

EASTERN MICHIGAN UNIVERSITY
DIVISION OF ACADEMIC AFFAIRS

**REQUEST FOR INCLUSION OF A COURSE IN THE
GENERAL EDUCATION PROGRAM:
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

DEPARTMENT/SCHOOL: ENGLISH LANG & LIT COLLEGE: ARTS & SCIENCES

DEPARTMENT CONTACT: JEFF PARKER CONTACT PHONE: 487-1310

CONTACT EMAIL: JPARKE10@EMICH.EDU

1. Subject Code, Number, and Title: CRTW 335 Creative Writing

2. Credit Hours 3

3. Course Description:

This is a creative writing workshop/discussion course for the study and practice of the techniques of fiction, poetry, hybrid and mixed texts, and nonfiction. Students read and discuss the language and forms of a range of contemporary writers. They generate their own creative writings for workshop discussions, with work revised and edited for a capstone collection.

4. This course is (check one):

- an existing course with no revisions (need not go through the input system)
- an existing course with revisions (attach this form to Request for Course Revision form)
- a new course (attach this form to Request for New Course form)

5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.

- Effective Communication**
- Quantitative Reasoning (*QR designation*)**
- Writing Intensive (*WI designation*)**
- Perspectives on a Diverse World**
- Global Awareness
- U.S. Diversity
- Knowledge of the Disciplines**
- Arts Humanities
- Science Social Science
- Learning Beyond the Classroom (*LBC designation*)**

- Self and Well Being
- Community Service, Citizenship, and Leadership
- Cultural and Academic Activities and Events
- Career and Professional Development
- International and Multicultural Experience
- Undergraduate Research

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific area of the program. (The rationale should explain to students why they are taking the course. It should address both why it is part of the General Education program and why it fits into the particular category.) This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students.

In this course students will write and read the writing of students and professional writers on a weekly basis. It meets the General Education program requirement for being a Writing Intensive course because it asks students to write a number of works which in turn serve as the subject matter for the course itself. The course requires students to write substantial amounts of discipline-specific creative work that illustrates an understanding of the form and craft of that particular genre.

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

(a) Outcomes for Writing Intensive Courses – CRTW 335 Creative Writing

- Develop and employ successful, flexible writing and reading strategies that support sustained inquiry in a discipline.
 - Students read and discuss a range of contemporary writing, with different sections of CRTW 335 focusing on fiction, poetry, non-fiction, and hybrid genres such as performance poetry, mixed media, hypermedia. Students respond with critical analyses of the writing techniques and forms; and with creative experiments (mimicking, satirizing, echoing, etc.) of various forms. In peer-group and workshop discussions of their own creative writing, students learn to revise and edit their work, to develop a critical eye for the context and audience of their writing, and to determine appropriate venues for publication, exhibit, or performance of their creative work.

- Use writing strategies that achieve the purposes(s) for writing and address the expectations of audience(s) within a disciplinary context.
 - By reading literary magazines, both print and online, by attending readings, exhibits, and performances, and by discussing alternative venues for creative work, such as performance, video, digital arts and hypermedia, students address the range of publishing possibilities for contemporary creative writing. Workshop discussions of individual student writings address the possible audiences for their particular work, and help students find ways of reaching that audience, whether through traditional publication or alternative venues such as exhibits or performances or digital formats. and discussions of contemporary narrative, poetic, and hybrid forms, and through workshop discussions of student creative writing, students formulate questions about contemporary forms, about the relationship of structure and content, about traditional and alternative venues for publication. They respond to these critical questions through assigned writing experiments, as well as through their own creative work as it develops and as it is revised and edited through workshop discussions.
- Formulate research questions and employ strategies for researching and responding to those questions:
 - Students are responsible for preparing for the class a minimum of three individual pieces (the number changes whether in a prose, poetry, or multi-genre course), which the class responds to in critically responsive ways. The instructor raises technical, theoretical, and conceptual questions for students, encourages them to formulate such questions themselves and apply them to peer work as well as class and outside readings to generate responses and discussion.
- Use discipline-specific genres to communicate information.
 - In creative writing in the 21st century, the issue of genres and genre-bending is a critical subject, addressed in multiple ways in this creative writing course. While communication of information is not typically a goal of creative writing, the complex ways that creative work communicates is a major subject addressed explicitly in this course.

