C A P I L A N O UNIVERSITY **COURSE OUTLINES**	
TERM: FALL 2015	**COURSE NO:** ENGL 338
INSTRUCTOR: TBA	**COURSE NAME:** Literature and Media
OFFICE: FR LOCAL: **E-MAIL:** instructor@capilanou.ca	**SECTION NO(S):** **CREDITS:** 3
OFFICE HOURS: TBA	

COURSE FORMAT

> Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15-week semester, which includes two weeks for final exams.

COURSE PREREQUISITES

> 45 credits of 100-level or higher coursework including 3 credits of 200-level ENGL

COURSE DESCRIPTION AND OBJECTIVES

> This course investigates and theorizes the relation of literature to different media (manuscript, print, visual, aural, electronic, and/or oral). See the Department of English website for the focus of the course in a specific term.
>
> *Video Gaming as Narrative and Cultural Critique*: This section of ENGL 338 investigates the narrative demands and transformations brought about by storytelling within the medium of video games/video gaming as well as the deployment of games and gaming for critical purposes. How have the immersive, networked, and interactive properties of games influenced the way stories are told, circulated, and remade? How has the emerging field of video game studies (*The Video Game Studies Reader*) reshaped the way we talk about games and game stories in an academic context? How has video game culture reaffirmed, interrogated, or subverted commonsensical notions of self, technology and the "human"? Students will explore these questions through a mix of readings in criticism and fiction as well as through short sessions of collaborative work on online games. At the end of the term, students, working in small groups with technical support from the instructor, will have the opportunity to create an interactive, short story "game space": a narrative designed for other participants to interact with and unravel within the virtual world of *Second Life*.

COURSE LEARNING OUTCOMES

> Upon successful completion of this course, students will be able to: develop scholarly rigour, theoretical self-reflexiveness, and analytical nuance in their writing(s); produce comparative analyses using a range of theoretical and fictional texts; demonstrate an ability to detect and conduct different modes of reading (close, comparative, symptomatic); and generate short- and long-form scholarly essays of literary and media analysis.

COURSE WEBSITE   Moodle

REQUIRED TEXTS

Born Magazine (current edition – www.bornmagazine.org)
eXistenZ (Dir. D Cronenberg) (1999) (screened in class)

Gibson, William. *Neuromancer*. New York: Ace, 2004. Print.
Moulthrop, Stuart. *The Color of Television* (http://iat.ubalt.edu/moulthrop/hypertexts/cotv/)
      Shaviro, Steven. *Connected*, *or What It Means to Live in the Network Society*. Minneapolis: U of
      Minnesota Press, 2003. Print.
Stephenson, Neal. *Snow Crash*. New York: Bantam, 2000. Print.
Wardrip-Fruin, Noah and Pat Harrigan, eds. *First Person: New Media as Story, Performance, and Game.* Boston:
      MIT Press, 2006. Print.

