This course will provide students with ways how to enhance traditional storytelling by new technologies without diminishing the role of the written word. We will examine every aspect of the craft of traditional fiction writing: plot, structure, point of view, narrative voice, dialogue, building of individual scenes, etc as well as the new techniques of the digital age: hypertext, visual and audio images, social media. We will learn how to balance the traditional with the new without overwhelming the written text with gadgets. The class will become a creative lab studying ideas by others, coming up with their own, presenting their fiction, responding to the writing of others, and discussing questions about literature, editing, and publishing in the digital age.

Course Objectives

The students will study existing ideas for writing in the Digital Age, come up with their own and learn how to apply them to their creative work.

Creative work

Each student will create and present to class two works of fiction (2000 words) based on some of the ideas we will be discussing. The works don’t have to be in the electronic form, but the students will need to explain how they would work.

I will help each of you individually

Each student will create a basic website with a writer’s profile and portfolio of your works

The homework and in-class assignments

will include research and field work. Some of them will involve movies, paintings and photographs; others, real-life material. You will present some of them in-class.
Required Texts

The New Media Reader, edited by Nick Montfort
Borges, Garden of the Forking Paths
Nabokov, Pale Fire
Jennifer Egan, Visit from the Goon Squad
I will also have out relevant short stories and electronic material

Reading discussions

You should post two comments about each assigned piece (anything that struck you as a writer-reader) in our class blog no later than the night before the class.

Critiques

You are required to read and critique every manuscript that is presented in workshop by class members. You should write your questions/comments to the writer and post them prior to class when the work is going to be presented.

Grades

Your final grade will be based on all of your written work, especially the progress you make; the quality and frequency of your classroom participation; and your overall effort and investment in sustaining a productive workshop.
I do not give a mid-term grade, but I will let you know how you are doing and what you should do to improve.

Academic integrity:

As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating.

Week 1 September 3rd
What is Fiction
What is Digital Age?

How does it affect our lives?
How does it affect writing?
How does it affect publishing?

Creative work.
Instead of usual class introductions we’ll create your writer’s profiles for your future website.

Week 2  September 10th
Experimental text.
What are the limitations of a literary work? How can we overcome it? What are the challenges and possibilities?

- Readings:

Creative work
Create an outline for the narrative that would resemble Garden of Forking Paths

Week 3  September 17th
Classic hypertext/
Creating characters and plot

Reading:
Pale Fire

Supplemental Reading:
Potocki, The Manuscript Found in Saragosa

Creative work
Create a character based on his social media profiles

Week 4  September 24th
Hypertext/Structure

Reading:
Pale Fire
Margaret Atwood, Happy Endings [“](http://users.ipfw.edu/ruflethe/endings.htm)

Supplemental Reading:
Cortasar, Hopscotch
Creative work
Create a plot using combinatory approach

Week 5 October 1st
Experimental text/ Electronic Form

Reading:
Michael Joyce, Afternoon

Supplemental Reading:
Shelley Jackson, Patchwork Girl
Paul La Farge, Luminous Airplanes
Andy Campbell, Dreaming Methods Website

Creative work
Create a simple type of hypertext

Week 6 October 8th
Experimental Text/ Paper Form Part 1

Reading:
Visit from the Goon Squad

Supplemental Reading:
Mark Danielewski, House of leaves

Creative work
Tell a story (a short episode from your life) in powerpoint

Week 7 October 22nd
Experimental Text/ Paper Form Part 2

Reading:
Visit from the Goon Squad

Supplemental Reading:
Chris Ware, Building Stories

Creative work
Create a multilayered narrative that can only exist on paper

Week 8 October 29
Social Media Fiction

Twitter
Facebook
Instagram

Reading:
Jennifer Egan, Black Box
TBA

Creative work
Twitter story/facebook story

Week 9-14 November 5th to Dec. 10th

Student presentations

Week 14 Dec. 10th
Publishing in the Digital Age