

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	Sch of International Letters and Cultures
Prefix: SLC	Number: 450	Title: Experimental Narrative	Units: 3

Course description: The narratives we write and the stories we tell serve as crucial vehicles for understanding and comparing the varying ways our global cultures communicate and organize their understanding of the contemporary world. This course introduces students to examples of narrative experimentation from across a series of early print, digital, and film “texts” and from a comparative international perspective. Students will encounter narrative examples produced by authors or filmmakers from Argentina, France, Italy, Germany, Austria, England, Canada, and the United States. While each specific medium (text, film, digital) brings along its own set of complicating factors, common to each is a reliance on narrative to mediate the questions of form, content, authorship, and reader/viewership inherent to each. The course engages such questions as: Is there ever really a true way to do away with the author? How might the author/reader interaction change as the medium changes? How do certain literary theoretical and experimental print narratives anticipate and inform what contemporary authors and artists are suggesting for digital fiction? How might experimental filmic narratives visualize this discussion differently, and what do they contribute to it? When do experimental forms become obsolete and how do we understand emergent forms of narrative?

Is this a cross-listed course? **Yes** If yes, please identify course(s): **ENG 447, FMS 442**

Is this a shared course? **No** If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? **No**

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Global Awareness—G

Mandatory Review: No

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

[Literacy and Critical Inquiry core courses \(L\)](#)

[Mathematics core courses \(MA\)](#)

[Computer/statistics/quantitative applications core courses \(CS\)](#)

[Humanities, Arts and Design core courses \(HU\)](#)

[Social-Behavioral Sciences core courses \(SB\)](#)

[Natural Sciences core courses \(SQ/SG\)](#)

[Cultural Diversity in the United States courses \(C\)](#)

[Global Awareness courses \(G\)](#)

[Historical Awareness courses \(H\)](#)

A complete proposal should include:

- ☒ Signed course proposal cover form
- ☒ [Criteria checklist](#) for General Studies designation being requested
- ☒ Course catalog description
- ☒ Sample syllabus for the course
- ☒ Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Daniel Gilfillan E-mail dgilfil@asu.edu Phone 480-965-8245

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Nina Berman Date: 7/31/2020

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Course Syllabus
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	Course Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

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Course Prefix	Number	Title	Designation
SLC	450	Experimental Narrative	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
2c: comparative cultural study in which most of the material is devoted to non-U.S. areas	The course explores narrative experimentation within print, film, televisual, and digital narratives with cultural and theoretical examples from Argentina, France, Italy, Germany, Austria, England, Canada, and the United States	Course description and student learning outcomes (highlighted in yellow) demonstrate the comparative transcultural nature of the course. Weekly modules explore specific examples from the aforementioned national cultures. Each successive week involves student-centered active learning projects and discussion to critically compare varying forms of experimentation with narrative from across these contemporary cultural landscapes.

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Aug. 17, 2020

Impact Statement on Changes to SLC450/ENG447/FMS442

The Department of English supports the proposal to attach the Humanities, Arts and Design (HU) and Global Awareness (G) designations to SLC 450: Experimental Narrative.

Sincerely,



Bradley D. Ryner

Associate Chair for Curriculum

Department of English

Spring 2020: ENG 447 / FMS 442 / HON 494 / SLC 450 / ENG 598 / SLC 598 – Experimental Narrative

Instructor: Prof. Daniel Gilfillan

Class meetings: Tu: 4:30 - 7:15 pm

Classroom: SS 304

Office: LL 449C | 480-965-8245

Office hours: Wednesdays, 1:00-3:00 pm and by appointment // also possible via Zoom

Email: dgilfil@asu.edu

Twitter: @ProfGilfillan

Web: isearch.asu.edu/profile/520523

SILC Phone: (480) 965-6281

Course Description

The narratives we write and the stories we tell serve as crucial vehicles for understanding and comparing the varying ways our global cultures communicate and organize their understanding of the contemporary world. This course introduces students to examples of narrative experimentation from across a series of early print, digital, and film “texts” and from a comparative international perspective. Students will encounter narrative examples produced by authors or filmmakers from Argentina, France, Italy, Germany, Austria, England, Canada, and the United States. While each specific medium (text, film, digital) brings along its own set of complicating factors, common to each is a reliance on narrative to mediate the questions of form, content, authorship, and reader/viewership inherent to each. The course engages such questions as: Is there ever really a true way to do away with the author? How might the author/reader interaction change as the medium changes? How do certain literary theoretical and experimental print narratives anticipate and inform what contemporary authors and artists are suggesting for digital fiction? How might experimental filmic narratives visualize this discussion differently, and what do they contribute to it? When do experimental forms become obsolete and how do we understand emergent forms of narrative?

