NARRATIVE AND TECHNOLOGY

ENGLIT 0512 – 1030
University of Pittsburgh, Fall 2017
Class meets in 218 Cathedral of Learning,
on Tuesdays and Thursdays from 3:00 pm – 4:15 pm

Instructor: Dr. Jessica FitzPatrick   Email: JLF115@pitt.edu
Office: 549 E Cathedral of Learning   Office Hrs: Wednesdays 1:00 pm –
3:00 pm
Mailbox: 501 Cathedral of Learning   Thursdays, 11:30 am – 2:00
pm
Course Fulfills "W"riting Requirement   or by appointment

This course will be all about storytelling—though at various times the "telling" won't be auditory and the storyline won't be linear. We will examine the relationship between traditional literary forms like the folk and fairy tale, epistolary story, private/mass-market/mimeograph printed literature and contemporary media, such as hypertext, fan fiction, video games, comics, artbooks, and interactive fiction. As a writing-intensive course, you will be writing regularly in response to course texts and class discussions in both critical and creative ways—indeed, one of our main topics of conversation will be how creative modes can allow for new, generative types of critical discourse.

Class questions:

- How do narratives invite interaction? (What types—play, argument, dismantling, supplementation, …and are they always distinct?)

- What is the connection between the form/medium/technology of a narrative and the meaning/topic/effect/resonance of a narrative? Are certain narrative technologies vital for telling certain types of stories?

- How does context (social, historical, geographical, etc.) encourage or restrict the use and development of narrative technologies?

- Why do certain narrative technologies adapt and progress, while other wither and die?

- _____
  _____
  _____

Course Goals:

- To provide opportunities and support for you to practice, polish, challenge and expand your written and verbal communication skills, especially by extending your writing into often unplumbed creative arenas. This is, after all, a W-course.

🛑 *Do Not Turn This Page until after you experience*
https://www.youtube.com/watch?v=aULIkd85TjE

- Since we will venture into new forms: To strive to attempt new things (even when falling short of our expectations) rather than repeat tried practices.
- To flourish ideas in a creative and lively class atmosphere, where each class member is always respected, though perhaps not always agreed with.

- To fall willingly and mindfully into Wonderland-esque rabbit holes that may challenge worldviews and prompt inquiry. This also means undertaking the work of pulling ourselves out of the occasional pit of frustration or confusion by leaning on our classmates, _____, and _____.

- To boldly engage with worldviews, textual forms, and individual authors we may not have engaged with before.

- _____
_____

A note on class decorum:
I encourage an open classroom and the sharing of ideas in a safe, respectful environment. In order to facilitate this open exchange of ideas, as members of this class we agree that we will not engage in derogatory language, writing, or expressions against race, ethnicity, religion, gender identification, sexuality, economic position, and political views. Any disagreement in class discussion with me or with your fellow students should be respectfully expressed so that there can be an equal and productive exchange of thoughts.[1]

Required Texts:
Frankenstein by Mary Shelley, Norton 2nd edition, ISBN: 978-0393927931

House of Leaves by Mark Z. Danielewski, ISBN: 978-0375703768

Understanding Comics by Scott McCloud, ISBN: 978-0060976255

Other required texts will be provided on our CourseWeb via Course Documents, listed in the course schedule as *CW*,
or I will provide instructions on where to download / obtain them.

Recommended Texts:
Snow Crash by Neal Stephenson ISBN: 978-0553380958
Ready Player One by Earnest Cline, ISBN: 978-0307887443

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[1] *(This statement was co-authored with Dr. Elizabeth Rodriguez-Fielder.)*

Please note: An Updated Class Schedule will be posted on our CourseWeb. The Digital version of our schedule is the most up to date and you will be expected to check it regularly.