(b) Methods of Evaluation

- Student portfolios, the capstone work of each creative writing course, are the primary method of evaluation. Portfolios are typically submitted as chapbooks designed and edited by the student. In addition, participation in workshop and peer-group discussions, completion of in-class writing experiments, and written responses to readings, are all weighed in evaluation and grading of student work. Evaluation of student portfolios in particular – a collection of student writings which have served as the subject matter for the course – determines how fully students have met the General Education Outcomes for Writing Intensive courses.
8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods of evaluation detailed in #7 above.

Please submit all materials in electronic form.

Action of the Department/College

1. Department

Vote of department faculty: For _____ Against _____ Abstentions _____

Department Head

Date

2. College

College Dean

Date

Action of General Education Advisory Committee

Vote of General Education Committee: For _____ Against _____ Abstentions _____

Chairperson, General Education Advisory Committee

Date

Approval

Associate Vice-President for Undergraduate Studies and Curriculum

Date

CRTW 335: Creative Writing: Hypermedia

Winter 2005

M 7-9:40 pm Pray-Harrold 312

Jeff Parker, jeff.parker@emich.edu

Office: Pray-Harrold 602A

Phone: 487-1310

Office Hours: T 1-3:30; Th 1:30 and by appointment

“Fragments are the only forms I trust.” –Donald Barthelme

Required Texts:

Montfort, Nick and Noah Wardrip-Fruin, eds. *The New Media Reader*. Publisher: MIT Press. **CD-ROM included** (ISBN 0262232278)

Rubinstein, Lev. trans. Phillip Metres and Tatiana Tulchinsky. *Catalogue of Comedic Novelties*. Publisher: Ugly Duckling Presse. (ISBN 0972768440)

Cortazar, Julio. *Hopscotch*. Publisher: Pantheon (ISBN 0394752848)

Writing-Intensive Rationale: In this course students will write and read the writing of students and professional writers on a weekly basis. It meets the General Education program requirement for being a Writing Intensive course because it asks students to write a number of works which in turn serve as the subject matter for the course itself. The course requires students to write substantial amounts of discipline-specific creative work that illustrates an understanding of the form and craft of that particular genre.

This is a highly demanding class. Not only do you have to devote long hours to writing, you also have to learn several different kinds of software and read a number of difficult texts. In the best case scenario a kind of schizophrenia will obtain. We can go from talking about Futurist poets one minute to HTML tags the next; the crafting of a sentence to the crafting of a link. You have to steady yourself somewhat for this, and lean into the wind.

In this workshop students will write interactive, multimedia texts for the computer. The course will be partially a workshop/forms course in which you study the writing and style of others while responding with your own work; and partially it will be a course in various multimedia (image creation and manipulation, sound, video, animation) technologies.

Texts will be submitted as interactive scripts (so that we can see and focus on solely the textual part of the project), the same kind of documents video game writers prepare as well as the final project designed for the Web. Most weeks the class will carefully workshop student texts. While some projects may employ vast amounts of multimedia, being as this is a writing course each project should have a significant textual component. We will be doing weekly writing exercises and workshopping of the stories to prepare them.

In technology sessions, the instructor will introduce students to various software. Students will learn programs by plunging right in. The instructor will work through a project once and then circle the room while students complete the project on their own.

The final project, which each student will workshop twice during the semester (as an both interactive script and as a draft of the final version on-screen), will be a work of hypertextual fiction designed for the computer screen or an installment space utilizing the computer screen.

Creative Projects:

Shoebox Diorama
HTML Linking Exercise
HTML Short-short
Flash Short-short
Hypertext Workshop
Hypertext Revision and Final Project

Grading: I will not grade your individual assignments in the same way I would not grade individual writing exercises in a traditional workshop. We will workshop them and discuss them. We workshop them by having you, bring in your pieces on a set schedule, the week before you are due on the workshop you should circulate the interactive script and the web address for your project to the class. Less than your best efforts at writing and at criticizing for the benefit of others is less than excellent and will not merit an A. To that end, all workshops to an extent derive their content from work brought in. This places a certain burden on you, the students. I look for improvement in your writing, diligence, timeliness, and good-soldier cheer even when it snows.