Student Learning Outcomes

Upon successful completion of the course:

- Students will be able to apply new strategies for reading, thinking about, and analyzing a variety of cultural texts and films, which differ from conventional narrative forms.
- Students will compare experimental approaches to narrative through a transcultural lens to explore the varying ways different cultures communicate and organize their understanding of the world.
- Students will be able to articulate a range of theoretical and cultural studies materials and use them to analyze the changing notions of perception, and human agency within the fields of literary studies, film studies, and art history.
- Students will enhance critical writing and thinking skills regarding literature, film and critical theoretical texts.

Course Materials

Required Texts
Jorge Luis Borges, <i>Ficciones</i>
Italo Calvino, <i>If on a winter's night a traveler</i>
Alain Robbe-Grillet, <i>Jealousy and In the Labyrinth: Two Novels</i>
Mark Z. Danielewski, <i>House of Leaves</i>
Shelley Jackson, <i>Patchwork Girl</i> – Hypertext novel on USB Drive for Mac OS 10.8 and later. OS X Sierra Compatible – Available on SILC Learning Support Services MacOS Machines in LL 061 and LL 065A
Required Films and Other Readings are indicated in each of the weekly modules on the course syllabus.

Grading

	% of Final Grade
Attendance	5%
Participation	10%
Critical Response Papers (3)	45% (15% each)
Oral Presentation	15%
Research Paper / Creative Project	<u>25%</u>
	100%

Grading scale:	100-97% A+	89-87% B+	79-77% C+	0-59% E
	96-94% A	86-84% B	76-70% C	
	93-90% A-	83-80% B-	60-69% D	

Participation (10%): In each of the courses I offer, I expect you to be speaking actors in the classroom! Make sure to participate actively by contributing to our discussion. There is no rule of thumb for how often or how much you have to contribute each class meeting, though there will be several opportunities provided for some level of participation during each class. In addition to your insightful comments and questions about assigned readings, films and other objects of our study, other in-class, project-based assignments will contribute to your participation in the course:

- a) **In-Class Project-Based Assignments:** in class we will often work in smaller groups with an array of project-based learning tasks, and groups will then share their group-produced ideas or pieces of media in order to provoke discussion about their connection to the focus of the class meeting. Examples of such tasks include:
 - engage with clips taken from films either screened as part of your at-home work, or from films related to the film under discussion
 - produce short-form media (video, still image, audio) within an allotted timeframe around a prompt related to our week's discussion (film, reading, critical/cultural theoretical idea, etc.)
 - discuss ideas that stem from weekly readings to arrive at a group-based understanding of the readings' main arguments, or of a particularly meaning-rich quotation
- b) **Discussion Journals:** for 10 of our class meetings, you will write a discussion journal entry using Canvas prior to our class meeting, and then post a response after our class meeting -- either responding to another colleagues' post or revisiting your own response as follow-up. The goal here is to provide you with a space for reflecting on the readings and assigned films, and to prepare you for that week's in-class discussion. These posts may take the form of short form video, audio, or traditional text. All question prompts for discussion journal assignments will be provided in the week leading up to the due date/time for your individual response.

Critical Response Papers (3 @ 15% each)

There are 3 critical response papers due during the semester. These are 3-5-page critical papers responding to the films and readings encountered in the course in the lead up to the due date. You will be asked to focus on course readings, films, and digital objects we've engaged as part of class. The **first** response paper will involve the print fiction read during the first weeks of class, the **second** with the set of digital narratives / digital mediality explored in the middle weeks of class, and the **third** will provide you an opportunity to sketch out a proposal for the final research paper or creative project due at the end of the semester. (This third response paper will be a shorter length.) Responses incorporating more than one text/approach should draw points of comparison or consider ways the articles contribute to your interpretations of course films. These should not involve doing any external research, but instead should be grounded in your critical understanding and reading of the texts/films/digital narratives and theoretical texts explored in the course.

