ”	<b>Leslie Marmon Silko</b>	<i>Document will be provided</i>

*General Links:*

<b>Mechanics/Grammar/Technical</b>	<b>Owl at Purdue</b>	<a href="http://owl.english.purdue.edu">http://owl.english.purdue.edu</a>
<b>UF Libraries</b>	<b>Library Link</b>	<a href="http://www.ufl.edu/libraries/">http://www.ufl.edu/libraries/</a>
<b>UF English Website</b>	<b>UF English Dept./Sources</b>	<a href="http://www.english.ufl.edu">http://www.english.ufl.edu</a>



## Assignment Descriptions (Total Points Possible: 1000)

### Participation -110 points

**Attendance Participation - 170 points total. (86 points - Regular Class: 2[present], 1[tardy], 0[absent]) (84 points - Screenings: 6[present], 3[tardy], 0[absent]) [NOTE: Attendance policy above]**

**Paper 1 (Mapping Texts and Climbing Trees) - 120 points - 1200-2000 words:** You will map out every possible branch of one of the Choose Your Own Adventure Books and write down short summaries and analysis for each branch (100 points). You will be in charge of your chosen book for that week (20 points).

**Paper 2 - 200 Points total - 1300-1500 words:** You will write a coherent argument about a thesis of your choice about any of the texts from the first half of the semester. If you wish, you may consider two texts.

**Paper 3 - 200 Points total - 1500-2000 words:** You will write a coherent argument about a thesis of your choice about any of the texts from the second half of the semester. If you wish, you may consider two texts, one can be from the first half of the semester.

**Paper 4 (Make Your Own Adventure) - 100 points - 1000-1500 words -** Choose another short story from one of the authors that we discussed in the final unit and write/create your own Ergodic text/video/etc...

**Mini Papers - 25 points each (2); 50 points total - 500-800 words each:** You will write two mini papers about a text of your choice.

**Conference - 50 Points -** Quite literally, this is a mock academic conference in which you will pick one of your papers (either Paper 2 or Paper 3), revise it, and present it to the class. The conference will also have an “exhibit” component, where you will demonstrate your Ergodic objects from the “Make Your Own Adventure” assignment.

Assignment Name (assignments are color-coded on schedule as follows)	Minimum Words	Points	YOUR points (to help you keep track of grades)
<b>Participation</b>	NA	<b>110</b>	
<b>Attendance P.</b>	NA	<b>170</b>	
<b>Paper 1</b>	<b>1200</b>	<b>120</b>	
<b>Paper 2</b>	<b>1300</b>	<b>200</b>	
<b>Paper 3</b>	<b>1500</b>	<b>200</b>	
<b>Paper 4</b>	<b>1000</b>	<b>100</b>	
<b>Mini Paper 1</b>	<b>500</b>	<b>25</b>	
<b>Mini Paper 2</b>	<b>500</b>	<b>25</b>	
<b>Conference</b>	NA	<b>50</b>	
<b>TOTAL</b>	<b>At least 6000</b>	<b>1000</b>	

# SCHEDULE

\*\*\*Readings must be completed FOR the day they are listed\*\*\*  
 \*\*Schedule Subject to Change\*\*

## CHOICE ZERO: INTRODUCTION

*Week One: 1-6-15 » 1-9-2015 (First Week of Class)*

DAY	Readings to Discuss	Assignments DUE!?!?
Monday	> 1 <b>NO CLASS!!!</b>	
<i>Tuesday</i>	r- <i>eXistenZ</i> screening	
Wednesday	r- Introduce Non/Ergodic texts F Discuss	
Friday	r- Cont. Discussion	

## CHOICE ONE: CLIMBING THE TREES OF CHOICE

*Week Two: 1-12-2015 » 1-16-2015 (Monday is the last day of Drop-Add)*

DAY	Readings to Discuss	Assignments DUE!?!?
Monday	^ "The Death of the Author" r <i>Twisty Little Passages... - Chapter 8</i> ➤ <i>CYOA: The Cave of Time</i>	
<i>Tuesday</i>	r- <i>Mapping the Stories</i>	<b>Paper 1: Mock Assignment</b>
Wednesday	"F Cont.	
Friday	"F Cont.	ni Paper