COURSE CONTENT

WEEK	TOPIC	READINGS/ASSIGNMENTS
1	Defining "New Media"	Introduction *The New Media Reader* (selections): V. Bush, A. Turing, N. Weiner S. Shaviro, *Connected*
2	Texts and Networks	L. Manovich, *The Language of New Media* (excerpts) K. Hayles, "Translating Media: Why We Should Rethink Textuality" S. Shaviro, *Connected ;* Games: *World of Warcraft*
3	Narrative and Hypertext	S. Moulthrop, "The Color of Television", Robert Coover, "The End of Books" **ESSAY ONE DUE**
4	From Hypertext to Electronic Literature	MOOs and MUDS, K. Hayles, "What is Electronic Literature?", selections from ELO ; Stephanie Strickland, www.vniverse.com
5	Text-Based Games	J. Culler, "Narrative" From *Literary Theory: A Very Short Introduction ;* Games: Adventure, Achaea
6	From the Page to the Screen	Video: S. Jobs introduces the iPad J. Lacan, "The Mirror Stage" N. Stephenson, *Snow Crash* (including concept artwork)
7	Multiform and Immersive Narrative	J.H. Murray, *Hamlet on the Holodeck*, (excerpts) ; M.L. Ryan, *Narrative as Virtual Reality*(excerpts), Games: *Habbo Hotel*, *Sim City*
8	Coding/Encoding/Decoding	S. Hall, "Encoding/Decoding". *Born Magazine ;* Screening: *eXistenZ* **ESSAY TWO DUE**
9	First Person/First Person Shooters	W. H. Auden, "The Quest Hero" ; J. Berger, *Ways of Seeing* (excerpts); S. Morris, "First Person Shooters: A Game Apparatus" ; Games: *Doom*, *Velvet Strike*, *Grand Theft Auto IV*
10	Game + Narrative I	C. Thompson, "The Video-Game Novel Also Rises," <u>Wired Magazine</u>; H. Jenkins, "Game Design as Narrative Architecture" ; Set up Accounts in Second Life**;** visit "What is Second Life?" < http://secondlife.com/whatis/ >
10	Game + Narrative II	*First Person*, selected readings ; Jesper Juul, "Ways of Creating Worlds," "Optional Worlds and Incoherent Worlds," "Time in Games," and "Games and Narrative" ; Games: assorted Machinima *works*
11	Critical Gaming/Just Gaming	*First Person*, selected readings ; W. Gibson, Neuromancer ; games: Sept. 11
12	Critical Gaming/Just Gaming	Second Life Design + Workshops
13	Presentations	Second Life Presentations / Individual Meetings **ESSAY THREE DUE**
14 -15	Final Exam Period	

COURSE ASSIGNMENTS / EVALUATION PROFILE

3 pg. analytical essay w/ topic paragraph (800+ words)	20%
4 pg. analytical essay w/ topic paragraph (1000+ words)	20%
6-8 pg. analytical essay w/ topic paragraph (2000+ words)	20%
Participation	10%
In-class writing, short quizzes, + small working groups (approx. 1000 words)	10%
Second Life Narrative + Game Space Project	20%
Total	100%

GRADE PROFILE

A+	= 90 - 100%	B+ = 77 -79%	C+ = 67 - 69%	D = 50 - 59%
A	= 85 - 89	B = 73 - 76	C = 63 - 66	F = 0 - 49
A-	= 80 - 84	B- = 70 - 72	C- = 60 - 62	

OPERATIONAL DETAILS

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. Copies of these and other policies are published each term as part of the Registration Guide, and they are always available on the University website.

Attendance: Students are strongly urged to attend class every day: not only to actively participate in the general process of production, exchange, and critique of ideas but also to receive assignments and handouts that will be essential to successful completion of the course. If students miss class they will be responsible for obtaining the notes from the missed class from a classmate, and missed assignments and/or handouts from the instructor.

Late Assignments: In order to help ensure equality of working conditions for all, the instructor has an obligation to meet university deadlines (for submission of grades, etc.) just as students have the obligation to observe and meet the deadlines they share with their peers in this course (class presentations, reading for in-class discussions, etc.). Assignments that are late will be marked off one (1) point for each day they are late.

Missed Exams: Make-up tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crisis. Students should be prepared to provide proof of inability to write the test on the scheduled date (e.g. letter from doctor).

English Usage: It is the responsibility of students to proof-read all written work for any grammatical, spelling and stylistic errors. Marks will be deducted for incorrect grammar and spelling in written assignments.

Incomplete Grades: Given at the discretion of the instructor. Generally given only in medical emergencies or severe personal crises.

Electronic Devices: No personal electronic devices (cell phones, pagers, calculators, electronic dictionaries, etc...) may be used during an examination without prior approval from the instructor. During an exam, turn off all cell phones and pagers and remove them from the desk.

Emergencies: Students are expected to familiarise themselves with the emergency procedures posted on the wall of the classroom.