Oral Presentation (15%)

Each student in the course will sign up to open and lead a discussion (with one or two colleagues) focused on one of the secondary readings OR an introduction to a film for that particular week. In most cases, this will be done with a partner. Opening and leading the discussion involves:

Film Introductions:

- provide an introduction (15-minutes) to the film highlighting some of the following:
 - film's production (cinematography, lighting, effects, mise-en-scène, editing, sound, etc.)
 - a reading/interpretation of story/narrative within the film (not a plot summary)
 - issues related to performance (actors) and reception history
 - how does this film relate to questions of experimental narrative and/or to texts being read in conjunction with the film
- presenters may use a clip or film stills to highlight aspects of the above points
- create not more than two well-developed questions for further discussion by the class following the presentation
- a set of presentation slides (PowerPoint, Google Slides, etc.) that includes an itinerary slide at the beginning to help organize your oral presentation

Reading:

- provide an overview/outline (15-minutes) of the reading's primary points/arguments,
- provide examples from the primary text (novel, short story, film, digital narrative, etc.) being read/discussed in the same week to help illuminate the secondary reading's arguments
- create not more than two well-developed questions for further discussion by the class following the presentation
- a set of presentation slides (PowerPoint, Google Slides, etc.) that includes an itinerary slide at the beginning to help organize your oral presentation

The purpose of the discussion questions for both types of presentation is to spur continued discussion of the reading in the context of that week's class focus. Presentations will be graded using a rubric, and this rubric can be found under the 'Course Materials' heading of the Canvas coursesite. All presenters should deal with critical positions, historical development of theoretical discourses, and close readings of films, narratives, or digital objects and should provide questions for class discussion. Please consult the rubric to understand how you will be evaluated.

Barrett Honors Students and **Graduate Students** are required to do their oral presentation on an essay that engages with complex theoretical, historical, and/or philosophical approaches to questions involving narrative theory, intermediality, and the experimental. These essays will be earmarked, and Barrett Honors students will be encouraged to partner with a graduate student for this presentation.

All students should consult with the professor at least one week prior to the oral presentation, either during office hours, or during an appointment (in-person or via Zoom). Please email or make accessible a copy of the final presentation to the instructor prior to the presentation. All presentations will be made available in a 'Presentation Archive' via Canvas.

Final Project (25%)

Students have the option of completing either a research-focused paper or a creative project, both of which should explore critical understandings of narrative experimentation.

A. Research Paper

Undergraduate students enrolled in the course will write an 8–10-page research paper on a topic related to the course. All papers will be typewritten, double-spaced in 12 pt font, and follow either the MLA or Chicago Style Manual for citations and works cited. You will be required to turn in a topic proposal (see third critical response paper described above), which outlines your ideas and contains a preliminary bibliography of your secondary sources (books, journal articles, etc.). Students majoring in a second language are encouraged to focus on a topic that engages experimental narrative from within the cultural context in which this language is spoken, though all papers must be written in English.

Barrett Honors students enrolled in the course will write a 10–12-page research paper on a topic related to the course. All papers will be typewritten, double-spaced in 12 pt font, and follow either the MLA or Chicago Style Manual for citations and works cited. You will be required to turn in a topic proposal (see third critical response paper described above), which outlines your ideas and contains a preliminary bibliography of your secondary sources (books, journal articles, etc.). Students majoring in a second language are encouraged to focus on a topic that engages experimental narrative from within the cultural context in which this language is spoken, though all papers must be written in English.

Graduate students enrolled in the course will write an 15–18-page research paper on a topic related to the course. All papers will be typewritten, double-spaced in 12 pt font, and follow the MLA or Chicago Style Manual for citations and works cited. You will be required to turn in a topic proposal (see third critical response paper described above), which outlines your ideas and contains a preliminary bibliography of your secondary sources (books, journal articles, etc.). Students majoring in a second language are encouraged to focus on a topic that

engages experimental narrative from within the cultural context in which this language is spoken, though all papers must be written in English.

