COURSE SYLLABUS

I.   BASIC COURSE INFORMATION

Course Title: Games, Glitches, and Creativity

Course No.:   PIC345   Course Section: 1

School: PIC   Department: PIC   Program: n/a

Days: Fridays   Time: 2–4:50 PM   Place of class meetings: North Hall 202

Credit hours: 3

Prerequisite courses/skills/other restrictions: none/take semesters 5 or 6

II.   INSTRUCTOR CONTACT INFORMATION

Name: Luke Degnan   Academic Title: Visiting Instructor

Office Location: Myrtle Hall 3W

Contact Information:

    Office hours: By appointment

    Phone no(s):   7186363760   Appropriate times to call: 9-4, T, W, TH

    Email address: ldegnan@pratt.edu

III.   COURSE DESCRIPTION

Bulletin Description

The Pratt integrated courses are designed as interdisciplinary explorations of a wide range of possible content, putting into practice multiple ways of thinking and ways of making. The courses will employ and integrate skills students have acquired in both studio and general education classes, recombining them in novel and unexpected ways that test, challenge, and expand the student's creative capacities.

These interdisciplinary courses allow students to explore themes and topics outside their majors, to delve deeply into areas of research that cross disciplinary boundaries, and to work with students in other departments on creative/critical and collaborative projects. They are taken by students during the period of their career when they have completed their Foundation courses and their general education core work, and are delving more deeply into the specialized training of their major disciplines and the post-core courses in liberal arts.

The overall objective of these courses is to provide a unifying moment in the educational experience of Pratt undergraduates and opportunities for them to work on integrative assignments and a culminating project.

Detailed Description

How can technology impact creativity? How can we gamify our creative practice? What happens when we amplify our mistakes or magnify our missteps? In this course we will examine different technologies and how they affect creativity in practice, through games, visual art, writing, and other processes. Students will create work that is disrupted, enhanced, glitched, flipped, or obfuscated by technology and explore concepts and tools such as augmented realities, chatbots, electronic literature, non-linear narrative, and writing for video games.

Course Goal(s)

GENERAL Pratt Integrative Course GOALS:
- To build integrative capacities;
- To prepare students to solve unscripted and complex problems both in teams and individually;
- To engage students in practices of making, thinking and doing that integrate multiple disciplinary knowledges and skills in ways that enhance collaborative work and self-knowledge;
- To instill a sense of agency in production of knowledge and creative work;
- To provide a platform for reflection and self-definition that spans majors and academic coursework;

OTHER GOALS

- To develop an understanding of electronic literature, digital art, and the language of the web
- To compose a series of works that address diverse audiences and rhetorical contexts.

Student Learning Objectives:

Pratt Integrative Course outcomes:

1) Students will be able to connect relevant experiences gained outside the classroom and academic knowledge.
2) Students will be able to make connections across disciplines and perspectives.
3) Students will be able to adapt and apply skills, abilities, theories and methodologies gained in one situation to new contexts and situations.
4) Students will be able to integrate modes of communication in ways that enhance meaning, making clear the interdependence of language—both visual and verbal—form, thought and expression.
5) Students will be able to self assess, track learning process, and demonstrate a developing sense of self as learner, building on prior experiences to respond to new and challenging contexts.

OTHER OBJECTIVES/OUTCOMES

Students will be able to:
- understand the impact evolving technologies have on the creation of creative pieces and will be able to apply this knowledge to create pieces of their own.
- show a working knowledge of the evolving, interdependent relationships among

composing practices, stylistic knowledge, and writing/art technologies.

Course Calendar/Schedule:

Week 1: Introductions

Introductions.

Oblique Strategies.

Slack Post: Write 1-2 paragraphs about your experience with the Oblique Strategies cards in class and how you might apply them to your practice. In addition, come up with 2-3 of your own cards. What would they say? Be prepared to talk about it in class. Post the assignment to the class Slack.

Week 2: Games / Glitches / and...

Oblique Strategies cards continued.

Travesty generators, Google Translate, Markov chains, Postmodernism Generator.

Slack post: Type up your autobiographical character and describe them in 2-3 paragraphs. Play around with the travesty generator, Google Translate, and Markov chains. Create 2 other versions of the text using one or more of those tools. Post the original and the versions to the class Slack.

Week 3: Games / Games / Games

Talk about homework. What was your experience with it?

A Quiet Year

Slack post: Type up your notes from playing A Quiet Year. Organize into a narrative. Tell the story of the game. Post to course Slack.

Required reading: "Keeping up Appearances" (2001) by Mendi Lewis Obadike, Y0UNG-HAE CHANG HEAVY INDUSTRIES

Week 4, Pratt Integrative Course!

Go over PIC outcomes.

PIC Games!
Required reading: Two selections from Electronic Literature Volumes 1 & 2 **AND** selection from Anne Sexton's *Transformations.*

Slack post: Response to Electronic Literature, "Keeping up Appearances," or Y0UNG-HAE CHANG HEAVY INDUSTRIES.

Week 5, Electronic Literature

Intro to electronic literature. Spam poetry, word salad, lorem ipsum, natural language generation, and chatbots.

