

ENC1145: Topics for Composition— Writing About Novel Media

Section 3337
MWF, 8
FLI 101

Instructor: Caleb Milligan
Email: camilligan@ufl.edu
Office Hours: TUR 4412;
MW, 7 (or by appointment)

Course Description

Even though “novel” has come to mean long-form literary narrative, it originally means *new*. In both print codex format and digital media venues, novels have been establishing new narrative effects with both “old” and emerging technologies for some time. In this course, we will therefore read novels across media as “novel” media. Texts will include a variety of print and digital works of literature that uniquely engage their material platforms. We will read novels in book form, novels that experiment with the book’s “bookishness,” and new media novels that move beyond the shape of the book through digital means.

As this is a special topics *composition* course, in-class assignments will regularly be employed to facilitate writing instruction and create a space for writing practice. Major assignments will include regular discussion posts on specific topics, a multimodal project, and two analytical papers engaging the critical conversations discussed throughout the semester.

Required Texts

All required print texts for this course will be available through the UF Bookstore in the Reitz Union, or online via www.uf.bkstr.com.

Bantock, Nick. *Griffin & Sabine: An Extraordinary Correspondence*. San Francisco: Chronicle Books, 2016. ISBN: 978145215951.

Carson, Anne. *Nox*. New York: New Directions, 2010. ISBN: 0811218708.

Cha, Theresa Hak Kyung. *Dictee*. Berkeley, Los Angeles: University of California, 2009. ISBN: 0520261291.

Hall, Steven. *The Raw Shark Texts*. Edinburgh, New York: Canongate, 2008. ISBN: 1847671748.

Plascencia, Salvador. *The People of Paper*. Boston: Houghton Mifflin Harcourt, 2006. ISBN: 0156032112.

Reed, Aaron and Jacob Garbe. *The Ice-Bound Compendium*. Down to the Wire, 2016. ISBN: 0692458840.

In addition to these print works, you will need to download these apps from the Apple App Store on either your own personal devices or on rentals that can be arranged for you.

Cannizzaro, Danny and Samantha Gorman. *PRY*. Tender Claws, 2016.

Reed, Aaron and Jacob Garbe. *The Ice-Bound Concordance*. 2016.

Other assigned readings will be made available via Canvas

All electronic texts we will study in this course are compatible with current versions of iOS, macOS and Windows operating systems.

Assignments (see below for Assessment Rubric)

(1000 total points possible)

200 Textual Analysis

You will analyze one print literary text assigned in class in an argumentative paper that explores how it is influenced by and in conversation with new media. It is *not* a plot summary, but an in-depth analysis of both form and content. Your paper should utilize one theoretical essay assigned in class to nuance your discussion. It must be **1000** words.

250 Multimodal Project

You will analyze one experimental literary text assigned in class in a multimodal project created through the digital publishing platform Scalar (scalar.usc.edu). Your project should incorporate one outside scholarly source and be analytical as well as entertaining in its interactive, aesthetically pleasing format. Your project should engage the equivalent effort of **1500** words.

300 Research Paper

You will compose a research paper that takes up an issue discussed in our critical texts and demonstrated in our digital literary texts. Your paper should present an original argument that engages larger critical conversations by citing at least *two* theoretical essays assigned in class and at least *two* other scholarly sources found through your own research in its discussion of one or more of our assigned electronic works. It must be **2000** words.

150 Discussion Posts

You will contribute posts due periodically to our discussion board on Canvas. In these discussion posts, you should respond to the assignment's topical questions and assert why your answers encourage further critical reflection. Each of the posts must be **150** words, for a total of **1500** words.