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Class Schedule—*Like all things in life, susceptible to change*			
Day & Date	**General Class topic**	**Readings due for Class**	**Assignment Deadlines**
Tuesday, Aug 29	Welcome	In class: Review Syllabus *The Monster at the End of this Book* Fairy tale / Folk tales Sign-up for Partner Intros	Prepare non-Word document introduction to your partner, due in class Sept 7th
Thursday, Aug 31	Rewiring our Reading Eye,	Introduction to Narratology readings on *CW* Test case: "Them Ships" by Silvia Moreno-Garcia on *CW* In class book assessment workshop OR: you call *this* technology?!	
Tuesday, Sept 5	Story History	Select Readings on Book History (*CW*) Walter Benjamin, "The Storyteller" available on *CW*	
Thursday, Sept 7 *Reminder: Fall Term Drop / Add period ends Sept 8th*	Employing creative storytelling / Activating narratology	Introduction Pieces, shared in class Select Poems by William Blake, from *Songs of Experience and Innocence*, on *CW* *Possibly:* "We Can Remember It For You Wholesale" by Philip K. Dick on *CW*	3 min. long (max) Into. to your Partner **due in class** as "presentation" Review Special Collections Assignments before class on Tuesday
Tuesday, Sept 12 **MEET IN HILLMAN LIBRARY**, Special Collections, Room 363	Book History, Day One: Copyright, Production Techniques, Serials, Mass Market, Illustrations	We Visit Special Collections Class meets in Hillman Library room 363. Bring pencils, and consider bringing cell phones / laptops to use as cameras to document the texts. Entry from Special Collections Tumblr, on *CW*	Use this week to start reading *Frankenstein*. Remember to take notes / annotate as you read.

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Thursday, Sept 14 **MEET IN HILLMAN LIBRARY**, Special Collections, Room 363	Book History, Day Two: Weird and Wonderful "Books"	We Visit Special Collections Class meets in Hillman Library room 363. Bring pencils, and consider bringing cell phones / laptops to use as cameras to document the texts.	Blog Post Due by Sept 19: What text or two from these days would you want to return to as an example / main topic of your blog post? How would you connect the post as an inquiry / opportunity to share something you've learned (from our readings, your own hypothetical research, the librarians)? How would these texts / your post highlight the library's collection and appeal to your fellow students?
Tuesday, Sept 19	Mary Wollstonecraft Shelley, Arctic Letters, Frame Tales	*Frankenstein* Mary Shelley Introduction to Third Edition, 1891 (pg 165-169), Introduction to Norton 2nd Edition (pg ix – 1); "The Text of *Frankenstein"* to page 53, start of Chapter VII	
Thursday, Sept 21	The (In)Articulate Monster	*Frankenstein* to page 101, start of Chapter IX "The Reception of *Frankenstein*" pg 242-248 "What is a Monster" by Peter Brooks (368-391)	
Tuesday, Sept 26	Reading the Monstrous	*Frankenstein* to end, page 160 Garrett Stewart "In the Absence of Audience: Of Reading and Dread in Mary Shelley" (434-444) Patrick Brantlinger, "The Reading Monster" (468-476) OR Richard Holmes "Mary Shelley and the Power of Contemporary Science" (183-194)	Blog post: Letter among characters within or across a diegetic level of *Frankenstein*
Thursday, Sept 28	Blood in the Gutter: Comics; Panel	*Understanding Comics* to page	

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	Transitions	*Rocket Raccoon and Groot* comic, on *CW*	
Tuesday, Oct 3	Comics Non-Compliance, Color, and Advertising	*Understanding Comics* to end, *Bitch Planet* issue 1, on *CW*	Read Comics Assignment, on *CW,* due Oct 12
Thursday, Oct 5	Context, It's Bigger on the Inside: Introducing the Labyrinth	*House of Leaves* to pg 107	
Tuesday, Oct 10 **NO CLASS**	*Due to fall break, today you go to your Monday classes*	Keep reading *House of Leaves (*to pg 312*)* Listen to select songs from the POE soundtrack, *Haunted* (including songs "House of Leaves" and "5 1/2 minute Hallways") on *CW*	Blog Post due by Oct 11: How are you doing with *House of Leaves*? / Group Support and Reading Strategies
Thursday, Oct 12	Situating Shifting Ground: Inside / Out	*House of Leaves* to page 490	
Tuesday, Oct 17	The form of testimony, blue, red, and aggressive	*House of Leaves* to page 656 Marshall McLuhan reading on *CW*	Comics Assignment Due at start of class
Thursday, Oct 19	Leaving the House and heading to Hypertext	*House of Leaves* to end (Look up "House" in the Index) Introduction to Hyper Text reading on *CW*	Start short Twine story (see "The Cat"), due for playtesting
Tuesday, Oct 24	Frankenstein's Hypertext Bride	*Patchwork Girl* by Shelley Jackson You will begin exploring in class. *Details Coming Soon!* Before coming to explore *Patchwork Girl* in class, please read the short texts listed on *CW*	
Thursday, Oct 26 *Reminder: Oct 27th is the deadline to submit*	Reclaiming the Body of the Text	*Patchwork Woman*, hyper text by Shelley Jackson : You will begin exploring in class. More information coming soon.	Blog Post due by Oct 31: What *Patchwork* are you reading?