Discussion of Transformations. Discuss the idea of the "remix." Self translation. "Translation." Google Translate.

Slack post: Choose a piece of writing from another student from the class Slack and "remix" it using the various glitch tools and create a new piece of work.

Required reading: History of Flarf PDF

Week 6, Crowd Sourcing

In class, read Teju Cole's "Hafiz" and Koblin and Massey's "Bicycle Built for 2000." Discussion of Flarf/Google poetry.

In class: Create a piece of creative work using the words of others, or ask people to contribute one small part to the whole, assemble it and see what you have.

Creative assignment:
Create a piece that makes a connection between the technology/operations we have discussed and creative work. This should be a piece of **writing** that can include photography, drawing, music, or another medium of your choosing.

This assignment directly relates to the "transfer" outcome from the Integrative Learning Value Rubric. Students will adapt and apply the skills related to "automated writing-," "glitch-," and Twitter-based technology and apply that to the new situation of creating a narrative, multimedia piece. This assignment also fulfills the "Integrated Communication" outcome by asking students to reflect upon what they have learned so far and present verbal and visual language to explicitly connect content and form. In this case the content is the technology and the form is the creative side.

Week 7: HTML

Presentation of student assignments.

Introduction to basic HTML terms and coding practices.

Games!

Week 8: HTML Continued

Slack post: Write a hypertext piece that incorporates all terms from class. The piece should include text, but may also include images, video, music, or other forms of media. Upload HTML file to course Slack.

Week 9: Hypertext

Workshop of student work. Discussion of Wikipedia, history, how to edit, underrepresentation. Students

will create Wikipedia editor accounts. Talk about "Wikipedia holes."

Wiki-a-thon in class. As a group, students edit various Wikipedia pages. This project will allow students to connect various dimensions of technical design and theory including web design and graphic creativity.

Slack post: Go down a "Wikipedia hole" (for 20-30 minutes). Post about "Wikipedia hole" experience. Where did you start? Where did you wind up? What did you learn? Write a short story that incorporates the various pages you were on. Don't worry about plagiarism (I will explain).

Required reading: Calvino, Italo - "If On a Winter's Night a Traveler"

Week 10: Nonlinear Writing
Discussion of nonlinear writing. Discussion of Borges and Calvino.

Exercise: Play Zork (https://classicreload.com/zork-i.html). Students will connect their study of Borges and Calvino to the nonlinear narrative of Zork.
Slack post: Slack post about experience playing Zork, relating back to ideas of nonlinear writing, electronic literature, html.

Week 11, Games
Discussion about writing for games. Introduction to Twine. If we have time, we will play through a few of Porpentine Charity Heartscape's various games.

Group Project:
In groups, students will work on concept for short game narrative for Twine. The game narrative should be create using the Twine markup and should include both text and visual language. Students will apply their new knowledge of nonlinear narrative, HTML, Twine markup language, and experience of video games, and will be able to generate their game narrative from personal artistic and scholarly interests. Simultaneously they will have to learn to work in a group and learn various types of collaboration skills. This assignment will allow students to show a working knowledge of the evolving, interdependent relationships among composing practices, stylistic knowledge, and writing/gaming technologies, allowing them to make connections across disciplines, transfer their newly gained knowledge of non-linear narrative practice to a design- and tech-based approach.

Week 12, Games
Group Project due. Workshop and play class-created Twine games.

Final Project: Write a proposal for your final project. The project will be a multi-media or written narrative piece that incorporates the ideas we have discussed in class. The development of this project will be a clear synthesis of pieces they have developed in the past, incorporating concepts covered in this course. Along with the creative piece, students will write a 5-page paper, reflecting on what they have learned in the class, how what they have learned relates to the PIC outcomes, and how they can transfer these skills to their own disciplines.

Week 13: Not all the classes have titles
Discussion of final project proposals.

Watch "Augmented (hyper)Reality: Domestic Robocop" by Keiichi Matsuda.
Watch "A Day Made of Glass" (2011) by Corning Incorporated.
Watch "Everyone Has A Song Inside" by Microsoft.

Games!

Final Project: Work on final project

Week 14: PIC Outcomes II
Discussion of Slack posts. PIC Outcomes. More games!

Final Project: Work on final project

Week 15: Final Presentations
Student presentations of final projects.

IV. COURSE REQUIREMENTS

Textbooks, Readings, and Materials:
All readings will be provided on the web, as PDFs, or printed and handed to you.

Readings:
Borràs, Laura, Talan Memmott, Rita Raley, and Brian Stefans. "Electronic Literature Collection Volume
Two." *Electronic Literature Collection Volume Two*. Cambridge, Massachusetts: Electronic
Literature Organization, Feb. 2011. Web. <http://collection.eliterature.org/2/>.

Calvino, Italo. "If on a Winter's Night a Traveler." *If on a Winter's Night a Traveler*. Web.
<https://www.sccs.swarthmore.edu/users/00/pwillen1/lit/winter.htm>.