B. Creative Project

Given the interdisciplinary nature of this course, and the creative background of many students enrolled, students can take the opportunity to produce a creative / experimental project. If you are interested in pursuing a final project of this nature, you **MUST** speak with me in advance of the topic proposal due date, so that I can hear your ideas, help you with managing your ideas into a manageable and accomplishable project, and gain an understanding for how you intend to engage with the materials we have discussed and investigated in class with the outcome of the creative project. In past versions of the course, students have produced works of short fiction, tracts of poetry, short films, scripts/screenplays for a short film, multimodal narratives incorporating image, film, sound, and text, and coded web-based projects exploring various uses of narrative. I am very open to these and other types of projects.

For all creative projects, I will ask you to write a **short meta-narrative** (min. 2-pages in length, typed, double-spaced, 12pt font) to accompany the project, which should illustrate the connections you are drawing between the project and the theoretical/fictional/filmic texts we have investigated over the course of the semester. Tries to answer the questions: what is experimental about this creative piece, and how does it engage with questions related to authorship, changing/changed notions of narrative, the role of the medium in the creation of the piece, and/or the development of an emergent type of narrative form?

Barrett Honors students who opt for a creative project are expected to delve more deeply into the theoretical underpinnings that inform their project by engaging with the critical/theoretical essays we discuss throughout the semester, or other essays that expand beyond the course. This deeper engagement should be apparent in the creative project, and in the accompanying meta-narrative.

While my expectations are that all students enrolled in the course will perform at their highest level, and submit assignments that demonstrate the best of their intellectual and scholarly abilities, Barrett Honors Students and Graduate Students are expected to devote additional energy to their work, and demonstrate additional layers of expertise in their assignments.

Course Policies

Attendance/Late Work Policy: Regular attendance and participation is crucial to your success in this course. Since we meet only once per week to discuss reading and viewing materials it is essential that you attend all course meetings. Please consult with me in advance if you must miss class, and make arrangements to get notes or other missed material from a classmate. With only 15 face-to-face meetings, it is imperative that you make every effort to come to class on time, and remain for the duration of the class session. With this in mind, if you miss 3 class meetings, I will lower your final grade by one full letter (i.e. A to B). If you miss 4 or more class meetings, you will automatically fail the course. Excuses must be verifiable. If you miss four or more classes, you will not pass the course. Late assignments (response papers, final paper/creative project) will be penalized. You must complete all assignments to pass the course.

Absences related to **religious observances and practices** are considered justified when in accord with the policies described in ACD 304-04 (<http://www.asu.edu/aad/manuals/acd/acd304-04.html>). Absences related to **university sanctioned events/activities** can be considered justified, in accord with ACD 304-02 (<http://www.asu.edu/aad/manuals/acd/acd304-02.html>).

Participation: Success in this course will hinge on both the *quantity* and *quality* of your participation in the course. The **quantity** of your participation means attendance and active involvement in all class meetings. High **quality** participation requires that you prepare thoroughly and work hard at expressing yourself accurately in class discussion. I expect you to support and encourage one another in these efforts. **Note: Please be respectful of how you use your laptops, tablets, and hand-held devices in this class. I recognize that these are valuable tools for researching background information, taking notes (and we may experiment with collaborative note-taking), accessing readings, etc., but you should ensure you're not utilizing**

them as tools for distraction from our in-class conversations and other work. Also, please kindly move your volume controls to the lowest setting, or set your device to vibrate so as not to tonally disrupt class.

Assignments: Readings and most film screenings are to be completed before scheduled class discussions. Assignments are to be done on time; late assignments penalized. I will know from your level of participation in discussion whether or not you have done the reading, or screened the film. The class will take advantage of the bright minds and critical thinkers enrolled in the course, so expect to participate in a number of in-class group activities and discussion, and be prepared to do this.