*Week Three: 1-19-2015 » 1-23-2015 (Monday is Martin Luther King Jr. Day —No Class)*

DAY	Readings to Discuss	Assignments DUE!?!?
Monday	> <b>NO CLASS!!!</b>	-
<i>Tuesday</i>	"F <i>Cave of Time</i> - Cont. r <i>Cybertext: Perspectives on Ergodic Literature - Chapters 1-5</i> r <i>Goosebumps: The Creepy Creations of Dr. Shock</i>	- <b>Paper 1</b>
Wednesday	"F Cont.	
Friday	"F Cont.	ni Paper

Week Four: 1-26-2015 » 1-30-2015 ()

DAY	Readings to Discuss	Assignments DUE?!?
Monday	<p>"F <i>The Creepy Creations of Dr. Shock</i> - Cont.</p> <p>r̄ <i>Cybertext: Perspectives on Ergodic Literature</i> - Chapters 6,8,9</p> <p>r̄ <i>Animorphs: The Next Passage</i></p>	- Paper 1
Tuesday	> ☉☽	
Wednesday	"F Special Collections Presentation - Baldwin Library	-
Friday	F Special Collections - Baldwin Library - Cont.	Mini Paper

Week Five: 2-2-2015 » 2-6-2015 ()

DAY	Readings to Discuss	Assignments DUE?!?
Monday	<p>"F <i>The Next Passage</i> - Cont.</p> <p>r̄ <i>Twisty Little Passages...</i> - Chapters 1-3</p> <p>r̄ <i>Critical IF Gamebooks - Heart of Ice</i></p>	- Paper 1
Tuesday	F <i>Simulation - of Choice Books</i>	
Wednesday	"F <i>Heart of Ice</i> - Cont.	-
Friday	'F Cont.	Mini Paper

Week Six: 2-9-2015 » 2-13-2015 ()

DAY	Readings to Discuss	Assignments DUE?!?
Monday	<p>"F <i>Heart of Ice</i> - Cont.</p> <p>r̄ <i>New Media Poetics</i> - Chapter 7</p> <p>➤ <i>Narrative Across Media...</i> - Introduction and Part 3</p> <p>r̄ <i>Just Make a Choice: You Are a Miserable Excuse for a Hero</i></p>	- Paper 1
Tuesday	r̄ <i>Choose Your Chvn Adventure: The Abominable Snowman</i> - DVD Screening	
Wednesday	"F <i>You are a Miserable...</i> - Cont.	

Friday	P Cont.	litù Paper
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Week Seven: 2-16-2015 » 2-20-2015 Q

DAY	Readings to Discuss	Assignments DUE?!?
Monday	<p>P You are a Miserable... - Cont.</p> <p>P Narrative as Virtual Reality ... - All of the Interludes</p> <p>P Chooseomatic: Zombocalypse Now</p>	<p>- Paper 1</p> <p>- Paper 2</p>
Tuesday	P Paper 2 Help/Writing Workshop	- Paper 2
Wednesday	P Zombocalypse Now - Cont.	- Paper 2
Friday	P Cont.	- Paper 2 - Final Due Date

## CHOICE TWO: PLAYING OTHER GAMES WITH TEXTS

Week Eight: 2-23-2015 » 2-27-2015 ()

DAY	Readings to Discuss	Assignments DUE?!?
Monday	<p>P Zombocalypse Now - Cont.</p> <p>P Narrative Across Media...- Part 1.1 and Part 2</p> <p>P Meanwhile: Pick Any Path</p>	- Paper 1
Tuesday	P Arcade/App Game Play	
Wednesday	P Meanwhile - Cont.	-
Friday	P Cont.	Mini Paper

