MASTER SYLLABUS

TCOM 350 - Electronic Literature: From Cybertext to Video Games

CIP Code: 090702

Prepared By: Laini Kavaloski
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:**

<table>
<thead>
<tr>
<th>KEY</th>
<th>Institutional Student Learning Outcomes [ISLO]</th>
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<tbody>
<tr>
<td>ISLO #</td>
<td>ISLO &amp; Subsets</td>
</tr>
<tr>
<td>1</td>
<td>Communication Skills</td>
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<tr>
<td></td>
<td>Oral [O], Written [W]</td>
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<tr>
<td>2</td>
<td>Critical Thinking</td>
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<td></td>
<td>Critical Analysis [CA], Inquiry &amp; Analysis [IA], Problem Solving [PS]</td>
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<tr>
<td>3</td>
<td>Foundational Skills</td>
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<tr>
<td>Course Student Learning Outcome [SLO]</td>
<td>PSLO</td>
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<td>a. Analyze the stylistic differences employed by the digital platforms and genres</td>
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<td>b. Evaluate historical and sociological events as they are reflected in and impact the development of electronic literature</td>
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<td>c. Compare traditional writing forms with digital writing forms</td>
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<td>d. Design and write digital narratives in various software platforms for specific audiences.</td>
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<td>e. Develop and apply critical media skills in visual design, interactive design, and storytelling</td>
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</tbody>
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J. APPLIED LEARNING COMPONENT: Yes__X____  No_______

Creative Works/Senior Project

K. TEXTS:

*Arisgames.org*. GLS. University of Wisconsin-Madison.
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/

*NetLogo Models Library*
The Hypertext Tristram Shandy Page.
Twine.

L. REFERENCES:


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. DETAILED COURSE OUTLINE: 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. LABORATORY OUTLINE: None.