You are expected to have a copy of the text (physical or digital) in class on the day we cover this work. Students without a copy of the text, or without access to a copy of the text may receive a deduction within their participation/participation grade per incident in the course. If you are experiencing problems finding or accessing the course materials, please discuss this with me as soon as possible.

Film Screenings: Most of the films we will view as part of this course are being made available as streaming video, which will be accessible via the Canvas coursesite. I would recommend that you view the films on as large a screen as possible to be able to experience the films in their full production value. Finally, many, if not all, of the films we will be screening this semester have an “R” rating. If you feel you cannot watch an R-rated film, you may want to consider not taking this class.

Plagiarism and Academic Integrity: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals.

According to the Student Academic Integrity Policy, every assignment that the student completes must be her/his own work and created specifically (only) for this class. Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

Disability Accommodations: Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: eoss.asu.edu/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

Title IX: Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at: (<https://sexualviolenceprevention.asu.edu/faqs>).

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination](#), [harassment](#), and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

Threatening/Violent Behavior: All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Please see: <https://www.asu.edu/aad/manuals/ssm/ssm104-02.html>

Problems: If anything is interfering with your work in the course, or if there is something I can do to help alleviate a problem (class-related or otherwise), please feel free to speak with me. Problems can be addressed, but the end of the semester is probably too late to do so.

Instructor: Prof. Daniel Gilfillan Office Location: LL 449C Contact: dgilfil@asu.edu Tel.: (480) 965-8245 SILC Office Phone: (480) 965-6281	Meetings: Tu: 4:30 - 7:15 pm Classroom: SS 304 Office Hours: W: 1:00 – 3:00 pm, by appointment or via Zoom Twitter: @ProfGilfillan Web: isearch.asu.edu/profile/520523
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Modality I: Narrative Experimentation in the Age of Print

Week 1 Reading, Narrative and Experimentation.

- 01/14:

Readings:

1. Peter Turchi, “Metaphor: Or, the Map.” (PDF)
2. Julio Cortázar (**Argentina**), “Blow-Up.” (PDF)

Film: *Blow-Up*. (1966), Michelangelo Antonioni (**Italy**), dir., 111 min., Clips.

Week 2 Jorge Luis Borges (**Argentina**): Notions of Textual Infinity

- 01/21:

Readings:

1. Reading Groups 1 and 2:

- Borges. “The Garden of Forking Paths.” 89-101
- Borges. “Funes, the Memorius.” 107-116.

2. Reading Groups 3 and 4:

- Borges. “Library of Babel.” 79-88.
- Borges. “The Book of Sand” (PDF)

3. All Groups:

- Gilles Deleuze/Felix Guattari (**France**). “Introduction: Rhizome.” (PDF)

Engage:

1. An early attempt at hypermediating Borges:: Vaios Papanagnou. “The Garden of Forking Paths by Jorge Luis Borges.” (<http://www.geocities.ws/papanagnou/>)
2. On your own, search for other digital adaptations of Borges’ literary texts.

Canvas Discussion Journal/1:

1. Please visit the Canvas Course Site to view and complete this week’s Discussion Journal assignment.

Week 3 Alain Robbe-Grillet (**France**): Objects, Memory and Disruption.

- 01/28:

Readings:

1. Robbe-Grillet. *In the Labyrinth*. 140-272.
2. Roland Barthes (**France**). “Objective Literature: Alain Robbe-Grillet” (PDF).

Recommended:

1. Robbe-Grillet, “New Novel, New Man.” (PDF)

Canvas Discussion Journal/2:

1. Please visit the Canvas Course Site to view and complete this week’s Discussion Journal assignment.

Week 4

- 02/04:

Robbe-Grillet (cont'd.)**Screen for Class:**

1. Viewing Group 1: *Hiroshima mon amour* (1959), Alain Resnais (France), dir., 91 min.
2. Viewing Group 2: *Last Year at Marienbad* (1961), Alain Resnais (France), dir., 94 min.