Week Nine: 3-2-2015 » 3-6-2015 (SPRING BREAK-No Class All Week)

DAY	Readings to Discuss	Assignments DUE?!?
Monday	> 1 NO CLASS!!!	
Tuesday	> NO CLASS!!!	
Wednesday	> NO CLASS!!!	
Friday		

Week Ten: 3-9-2015 » 3-13-2015 ()

DAY	Readings to Discuss	Assignments DUE?!?
Monday	^ <i>Meanwhile</i> - Cont. r* <i>Narrative as Virtual Reality...</i> - Chapters 6 and 7 ^ <i>Clue</i>	—
Tuesday	r- <i>Clue</i> - Game Play r- <i>Clue</i> - Film Screening	
Wednesday	^ <i>Clue</i> - Cont.	
Friday	^ Cont.	Mini Paper

Week Eleven: 3-16-2015 » 3-20-2015 ()

DAY	Readings to Discuss	Assignments DUE?!?
Monday	v v <i>Clue</i> - Cont. v <i>Narrative as Virtual Reality</i> ... - Chapters 2,10, Conclusion <i>The Cave</i>	—
Tuesday	v v <i>The Cave</i> Game play v <i>7 Ways to Die</i> Game play	
Wednesday	> <i>The Cave</i> - Cont.	—
Friday	> Cont.	Mini Paper

Week Twelve: 3-23-2015 » 3-27-2015 ()

DAY	Readings to Discuss	Assignments DUE?!?
Monday	^ <i>The Cave</i> - Cont. ^ <i>Electronic Literature: New Horizons for the Literary</i> r <i>Assassins Creed III</i>	— Paper 3
Tuesday	r- Paper 3 Help/Writing Workshop	- Paper 3
Wednesday	^ <i>Assassins Creed</i> - Cont.	— Paper 3
Friday	^ Cont.	- Paper 3 - Final Due Date

Week Thirteen: 3-31-2015 » 4-3-2015 ()

DAY	Readings to Discuss	Assignments DUE!?!?
Monday	^ Assassins Creed - Cont. F Writing Space... - Chapters 6-9 "F The Sims 4	—
Tuesday	r Assassins Creed III Game play F The Sims 4 Game play	
Wednesday	"F The Sims 4 - Cont.	-
Friday	"F Cont.	Mini Paper

### CHOICE THREE: CONSTRUCTING CHOICE AND REMOVING AGENCY

Week Fourteen: 4-6-2015 » 4-10-2015 ()

DAY	Readings to Discuss	Assignments DUE!?!?
Monday	v The Sims 4 - Cont. v "Ligeia" v "The Alchemist" v "Miss. Lora" "We, in Some Strange Power's Employ, Move on a Rigorous Line" "What You Pawn I Will Redeem"	—
Tuesday	> Narrative Dissection	—
Wednesday	> Short Stories - Cont.	>
Friday	> Cont.	lit Paper

Week Fifteen: 4-13-2015 » 4-17-2015 ()

DAY	Readings to Discuss	Assignments DUE!?!?
Monday	v Short Stories - Cont. v "Crossover" v "The Tiger's Bride" v "A Tree, a Rock, a Cloud" "The Lottery" "Oceanstory"	—
Tuesday	> Simulation -	

	<b>Dissection/Resection</b>	
<i>Wednesday</i>	> Short Stories - Cont.	—
<i>Friday</i>	> Cont.	ini Paper

*Week Sixteen: 4-20-2015 » 4-24-2015 (Last Week Of Class)*

<b>DAY</b>	<b>Readings to Discuss</b>	<b>Assignments DUE???</b>
<i>Monday</i>	> CONFERENCE	– Paper 4
<i>Tuesday</i>	> CONFERENCE cont.	– Paper 4
<i>Wednesday</i>	> CONFERENCE con	Paper 4
<i>Friday</i>	<b>NO CLASS!!!</b> - READING DAY, SPRING CLASSES END	- Paper 4 - Final Due Date