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 a work of fiction (minimum 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
Jonathan Franzen, Purity
David Foster Wallace, Shipping Out, Very Depressed Person
Jennifer Egan, Visit from the Goon Squad, Black Box
Borges, Garden of the Forking Paths
Michael Joyce, Afternoon
Matthew Derby, Silent History, http://thesilenthistory.com/

I will also hand 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 (comments included!), 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?  

Week 2  September 9th  
Writers who hate the Internet. Creating characters.  

Reading:  
First half of Purity.  
Vannebar Bush, “As We May Think.”  

Week 3  September 16th  
Writers who hate the Internet. Classic plot and structure.  

Reading:  
Second half of Purity.  
Two Selections by Marshall McLuhan  
The Medium is the Message (from Understanding Media), 1964  
The Galaxy Reconfigured or the Plight of Mass Man in an Individualist Society (from The Gutenberg Galaxy), 1969  

Week 4. September 23rd  
Experimental Text/ Paper Form Part1  
Margaret Atwood, Happy Endings  
[http://users.ipfw.edu/ruflethe/endings.htm](http://users.ipfw.edu/ruflethe/endings.htm)  
Calvino, Anti-Combinatorics  

Week 5  September 30th  
Experimental Text/ Paper Form Part2  
Borges, Garden of the Forking Paths  
David Foster Wallace, Shipping out, Depressed Person  

Week 6  October 7th  
Experimental Text/ Paper Form Part3
Reading:
Visit from the Goon Squad

**Week 6 October 14th**
**Experimental Text/ Paper Form Part 4**

Reading:
Visit from the Goon Squad PowerPoint chapter
Black Box.

**Week 7 October 21st**
**Experimental Text/ Electronic form**

Reading:
Michael Joyce, Afternoon

**Week 8 October 28th**
**Experimental Text/ Electronic form**

Reading:

From *A Thousand Plateaus*
Gilles Deleuze and Félix Guattari, 1980

**Week 9-14 November 4th to Dec. 2nd**

**Student presentations**

**Week 14 Dec. 9th**
**Publishing in the Digital Age**

**Supplemental readings:**

Eggers, The Circle
Cortazar, Hopscotch
Nabokov, Pale Fire
Shelley Jackson, Patchwork Girl
Paul La Farge, Luminous Airplanes
Andy Campbell, Dreaming Methods Website
Mark Danielewski, House of leaves