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Monitored Withdrawal forms			
Tuesday, Oct 31 **MEET IN HILLMAN LIBRARY**, Special Collections, Room 363	Fan Fiction: Fan Zines	We Visit Special Collections Class meets in Hillman Library room 363. Bring pencils, and consider bringing cell phones / laptops to use as cameras to document the texts. Fan Fiction Readings on *CW*	Blog Post due by Nov 5th: Which text from our visit today would you want to generate a Special Collections Tumblr post about? Why? Having reviewed your first post, which text(s) will you use in the actual Blog post? After receiving feedback about your plan from comments (Nov 7th), start your actual Special Collections blog post (due Nov 14th)
Thursday, Nov 2	Hypertext Play Through	We play through your Twine Stories Possible Readings TBA *Possible visiting lecturer*	Hypertext / Twine Stories Due
Tuesday, Nov 7	Video Games	*Possible visiting lecturer* *Stanley Parable* (in class, depending on lecturer) Reading TBD	
Thursday, Nov 9	The concept of Play	*Stanley Parable* (in class) Reading TBD *Possible visiting lecturer*	Remember: Final Project Proposals / conference due no later than Nov 16th
Tuesday, Nov 14	Playing Through	*Stanley Parable* (if needed) Mobile Games, on *CW*	Special Collections Tumblr blog post due at the start of class
Thursday, Nov 16	Gamification	Mobile Games, Readings on *CW*	Final Project Proposals Due

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Tuesday, Nov 21	Kickstarting the Work	Digital Publishing	
Thursday, Nov 23 **No Class**	Happy Thanksgiving!	No Class.	
Tuesday, Nov 28	RPG *or* Murder	RPG*or* Murder. Readings TBD	Blog Post (TBD)
Thursday, Nov 30	RPG *or* Murder	RPG *or* Murder. Readings TBD	
Tuesday, Dec 5	The End is Nigh	Works in Progress Symposium	
Thursday, Dec 7 **Last Class**	Farewell	Works in Progress Symposium **FINAL PROJECT due**: Dec _____(TBD)	

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Grading
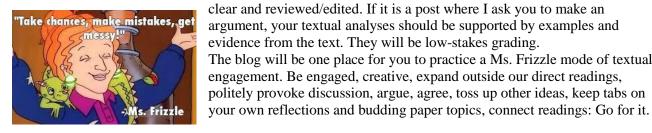Participation: 15% (including Introduction Piece)
Blog Posts: 10%
Special Collections Assignment: 15%
Comics Assignment: 10%
Hypertext Narrative: 15%
Final Project Proposal: 10%
Final Project: 25%

Response Posts:
In addition to pulling additional readings from CourseWeb, we will have a blog. You must post responses when indicated by the course schedule. When encouraged, you should aim to read and comment on at least one other post once per response post; doing so contributes to your participation grade. You may post on the blog whenever you like. Doing so is a good way to demonstrate alternative participation. More instructions about the response posts will be on our Blog, but they should be equal to roughly one to two pages of double-spaced writing. Although the writing does not need to be pristine, it should still be

clear and reviewed/edited. If it is a post where I ask you to make an argument, your textual analyses should be supported by examples and evidence from the text. They will be low-stakes grading.
The blog will be one place for you to practice a Ms. Frizzle mode of textual engagement. Be engaged, creative, expand outside our direct readings, politely provoke discussion, argue, agree, toss up other ideas, keep tabs on your own reflections and budding paper topics, connect readings: Go for it.

General Guidelines For Essay Assignments:
Always:
-Put your full name, the date, and the Course number followed by the assignment (0610: Final Paper Proposal) single-spaced at the top left corner of your first page as an informative heading.
-Give your essay a creative title. Center it at the top of the page below your heading.
-Double-space.
-Use proper MLA formatting. If space allows, your Works Cited may appear at the bottom of the last page of your essay instead of being on it's own sheet. (Yay saving paper!)
-Write in 12-point font (Times New Roman or it's equivalent).
-Ensure 1 inch left, right, top, and bottom margins.
-Utilize a header at the top right corner with your last name and the page number on it (as appears on this syllabus).