Readings:

1. Robbe-Grillet. "Order and Disorder in Film and Fiction." (PDF)

Recommended:

1. Brigitte Le Juez, "Filming with Writers: Alain Resnais' Literary Cinema." (PDF)
2. Ellen C. Schwartz. "*L'Année dernière à Marienbad* (*Last Year at Marienbad*) as Cubist Cinema." (PDF)

Canvas Discussion Journal/3:

1. Please visit the Canvas Course Site to view and complete this week's Discussion Journal assignment.

Week 5

- 02/11:

Italo Calvino (Italy): Discarding the Author?**Guest Lecture:** Matt Pascucci, English**Readings:**

1. Calvino. *If on a winter's night a traveler*. 3-131.
2. Roland Barthes (France). "The Death of the Author." (PDF)

Highly Recommended:

1. Calvino. "Wind in a City" (PDF)
2. **TV Series:** *Bojack Horseman* (Season 3, Episode 4: "Fish out of Water"). Stream available via Netflix.

Week 6

- 02/18:

Calvino (cont'd.)**Readings:**

1. Calvino. *If on a winter's night a traveler*. 132-260.
2. Michel Foucault (France). "What is an Author?" (PDF)

Canvas Discussion Journal/4:

1. Please visit the Canvas Course Site to view and complete this week's Discussion Journal assignment.

CRITICAL RESPONSE PAPER 1 DUE SUNDAY 02/23 MIDNIGHT VIA CANVAS ASSIGNMENT LINK

Modality II: Narrative Experimentation in the Age of the Digital**Week 7**

- 02/25:

Equipping the Reader: Immersion and the Non-Triviality of Narrative**Readings:**

1. Espen Aarseth, Introduction to *Cybertext: Perspectives on Ergodic Literature* (PDF).
2. Espen Aarseth, Conclusion to *Cybertext: Perspectives on Ergodic Literature* (PDF).
3. Luis O. Arata, "Reflections on Interactivity" (PDF).

Explore/Engage:

1. *Only Revolutions*, Mark Z. Danielewski (United States)
2. *Ship of Theseus*, J.J. Abrams and Doug Dorst (United States)

3. *The Unfortunates*, B.S. Johnson (England)
4. *Kapow!*, Adam Thirlwell (England)
5. *McSweeney's Issues 16 and 22*, Various Authors
6. *Vertigo*, Lynd Ward (United States)
7. *Castle of Crossed Destinies*, Italo Calvino (Italy)
8. *Hopscotch*, Julio Cortázar (Argentina)

Canvas Discussion Journal/5:

1. Please visit the Canvas Course Site to view and complete this week's Discussion Journal assignment.

Week 8

- 03/03:

Mark Danielewski (United States): Consuming the Reader and the Motility of the Text

Readings:

1. Danielewski. *House of Leaves* – Please attempt to read/experience as much of the novel for our class meetings on 03/03 and 03/17.
2. Jessica Pressman. “*House of Leaves*: Reading the Networked Novel.” (PDF)

Explore/Listen/Engage:

1. *House of Leaves* Official Forum (<http://forums.markzdanielewski.com/forum/house-of-leaves>)
2. Poe, *Haunted*, Atlantic Records, 2000. – on *Spotify* (<http://bit.ly/1MQpEOC>)

Canvas Discussion Journal/6:

1. Please visit the Canvas Course Site to view and complete this week's Discussion Journal assignment.

Week 9

- 03/10:

Spring Break – No Class Meeting

CONTINUE TO FINISH READING DANIELEWSKI'S NOVEL

Week 10

- 03/17:

Danielewski (cont'd.)

Readings:

1. Danielewski. *House of Leaves* – Please attempt to read/experience as much of the novel for our class meetings on 03/03 and 03/17.
Suggested: pp. 370 – end.
2. N. Katherine Hayles. “Saving the Subject: Remediation in *House of Leaves*.” (PDF)

Remix Assignment: A “remix” is a version that has been altered — extended, rearranged, added to and/or cut. The word “remix” commonly describes an altered song (whose tracks have been “mixed again”), and may also refer to remixed arts such as images, video, and literature. Techniques such as sampling in music, collage in visual art, montage in film, and cut-up in literature may all be used to remix. (For more information on a broad understanding of remix see “[Remix Defined](#)” and [Remix Theory](#) by Eduardo Navas; see also [Remix Culture](#) by Lawrence Lessig.)

