STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK

MASTER SYLLABUS

TCOM 350 - Electronic Literature: From Cybertext to Video Games

CIP Code: 090702

Prepared By: Laini Kavaloski

SCHOOL OF BUSINESS AND LIBERAL ARTS
DEPARTMENT OF ENGLISH AND HUMANITIES
APRIL 2019

A.   **TITLE**:   Electronic Literature: From Cybertext to Video Games

B.   **COURSE NUMBER:**   TCOM 350

C.   **CREDIT HOURS:**
3 Credit Hours
3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D.   **WRITING INTENSIVE COURSE**: No

E.   **COURSE LENGTH:**   15 weeks

F.   **SEMESTER(S) OFFERED:**   Spring

G.   **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** Three lecture hours per week

H.   **CATALOG DESCRIPTION:**
In this course students explore the practices and theories of screen-based literature by tracing the transformation of electronic literature from hypertext fiction to augmented reality stories to massive online games (MMOGs). The first half of the course is spent reading, interacting with, and assessing existing hypertext fiction and early indie computer games such as *Afternoon, A Story.* The second half of the course allows students to experience more immersive stories such as augmented reality documentaries, interactive fiction, hacktivist narrative games, and cooperative MMOGs. Students apply conceptual and aesthetic principles to build experimental stories and games in various platforms such as Twine, ARIS, Unity, and Siftr.

    PRE-REQUISITES/CO-REQUISITES:

      a. Pre-requisite(s): ENGL 101
      b. Co-requisite(s): none

I.   **STUDENT LEARNING OUTCOMES:**

KEY	Institutional Student Learning Outcomes [ISLO 1 – 5
ISLO #	ISLO & Subsets
1	**Communication Skills** Oral [O], Written [W]
2	**Critical Thinking** *Critical Analysis [CA] , Inquiry & Analysis [IA] , Problem Solving [PS]*
3	**Foundational Skills**

	Information Management [IM], Quantitative Lit,/Reasoning [QTR]
4	**Social Responsibility** *Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]*
5	**Industry, Professional, Discipline Specific Knowledge and Skills**

Course Student Learning Outcome [SLO]	*PSLO*	*GER*	*ISLO*
a. *Analyze* the stylistic differences employed by the digital platforms and genres	2	7	2 [CA]
b. *Evaluate* historical and sociological events as they are reflected in and impact the development of electronic literature	2	7	2 [IA]
c. *Compare* traditional writing forms with digital writing forms	2		2 [CA]
d. *Design and write* digital narratives in various software platforms for specific audiences.	1		1 [W]
e. *Develop and apply* critical media skills in visual design, interactive design, and storytelling	1		1 [O]

J.   APPLIED LEARNING COMPONENT: Yes__X____   No_____

Creative Works/Senior Project

K.   TEXTS:

Arisgames.org. GLS. University of Wisconsin-Madison.
Borges, Jorge. "The Garden of Forking Paths." 1941.
Chinese Room. *Dear Esther*. 2012
Plotkin, Andrew**.** *Dreamhold-Parchment*.
Hayles, Montfort et al. Electronic Literature collections 1, 2,and 3
          http://collection.eliterature.org/1/
          http://collection.eliterature.org/2/
          http://collection.eliterature.org/3/
Fulbright Company. *Gone Home*. , 2013.
Ingitchuna, Kisima. *Never Alone*. Upper One Games. 2014.
Manovitch, Lev. "New Media from Borges to HTML." *The New Media Reader*. Ed.
          Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.
NetLogo Models Library
Queneau, Raymond. *Exercises in Style*. Paris: Gallimard, 1947.
Tomasula, Steve. *TOC*. , 2014.

The Hypertext Tristram Shandy Page.
Twine.
Walker, Jill (1999). "Piecing Together and Pulling Apart: Finding the Story in Afternoon." Proceedings of the tenth ACM Conference on Hypertext and Hypermedia
Zivodinovic, Stevan. *Hobo Lobo of Hamlin*. http://hobolobo.net/

L. REFERENCES:

Aarseth, Espen. Cybertext: Perspectives on Ergodic Literature. Baltimore, Maryland: Johns Hopkins UP, 1997.

Bogost, Ian. "The Rhetoric of Video Games." *The Ecology of Games: Connecting Youth, Games, and Learning.* Ed. Katie Salen. The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. Cambridge, MA: The MIT Press, 2008. 117-140.

Bolter, J. David. *Writing Space: Computers, Hypertext, and the Remediation of Print*. 2001.

Cicconi, Sergio. "The Shaping of Hypertextual Narrative". *The Integrated Media Machine: A Theoretical Framework*, Ed. M. Yla-Kotola, J. Suoranta, S. Inkinen & J. Rinne. Helsinki: University of Lapland, 2000. 101-120.

Critical Art Ensemble. "Nomadic Power and Cultural Resistance." *The Electronic Disturbance*. NY: Autonomedia, 1994.

Douglas, J. Yellowlees. *The End of Books or Books Without End?*. Ann Arbor, Michigan: University of Michigan Press, 1999.

Landow, George. *Hyper/Text/Theory*. Baltimore, Maryland: Johns Hopkins UP, 1997.

Laurel, Brenda. "The Six Elements and the Causal Relations Among Them." *The New Media Reader*. Ed. Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.

Madden, Matt. *99 Ways to Tell a Story: Exercises in Style*. NY: Chamberlain Bros, 2005.

Manovitch, Lev. "New Media from Borges to HTML." *The New Media Reader*. Ed. Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.

McGonigal, Jane. *Reality is Broken: Why Games Make Us Better and How They Can Change the World.* New York: Penguin Press, 2011.

McLuhan, Marshall. *The Medium is the Massage*. London: Penguin Books, 1967.

Murray, Janet. "Inventing the Medium." *The New Media Reader*. Eds. Noah Wardrip Fruin and Nick Montfort. Cambridge, MA: MIT Press, 2003.

Walker, Jill (1999). "Piecing Together and Pulling Apart: Finding the Story in Afternoon." Proceedings of the tenth ACM Conference on Hypertext and Hypermedia.

Wardrip-Fruin, Noah and Nick Montfort, eds. *The New Media Reader*. Cambridge: MIT Press, 2003.

M. EQUIPMENT: Technology-enhanced classroom with laptops and access to iPad collection.

N. GRADING METHOD: A-F

O. MEASUREMENT CRITERIA/METHODS
- Cybertext analysis presentations

- Formal illustrated project proposals
- Online portfolios or written and digital work
- Original games and stories
- Class participation

P.   <u>**DETAILED COURSE OUTLINE**</u>**:** **The material covered depend on the themes and authors selected for an individual semester.**

     I. Introduction to Cybertext Fiction and Early Screen Literature
        A. Foundational Elements of Screen Fiction
        B. The Impact of Hypertext Stories on Literature (and Literature on Hypertext!)
        C. History of Hypertext and Interactive Literature
        D. Literary and User Experience Frameworks
     II. Early Cybertext Fiction and Indie Narrative Games
        A. Literary Elements of Screen-based Stories
        B. Interactive and Participatory Elements of Cybertext and Games
        C. Design features of Games and Stories
        D. Software Platforms for e-literature and Games
     III. Immersive Fiction: Experiential Stories
        A. Sound
        B. Interactivity
        C. Spatiality
        D. Procedurality
        E. Affect/Emotion
     IV. Emerging Genres
        A. Augmented Reality
        B. Hacktivist Narrative Games
        C. Massive Online Games

Q.   <u>**LABORATORY OUTLINE**</u>**:** None.