

| Course Type | Course Code | Name of Course | L | T | P | Credit |
|-------------|-------------|---------------------|---|---|---|--------|
| DC | NHSC504 | E-Literature | 3 | 0 | 0 | 3 |

Course Objective

Right from the etchings on stone to cave paintings through the printing press to the present day digital technologies, literary production has not come to a standstill. The evolution of technologies have deeply impacted the literature of that period. E- Literature is the product of technological changes that we witnessed in the last 40-50 years.

This unit on Electronic literature will challenge the learners to re-think what literature can do and be.

Learning Outcomes

Upon completion of the course students will be able to:

- Appreciate the aesthetics of e-literature.
- Improve their critical thinking and literary skills.

| Unit No. | Topics to be Covered | Lecture Hours | Learning Outcome |
|----------|--|---------------|--|
| 1 | Introduction to E-lit: Growth of a genre <i>Avant-garde</i> art Cold War literature/ Technologies | 3 | To know the origin and development of e-lit. |
| 2 | Theoretical Concepts The Post Modern Parody; Intertextuality; Death of the Author/ Publisher | 3 | To understand the key theoretical concepts in e-lit. |
| 3 | Emergent Forms & Techniques Hypertext; Interactive books; blogs; videos; fb & Instagram text Writing Patterns: Writing the Codex vs. Ergodic lit Reading Patterns: Reading the Codex vs. Ergodic lit) Hypertext, Audio/ Visual aids, Code & Lexia | 6 | To understand the cyber space & text To understand & appreciate the traditional patterns of writing and reading & to appreciate the emergent forms of writing & reading. The Codex vs. The Ergodic |
| 4 | Role of Software Story space/ Hyper card/ html/ Web 2.0 (Darcy Di Nucci)/ Folksonomy | 3 | To know the role of software in creating e-lit. |
| 5 | The tools & Augmented Reality (AR) as a Pedagogical Tool Oral/Audio-Video-3 D spaces & back to audio | 6 | To know the tools To explore AR as a pedagogical tool in HSS classroom |
| 6 | E-literary Texts: (a) Hypertext Fiction: (i) Michael Joyce's <i>Afternoon, a story</i> & <i>Twelve Blue</i> (Water Town: Eastgate Systems 1990) (ii) Shelley Jackson's <i>My</i> | 12 | Reading & Analysis of the select literary texts |

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|--------------|---|-----------|--|
| | <i>Body&Patchwork Girl</i> (Water Town: Eastgate Systems, 1995) (b) Augmented Reality (AR) Poetry: (ni_Ka's works: Monitor poetry in emoji) (c) Visual Poetry/ Flash Poetry: Robert Kendall's Faith (d) Interactive Poetry (e) Code Poetry (speech-to-text software): Black Perl | | |
| 7 | Creating your own weird e-lit monster: Creative Writing Workshop The learners will create their own literary pieces - poetry/ fiction/ short story/ memoir/ testimonio - using computational tools & software. | 9 | The creative writing workshop will provide the learners an opportunity to create their own literary pieces using codes and software. |
| TOTAL | | 42 | |

SUGGESTED READINGS:

1. N. Katherine Hayles, *Electronic Literature: What Is It?*, 2007.
2. N. Katherine Hayles, "Deeper into the Machine: Learning to Speak Digital," *Computers and Composition* 19 (2002): 371-386; reprinted in revised form with images in *Culture Machine* 5 (Feb. 2003)
3. N. Katherine Hayles, "Making: Language and Code," *My Mother Was a Computer: Digital Subjects and Literary Texts* (Chicago: University of Chicago Press, 2005), pp. 15-88.
4. David Bell, *An Introduction to Cybercultures*. Oxford and New York: Routledge, 2001.
5. Espen J. Aarseth, *Cybertext: Perspectives on Ergodic Literature* (Baltimore: The Johns Hopkins University Press, 1997).
6. Jay David Bolter, *Writing Space: The Computer, Hypertext, and the History of Writing* (New York: Lawrence Erlbaum Associates, 1991).
7. George P. Landow, *Hypertext: The Convergence of Contemporary Critical Theory and Technology* (Baltimore: The Johns Hopkins University Press, 1991).
8. Richard Grusin and Jay David Bolter, *Remediation: Understanding New Media* (Cambridge: MIT Press, 2000).
9. Jonathan Culler, *What Is Literature Now?*, 2007.
10. Carrie Noland, "Digital Gestures," *New Media Poetics: Contexts, Technotexts, and Theories*, edited by Adalaide Morris and Thomas Swiss (Cambridge: MIT Press, 2006), pp. 217-244.

11. Markku Eskelinen, "Six Problems in Search of a Solution: The Challenge of Cybertext Theory and Ludology to Literary Theory," *dichtung-digital* (2004) <http://www.dichtung-digital.com/2004/3-Eskelinen.htm>.
12. Adalaide Morris, "New Media Poetics: As We May Think/How to Write," *New Media Poetics*, edited by Adalaide Morris and Thomas Swiss (Cambridge: MIT Press, 2006), pp. 1-46.
13. Stephanie Strickland, "Writing the Virtual: Eleven Dimensions of E-Poetry," *Leonardo Electronic Almanac* 14:05/06 (2006) http://leoalmanac.org/journal/vol_14/lea_v14_n05-06/sstrickland.asp.
14. Jessica Pressman, *Machine Poetics and Reading Machines: William Poundstone's E-Lit & Bob Browne's Readies*, 2011.
15. George P. Landow, *Hypertext 2.0: The Convergence of Contemporary Critical Theory and Technology* (Baltimore: The Johns Hopkins University Press, 1997).
16. George P. Landow, *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization* (Baltimore: The Johns Hopkins University Press, 2006).
17. Lev Manovich, *The Language of New Media* (Cambridge: MIT Press, 2000).
18. Jerome McGann, *Radiant Textuality: Literature after the World Wide Web* (New York and London: Palgrave Macmillan, 2001).
19. Brian Kim Stefans, *Fashionable Noise: On Digital Poetics* (Berkeley: Atelos Press, 2003).