Attendance: Two absences are allowed—though I do not provide make-up work. It's your responsibility to get the material we reviewed from other students in the class. You may consider a third absence worth a letter grade down. I do not like mandating attendance, however, the logic holds as follows: If a tree should fall, you must be in the forest to hear it.

Perhaps the greatest crime in here is not delivering a scheduled story; the equivalent of capital punishment will be effected. Note also that when you are absent, you must procure the stories for the following week, or you in effect absent yourself twice. I sometimes will collect stories for an absentee, but you must come and get them during office hours.

Workshop Schedule:

Jan. 11, Tues.

In-Class: Introductions. Syllabus. What is hypertext/hypermedia prose writing and why are we doing it? Description of HTML and websites in general.

For Next Class: Go to <http://people.emich.edu> and follow the instructions for activating your account and putting up a simple, single webpage. Once you've got it up, email the url of the simple, single webpage to me at jeff.parker@emich.edu.

Read essay "[What Hypertext Is](#)" by Noah Wardrip-Fruin. Make sure you've bought all the books!

Jan. 13, Thurs.

In-Class: Discuss "What Hypertext Is" essay. Ergodic literature. Assign shoebox dioramas.

For Next Class: Work through all the lessons on [Steve Krause's "How to Do" HTML website](#).

Read: Borges' "The Garden of Forking Paths" in the *New Media Reader*, [Robert Coover's "The Babysitter"](#) and short-shorts ([Powell](#) and [Wallace](#)) handed out in class, and [Ricky Pryll's "Lies"](#)--one of the first true hypertext fictions.

Jan. 18, Tues.

In-Class: Discuss Coover's "The Babysitter" and short-shorts. Discuss [website structure tutorial](#).

For Next Class: Begin putting together HTML Short-short. Do [Cascading Style Sheets tutorial](#). Linking exercise.

Read: Begin reading Lev Rubinstein's *Catalogue of Comedic Novelties* ("Farther and Farther On" and "Catalogue of Comedic Novelties"). In *The New Media Reader* read Robert Coover's essay "The End of Books" pp 705-709. Read Talan Memmot's "[Lexia to Perplexia](#)" and Mark Amerika's "[Grammatron](#)".

Jan. 20, Thurs. – CLASS CANCELLED

Jan. 25, Tues.

In-Class: Workshop Shoebox Dioramas. Cascading Style Sheets demonstration.

For Next Class: Prepare HTML Short-shorts.

Read: No reading.

Jan. 27, Thurs.

In-Class: Workshop HTML Short-shorts.

For Next Class: Read over the classes HTML Short-shorts (see the top of the page). Come into class Tuesday prepared to discuss them. If you do not have a copy of [Macromedia Dreamweaver](#), download the free trial version (you'll have to input your name and email address, but no spam will result from this). Once you have Dreamweaver on your machine, work through the beginning tutorials that come with the software. See if you can replicate the various techniques (linking, cascading style sheets, etc.) that you've previously done manually with HTML code.

Read: Look over the website of hypermedia author [Jason Nelson](#); pay attention to how you interact with his interface(s). Read at least three of the various hypertexts embedded in the site. Also read Scott McCloud's "Understanding Comics" in *The New Media Reader*, pp. 711-735—it is actually an essay in comics, so not nearly as tedious as it might seem.

Feb. 1, Tues.

In-Class: Further workshopping of HTML Short-shorts.

For Next Class: Download the 30-day full featured version of Flash MX 2004 available at <http://www.macromedia.com/cfusion/tdrc/index.cfm?product=flash>. (You'll need to register, but it's free, and they won't deluge you with spam mail.) Once installed begin working through the flash tutorials. See if you can create a simple Flash animation and upload it to the website (send me the url if you succeed). If you don't succeed, don't worry, we'll work through it next week.

Read: Reread the first two sections of the Rubinstein book and come in prepared to discuss some ways it's similar or different or more successful or less successful than some of the other texts we've read on screen.

Feb. 3, Thurs.

In-class: Further workshopping of HTML Short-shorts

For Next Class: Make sure you've downloaded and familiarized yourself with Flash since we'll begin using it next week.