In this assignment, you will creatively remix one page of Danielewski's novel in a way that explores form-content relationships while thinking about literature as media.

***See amillionbluepages.net for several *House of Leaves* examples of this assignment.

Your assignment will have 3 parts: 1) creative remix, 2) contribution 3) short explanation:

- Your remix must creatively change the visual layout of the page — rearrange, add to, or subtract from the visual appearance of one page (or page layout), creating a new image. Your new page (remix) should preserve aspects of the original page *and comment on* how that page presents, mediates, or complicates meaning.
- You must contribute your remix to the amillionbluepages.net site using either Instagram or Twitter, and tagging your entry with #expnarASU #ambp and #pXXX (where XXX is the page number from Danielewski’s novel that you are remixing).
- You will write a short Discussion Journal explanation of *what* your remix does, shows, and achieves, and *how* it does, shows, and achieves.
- In our class session, we will view, debrief, and consider your remixes as part of small group discussion – the intention here is to think about how Danielewski’s novel either limits or expands reader’s engagement with and through the rules of the text.

Canvas Discussion Journal/7:

1. Please visit the Canvas Course Site to view and complete this week’s Discussion Journal assignment.

Week 11

Shelley Jackson (United States): Electronic Textuality, Cybertext and the Mark of the Digital

- 03/24:

Readings:

1. Robert Coover. “The End of Books” (<http://nyti.ms/1DAEzww>).
2. Shelley Jackson. *Patchwork Girl* (Various Points of Access)
3. Shelley Jackson. “Stitch Bitch: the patchwork girl.” (<http://web.mit.edu/m-i-t/articles/jackson.html>)
4. Shelley Jackson. “Skin: A Mortal Work of Art.” (<http://ineradicablestain.com/skin.html>)

Canvas Discussion Journal/8:

1. Please visit the Canvas Course Site to view and complete this week’s Discussion Journal assignment.

Week 12

User/Reader’s Choice | Exploring Narrative across the Digital: Social Media, Augmented Reality, Mobile Storytelling and Electronic Literature

- 03/31:

Task/s:

1. Each student enrolled in the course will read / explore / engage with a minimum of three examples of digital-based literature and interactive fiction. Possibilities range in scope from Twitter, Facebook, and other social media fiction, visual and mixed media fiction, text message/SMS fiction, podcast and multipath audio books, to GPS and location-based narrative. Some of these you will be able to experience as users/readers, others will be descriptions and source material for now defunct objects.
2. Check the link for the assignment on our Canvas Course Site for access points to these examples. Some will be freely available as web-based objects, others are specific to operating system platforms (Windows, Mac, Android, iPad, iPhone, etc.) and may require purchase of an app or access credentials on your part – consider these purchases part of the books required for the course.
3. I have also provided a set of secondary/theoretical essays to help us engage critically with these sets of examples – some of these will focus on specific types of digital literature, while others will engage with the area more broadly. As part of the assignment for this week, you should also skim

through these to find one you think provides some compelling arguments for helping to understand any of the examples you've chosen to explore.

4. Take notes / jot down ideas about your experience exploring the examples of digital-based literature and interactive fiction you've chosen – describe positives and negatives, frustrations and triumphs, a-ha moments and perplexities. How would you categorize or define the examples you have chosen to explore?

During our class session, you will be responsible for discussing your ideas and experiences with these pieces of interactive narrative in groups, and with the class as a whole. Based on your readings and experiences, as well as our exploration of experimental narrative from throughout the semester, the class will develop and add to a set of critical questions to ask about these newer modalities for narrative.

5. Your notes and experiences will form the basis for your second critical response paper, which is due by Sunday, April 5 by midnight.

CRITICAL RESPONSE PAPER 2 DUE SUNDAY 04/05 MIDNIGHT VIA CANVAS ASSIGNMENT LINK

Modality III: Experimentation in the Age of Narrative Film/Television

Week 13

- 04/07:

Experimental Narrative in Film: Memory, Time and Future Narrative

Screen for Class / One Film per Viewing Group:

Film 1: *Memento* (2000), Christopher Nolan (England), dir., 113 min.

