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. The class will function as a creative lab.

**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

Lara Vapnyar, Still Here

Jennifer Egan, Visit from the Goon Squad, Black Box

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 7th**

**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 14th**

**Creating characters.**

**Reading:**

- Annie Proulx *Brokeback Mountain*,
- Lorrie Moore *You’re Ugly Too*

**Week 3  September 21**

**Classic plot and structure**

**Reading:**

- Alice Munro *Passion*  [http://www.newyorker.com/magazine/2004/03/22/passion-8](http://www.newyorker.com/magazine/2004/03/22/passion-8)

**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 28. Writing about Digital Media**

Lara Vapnyar, *Still Here*

**Week 5. October 5 Writing about Digital Media**

Jennifer Egan, *Visit from the Goon Squad*, Black Box

**Week 6. October 12th Experimental Text (paper form)**

Margaret Atwood, *Happy Endings*

." http://users.ipfw.edu/ruflethe/endings.htm

Borges *Garden of the Forking Paths*

**Week 7. October 19 Experimental Text (electronic form)**

**Reading:**


*From *A Thousand Plateaus*
Gilles Deleuze and Félix Guattari, 1980
Week 8-13 November 4th to Dec. 2nd

Student presentations

Week 14 December 9th/ Cutting edge ideas/ Augmented reality

Guest Speaker

Supplemental readings:

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