Read: Check out the following sites that use Flash extensively: Poems that Go <http://poemsthatgo.com/>, The Requiem for a Dream movie website <http://www.requiemforadream.com/>, The Grudge movie website (click "enter the site") <http://www.sonypictures.com/homevideo/thegrudge/index.html>, Jason Archer and Paul Beck's animation http://www.jasonarcherpaulbeck.com/la_paga.html, Donna Leishman's Red Riding Hood <http://www.6amhoover.com/redriding/red.htm>. Read also in *The New Media Reader* "Six Selections from the Oulipo, pp. 147-192 (once you look at some of it, you'll realize it's actually not as much reading as it seems).

Feb. 8, Tues. MEET IN HALLE LIBRARY ROOM G07C

In-class: Flash tutorials; work on Flash shorts.

For Next Class: Work on Flash shorts and keep practicing with Flash.

Do the following tutorials: [This one which explains the Flash MX 2004 interface and some usability issues at Flashkit](#); there are three tutorials [here](#) on using buttons, do at least two of them; do all the "basic/drawing" tutorials [here](#); hunt around at the other flash tutorial sites listed at the top of the page and do two tutorials that you find on your own; try and upload one or more of the completed tutorials to a website to see if it will work—send me the url(s).

Feb. 10, Thurs. MEET IN HALLE LIBRARY ROOM G07C

In-class: Flash tutorials

Do the following tutorials—some of which we'll go through in class: [Tweening with Motion Guides](#); [A more sophisticated Shape Tween](#); [Simple Links](#); [Basic Buttons](#); [Sounds](#); [Animated Masks](#); [On-Mouse Masks](#); [Tweens within Tweens](#); [Target Paths](#); [Custom Cursor](#); [Change a Movie Clip's Color](#); [Drop-Down Menu](#); [Images in Flash](#); [Web-safe Colors](#); [Hyperlinks](#); [Input Text Boxes](#)...do all 26 tutorials in the beginner section of the Flash Tutorials at [Webwasp](#).

Feb. 15, Tues. MEET IN HALLE LIBRARY ROOM G07C

In-class: Flash tutorials; work on Flash shorts.

Do the following tutorials for next class and in-class if necessary: [Fading Text](#); [Mouse Trail](#); [Full Screen Flash Page](#); Pick and choose ten of the intermediate tutorials at [Webwasp](#); Read the first 25 pages of Cortazar's *Hopscotch*.

Feb. 17, Thurs. MEET IN HALLE LIBRARY ROOM G07C

In-class: Flash tutorials; work on Flash shorts.

For Next Class: Flash Tutorials: [Coloring Book](#); [Film Grain](#); [How to Fire](#); [Making a Basic Pong Game](#).

Before next class: Publish your Flash page to your website and send the exact url to Parker!

Feb. 22, Tues.

In-class: Workshop Flash short-shorts

Feb. 24, Thurs.

In-class: Workshop Flash short-shorts

March 1, Tues. – NO CLASS – Winter Recess

March 3, Thurs. – NO CLASS – Winter Recess

March 8, Tues. TBA

March 10, Thurs. TBA

March 15, Tues. Workshop: [Amber](#)

For Next Class: Read Pam’s story and prepare for workshop; Read the following sections of the website *The Electronic Labyrinth*: [“Essay on Hopscotch”](#); [“Structural Experiments in Hopscotch”](#); [“Hopscotch as a Hyperbook”](#); [“Beginning and Ending a Hyperbook: Possibilities for Authors”](#)

March 17, Thurs. Workshop: Pam

March 22, Tues. Workshop: [Justin](#)

For Next Class: Read Mark Amerika’s [“Ok Texts”](#); Finish reading *Hopscotch* (one way or another, but at least one way)

March 24, Thurs. Workshop: [Tiffany](#)

March 29, Tues. Workshop: [Erin](#)

March 31, Thurs. Workshop: [Dan](#)

April 5, Tues. Workshop: [Christine](#)

April 7, Thurs. Workshop: [Bryon](#)

April 12, Tues. Workshop: [Julia](#)

April 14, Thurs. Workshop: [Leigh](#)

April 19, Tues. Workshop: [Jennifer](#)