100 Participation

You must be an active and engaged part of the course to not only receive participation credit but to ensure that our course will be an academically fruitful experience. This grade will be gauged by not only your attendance, but your contribution to in class group activities and larger discussions. **To guarantee receipt of a full grade, you must contribute within class meaningfully at least once a class period.**

Course Schedule (Subject to Change)

Week 1:

8/21 Course Introduction

8/23 "The Rhetorical Construction of Media Ecologies" (excerpt), Daniel Punday

8/25 *The People of Paper*, Salvador Plascencia: 1-51

Week 2:

8/28 *The People of Paper*, Plascencia: 52-116

8/30 *The People of Paper*, Plascencia: 117-179

9/1 "The Future of Literature: Print Novels and the Mark of the Digital" (excerpt), N. Katherine Hayles; *The People of Paper*, Plascencia: 180-245

Week 3:

9/4 (Labor Day)

9/6 *The Raw Shark Texts*, Steven Hall: 1-90

9/8 *The Raw Shark Texts*, Hall: 91-152

Week 4:

9/11 *The Raw Shark Texts*, Hall: 153-234

9/13 *The Raw Shark Texts*, Hall: 235-310

9/15 “The Aesthetic of Bookishness in Twenty-First Century Literature,” Jessica Pressman; *The Raw Shark Texts*, Hall: 311-428

Week 5:

9/18 *Dictee*, Theresa Hak Kyung Cha: vii-60

9/20 *Dictee*, Cha: 61-120

9/22 Peer Review

Week 6:

9/25 *Dictee*, Cha: 121-179

- **Textual Analyses DUE**

9/27 “Ergodic Literature,” Espen J. Aarseth

9/29 *Griffin & Sabine*, Nick Bantock: 1-12

Week 7:

10/2 *Griffin & Sabine*, Bantock: 13-24

10/4 *Griffin & Sabine*, Bantock: 25-43

10/6 (Homecoming)

Week 8:

10/9 “Catullus 101,” Gaius Valerius Catullus; *Nox*, Anne Carson: 1-66

10/11 *Nox*, Carson: 67-128

10/13 *Nox*, Carson: 129-192

Week 9:

10/16 “The Codex and the Computer as Self-Reflexive Machines” (excerpt), Manuel Portela

10/18 “*Ulysses*, Order, and Myth,” T.S. Eliot; *The Jew’s Daughter*, Judd Morrissey and Lori Talley

10/20 “Reading the Database: Narrative, Database, and Stream of Consciousness” (excerpt), Pressman; *The Jew’s Daughter*, Morrissey and Talley

Week 10:

10/23 *Uncle Roger*, Judy Malloy: File 1

10/25 *Uncle Roger*, Malloy: File 2

10/27 Peer Review

Week 11:

10/30 *Uncle Roger*, Malloy: File 3
- **Multimodal Projects DUE**

11/1 *Reconstructing Mayakovsky*, Illya Szilak: Archive: 10 Chapters out of 46; Manifesto

11/3 *Reconstructing Mayakovsky*, Szilak: Archive: 11 Chapters out of 46; Movies

Week 12:

11/6 *Reconstructing Mayakovsky*, Szilak: Archive: 13 Chapters out of 46; Theatre

11/8 *Reconstructing Mayakovsky*, Szilak: Archive: 12 Chapters out of 46; Audio Podcasts, Mechanism B

11/10 (Veterans Day)

Week 13:

11/13 “Between Ludicity and Literariness” (excerpt), Astrid Ensslin

11/15 *Ice-Bound: A Novel of Reconfiguration*, Aaron Reed and Jacob Garbe: Levels 1-3

11/17 *Ice-Bound: A Novel of Reconfiguration*, Reed and Garbe: Levels 4, 5

Week 14:

11/20 *Ice-Bound: A Novel of Reconfiguration*, Reed and Garbe: Levels 6, 7

11/22 (Thanksgiving Break)

11/24 (Thanksgiving Break)

Week 15:

11/27 *PRY*, Danny Cannizzaro and Samantha Gorman: Prologue, Chapters 1, 2

11/29 *PRY*, Cannizzaro and Gorman: Chapters 3, 4

12/1 *PRY*, Cannizzaro and Gorman: Chapters 5, 6

Week 16:

12/4 “Practices” (excerpt), David Jhave Johnston; *PRY*, Cannizzaro and Gorman: Chapter 7, Epilogue

12/6 Peer Review

12/8 (Reading Day)

- **Research Papers DUE**