Film 2: *Run Lola Run* (1998), Tom Tykwer (Germany), dir., 81 min.

Film 3: *Code Unknown* (2000), Michael Haneke (Austria), dir., 118 min.

Film 4: *It Felt Like a Kiss* (2009), Adam Curtis (England), dir., 54 min.

Film 5: *La Jetée* (1963), Chris Marker (France), dir., 28 min. & *12 Monkeys* (1995), Terry Gilliam (England), dir., 129 min.

Readings:

All:

1. Vannevar Bush, "As We May Think" (PDF)
2. Jan Simons, "Complex Narratives" (PDF)

***Memento*:**

1. William G. Little, "Surviving *Memento*." (PDF)

Run Lola Run

1. Tom Whalen, "*Run Lola Run*" (Scholarly Review) (PDF)

Code Unknown

1. Robin Wood, "In Search of the *Code Inconnu*" (PDF)

It Felt Like a Kiss

1. Chris Darke, Interview with Adam Curtis (PDF)
2. Charlie Brooker, "The Untied States of America" Review of *It Felt Like a Kiss*- The Guardian (PDF)
3. Peter Price, "Review: *It Felt Like a Kiss*" BBC News (PDF)

La Jetée* and *Twelve Monkeys

1. Ana Martins, "Theorizing *La Jetée* and *Twelve Monkeys*, but also *Vertigo*" (PDF)

Canvas Discussion Journal/9:

1. Please visit the Canvas Course Site to view and complete this week's Discussion Journal assignment.

FINAL PROJECT PROPOSALS (RESPONSE PAPER 3) DUE 04/12 BY MIDNIGHT VIA CANVAS

Week 14 Experimental Narrative in Film: Cyberculture Games

- 04/14:

Screen for Class:

Film: *eXistenZ* (1999). David Cronenberg (Canada), dir., 97 min.

Readings:

1. Jean Baudrillard (France), "Simulacra and Simulations." (PDF)
2. Jorge Luis Borges, "On Exactitude in Science." (PDF)
3. Lia M. Hotchkiss, "'Still in the Game': Cybertransformations of the 'New Flesh' in David Cronenberg's *eXistenZ*." (PDF)

Week 15 Televisual Rabbit Holes, Ouroboros, and Easter Eggs

- 04/21:

Screen for Class: (Choose at least two of these television series' episodes to screen)

1. *Black Mirror: Bandersnatch* (England, 2018). Charlie Brooker/David Slade. 90 min. Available streaming through Netflix.
2. *Russian Doll* (United States, 2019-). Natasha Lyonne/Leslye Headland/Amy Poehler. Available streaming through Netflix. Please watch a handful of episodes.
3. *Dark* (Germany, 2017-). Baran bo Odar and Jantje Friese. Available streaming through Netflix. Please watch a handful of episodes.
4. *Sense8* (United States, 2015-2018). Lilly Wachowski/Lana Wachowski/J. Michael Straczynski. Available streaming through Netflix.

Readings:

1. Begoña Ivars-Nicolas and Francisco Julian Martinez-Cano, "Interactivity in Fiction Series as Part of its Transmedia Universe: The Case of *Black Mirror: Bandersnatch*" (PDF)
2. Veronica Innocenti and Guglielmo Pescatore, "Changing Series: Narrative Models and the Role of the Viewer in Contemporary Television Seriality" (PDF)

Week 16

- 04/28:

Course Wrap-Up: Obsolescence Emergence Experimentation

Screen for Class:

Film: *Decasia: The State of Decay* (2002). Bill Morrison (United States), dir., Michael Gordon, music, 67 min.

Film: *Upstream Color* (2013). Shane Carruth (United States), dir., 96 min.

Background Material

1. Babette B. Tischleder and Sarah Wasserman: "Introduction—Thinking out of Sync: A Theory of Obsolescence." (PDF)

Canvas Discussion Journal/10:

1. Please visit the Canvas Course Site to view and complete this week's Discussion Journal assignment.

Week 17

- 05/05:

Finals Week

FINAL PROJECT DUE BY MIDNIGHT USING CANVAS ASSIGNMENT LINK