Participation: Is needed.
For our discussion-based class to be successful it is vital that you come to every class meeting prepared and willing to participate. Since we have two sessions each week, you will have ample opportunities to engage during the class. Get excited! Our in-class workshops and discussions are also excellent opportunities to test out your critical and interpretive skills before utilizing them in your responses and papers.

I acknowledge that some students enjoy class discussions more than others, but I will be looking for consistent attempts of participation from everyone. You may supplement your in-class participation with

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one on one conversations during my office hours, additional blog posts, etc., but I will still be looking for attempted interaction during class.

In class we will be referring to our texts often—bring the designated book/print outs and any additional reading assigned to each class. At times I will be requesting you to bring laptops or tables into class—the Hillman library has computers that you are able to rent for free, should you prefer to borrow a device. (For more information, see: http://www.library.pitt.edu/borrowing-ipads-and-laptops).

Attendance: Is required.
However, I understand that life happens. You get two "mayday" days. Two days where if you get food poisoning or a hideous migraine, you can hide in your bed and it won't count against you. You are in charge of catching up on missed work from these days.

Every unexcused absence after these twofree unexcused absences will drop your final essay grade (30% of your Final Grade for the course) by one grade scale slot. (An earned grade of "A" becomes an "A-" …an earned grade of "B-" becomes a "C+"). Come to class.

If you must miss class for an excusable reason, it won't count against you or be considered your "mayday". Email me ahead of time if possible (or as soon as possible afterwards), and be prepared to make up the work.

One more thing: I know we're talking about technology. But seeing you checking your phone under the desk is distracting for me, and is disrespectful of your classmates who are trying to engage. Please leave cell phones off or on silent in your bag unless we're collectively seeking answers from the great Google / using them for our lesson. Unless this is the case and **I see you repeatedly checking your phone**, then you are not paying attention in class and **I will mark you absent**.

Late Work: Will not be taken
--unless you are making up for an excused absence. In all other cases, work you fail to complete on time will not be reviewed or worth credit.

Disability Resource Services
If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Resources and Services, 140 William Pitt Union, 412-648-7890, as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course.

Academic Integrity Policy
Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, noted below, will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz, exam or paper will be imposed.(For the full Academic Integrity policy, go to www.provost.pitt.edu/info/ai1.html.)

Being unaware of what counts as plagiarism is not an acceptable excuse for plagiarizing. If for some reason you do not fully understand the parameters of Academic Honesty and the trespasses that count as plagiarism, you should read the complete policy, ask me, and/or go to the Writing Center.

E-mail Communication Policy

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Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to http://accounts.pitt.edu, log into your account, click on **Edit Forwarding Addresses**, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

Resources for Additional Assistance:

Me! Come talk to me if you have concerns about the class, your writing, an upcoming assignment, questions about a text, your current participation/absences, etc. If you can't make my office hours, e-mail me to arrange another meeting time. I will do my best to respond in a reasonable, timely manner.

Pitt has an excellent Writing Center that is available (for free!) to students looking to have a discussion with a skilled Writing Center tutor about their writing. You could go work on a specific writing piece, a draft or any steps in the writing process as well as for more general concerns about documentation, ESL writing, etc. The Writing Center will *not* write, edit, or format your paper *for* you while you twiddle your thumbs. They offer valuable assistance in working *with* you on your writing. You can make a single appointment or go multiple times throughout the term. The Writing Center's website is (http://www.composition.pitt.edu/writingcenter/), their phone number is (412-624-6556). They're located at: 317B O'Hara Student Center (4024 O'Hara Street).

Another great writing resource and MLA formatting guide is the Purdue Online Writing Lab (OWL). You can find this at: https://owl.english.purdue.edu/owl/

Pitt also offers free counseling for students experiencing personal or emotional difficulties. The Counseling Center offers many different services, including psychological services (schedule appointments at 312-648-7930) and sexual assault services (request consultation/access any of the services 412-648-7856). If you feel like any of these services could be of assistance to you, I urge you to utilize them.

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narrative, adj.[2] Pronunciation: Brit. /ˈnarətɪv/, U.S. /ˈnɛrədɪv/
Origin: Of multiple origins. Partly a borrowing from French. Partly a borrowing from Latin. **Etymons:** French *narratif*; Latin *narrativus*.
Etymology: < Middle French *narratif* (mid 15th cent.; compare earlier *narratif* , noun: see narrative n.) and its etymon post-classical Latin *narrativus* suited to narration (4th–5th centuries) < classical Latin *narrāt-* , past participial stem of *narrāre* narrate v. + *-īvus*-ive suffix.(Show Less)
1. a. That narrates or recounts, that tells a story; of or concerned with narration; having the character or form of narration.

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[2] Both **narrative** and **technology** belong "in Frequency Band 6. Band 6 contains words which occur between 10 and 100 times per million words in typical modern English usage."

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b.*Art*. Representing a story through the medium of painting or similar art forms.

†**2.** Given to narration; garrulous, talkative. Also (in extended use): eloquent *of*. *Obs.*

narrative, n.

1.*Sc. Law*. **a.** A part of a legal document which contains a statement of alleged or relevant facts closely connected with the matter or purpose of the document; *spec.*a statement of the parties to a deed and the cause of its granting.

2. a. An account of a series of events, facts, etc., given in order and with the establishing of connections between them; a narration, a story, an account.

    b.*Literary Criticism*. The part of a text, esp. a work of fiction, which represents the sequence of events, as distinguished from that dealing with dialogue, description, etc.; narration as a literary method or genre.*narrative* is sometimes used to refer to the story as it is supposed to have taken place, whereas *plot* is used to refer to the way in which the story is revealed.

    c.In structuralist and post-structuralist theory: a representation of a history, biography, process, etc., in which a sequence of events has been constructed into a story in accordance with a particular ideology; esp. in   grand narrativen. [after French *grand récit* (1979 in the passage translated in quot. 1984)] a story or representation used to give an explanatory or justificatory account of a society, period, etc.

3.As a mass noun: the practice or art of narration or storytelling; material for narration.

technology, n.Pronunciation: Brit. /tɛkˈnɒlədʒi/, U.S. /tɛkˈnɑlədʒi/

Forms: 16 **technologie**, 16– **technology**.

Frequency (in current use):

Origin: Of multiple origins.Partly a borrowing from Latin.Partly a borrowing from Greek.**Etymons:** Latin *technologia*; Greek τεχνολογία.

Etymology: < post-classical Latin *technologia* treatise on the liberal arts (1607 (in a work title) or earlier), systematic treatment of grammar (1612 or earlier) and its etymon Hellenistic Greek τεχνολογία systematic treatment (of grammar, etc.) < ancient Greek τέχνο-techno- comb. form + -λογία-logy comb. form. In sense 2 perhaps after French *technologie* (1656 in this sense; the other senses of the English word are apparently not paralleled in French until later: discourse or treatise on arts (1750), branch of knowledge dealing with the mechanical arts and applied sciences (1803), technical know-how, machinery or equipment collectively (both mid 20th cent. or earlier)). In sense 4a probably after German *Technologie* (second half of the 18th cent. in this sense; earlier in sense 'terminology, also the systematic study of this' (1735); subsequently (probably after English) in senses 'branch of knowledge dealing with the transformation of raw materials into finished products in industry and manufacturing' (19th cent.), 'technological know-how' (20th cent. or earlier)).

†**1.**A discourse or treatise on an art or arts; *esp.* (in later use) a treatise on a practical art or craft.

†**2.**The terminology of a particular art or subject; technical language or nomenclature.*Obs.*

†**3.**The systematic treatment of grammar.*Obs.rare*$^{-1}$.

 4. a. The branch of knowledge dealing with the mechanical arts and applied sciences; the study of this.

    b. The application of such knowledge for practical purposes, esp. in industry, manufacturing, etc.; the sphere of activity concerned with this; the mechanical arts and applied sciences collectively.

    c. The product of such application; technological knowledge or know-how; a technological process, method, or technique. Also: machinery, equipment, etc., developed from the practical application of scientific and technical knowledge; an example of this. Also in extended use.

 5. A particular practical or industrial art; a branch of the mechanical arts or applied sciences; a technological discipline.

Works Cited

"narrative, n." "narrative, adj." *OED Online*. Oxford University Press, June 2017. Web. 29 August 2017.

"technology, n." *OED Online*. Oxford University Press, June 2017. Web. 29 August 2017.

THE END