Chang, Y0ung-Hae. *YOUNG-HAE CHANG HEAVY INDUSTRIES PRESENTS*. Web.
<http://www.yhchang.com/>.

Cole, Teju. "Hafiz." *Twitter*. 08 Jan. 2014. Web.
<https://twitter.com/tejucole/timelines/437242785591078912?lang=en>.

Hayles, N. Katherine, Nick Montfort, Scott Rettberg, and Stephanie Strickland. "Electronic Literature
Collection Volume One." *Electronic Literature Collection Volume One*. College Park, Maryland:
Electronic Literature Organization, Oct. 2006. Web. <http://collection.eliterature.org/1/>.

Koblin, Aaron, and Daniel Massey. *Bicycle Built for Two Thousand*. Web.
<http://www.bicyclebuiltfortwothousand.com/>.

Magee, Michael. "The Flarf Files." *Electronic Poetry Center*. University of Buffalo, Web.
<http://writing.upenn.edu/epc/authors/bernstein/syllabi/readings/flarf.html >.

Obadike, Mendi Lewis. "Keeping up Appearances." Blacknetart.com, 2001. Web.
<http://www.blacknetart.com/keepingupappearances.html>.

Project(s), paper(s), assignment(s):

Assignments:

1. Assignment Slack Channel:

Students will respond to assigned creative and critical readings on a class Slack channel. These responses will take the form of creative pieces or very short essays depending on the assignment. These Slack posts should demonstrate thorough and engaged readings of the course texts, and will enable students to reflect on their own learning. The creative pieces will be shared and discussed in class the following class period. By having the assignments posted to Slack, students will be able to read other students' responses, enabling students to reflect on other students' learning. This assignment makes the "Reflection and Self-Assessment" outcome a constant throughout the class.

> **Week 1** - Write 1-2 paragraphs about your experience with the Oblique Strategies cards in class and how you might apply them to your practice. In addition, come up with 2-3 of your own cards. What would they say? Be prepared to talk about it in class.
>
> **Week 2** - Type up your autobiographical character and describe them in 2-3 paragraphs. Play around with the travesty generator, Google Translate, and Markov chains. Create 2 other versions of the text using one or more of those tools. Post the original and the versions to the class Slack.
>
> **Week 3** - Type up your notes from playing A Quiet Year. Organize into a narrative. Tell the story of the game. Post to course Slack.
>
> **Week 4** - Response to Electronic Literature, "Keeping up Appearances," or Y0UNG-HAE CHANG HEAVY INDUSTRIES.
>
> **Week 5** - Choose a piece of writing from another student from the class Slack and "remix" it using the various glitch tools and create a new piece of work.
>
> **Week 8** - Write a hypertext piece that incorporates all terms from class. The piece should include text, but may also include images, video, music, or other forms of media. Upload HTML file to course Slack.
>
> **Week 9** - Go down a "Wikipedia hole" (for 20-30 minutes). Post about "Wikipedia hole" experience. Where did you start? Where did you wind up? What did you learn? Write a short story that incorporates the various pages you were on. Don't worry about plagiarism (I will explain).
>
> **Week 10** - Slack post about experience playing Zork, relating back to ideas of nonlinear writing, electronic literature, html.

2. Creative Assignment: (week 6)

Students will create a piece that makes a connection between the technology/operations we have discussed and creative work. This should be a piece of **writing** that can include photography, drawing, music, or another medium of the student's choosing.

This assignment directly relates to the "transfer" outcome from the Integrative Learning Value Rubric. Students will adapt and apply the skills learned in class and apply them to the new situation of creating a narrative, multimedia piece. This assignment also fulfills the "Integrated Communication" outcome by asking students to reflect upon what they have learned so far and present verbal and visual language to explicitly connect content and form.

3. **Group Project (week 11):**
   Students will work in small groups to create a nonlinear narrative game, created in Twine. The game will illustrate the concepts discussed in previous classes including HTML5, nonlinear narratives, the Twine markup language, glitch, remix, and automated writing.

   In groups, students will work on concept for short game narrative for Twine. The game narrative should be create using the Twine markup and should include both text and visual language. Students will apply their new knowledge of nonlinear narrative, Twine markup language, and experience of video games, and will be able to generate their game narrative from personal artistic and scholarly interests. Simultaneously they will have to learn to work in a group and learn various types of collaboration skills. This assignment will allow students to show a working knowledge of the evolving, interdependent relationships among composing practices, stylistic knowledge, and writing/gaming technologies, allowing them to make connections across disciplines, transfer their newly gained knowledge of non-linear narrative practice to a design- and tech-based approach.

4. **Final Project (weeks 12–15):**
   Based on the collection above, students will create a final project. The project will be a multi-media or written narrative piece that incorporates the ideas we have discussed in class. The development of this project will be a clear synthesis of pieces they have developed in the past, incorporating concepts covered in this course. Along with the creative piece, students will write a 5-page paper, reflecting on what they have learned in the class, how what they have learned relates to the PIC outcomes, and how they can transfer these skills to their own disciplines.

   The final project addresses the general PIC goals, the student learning objectives, and the Integrative Learning Value outcomes. Students should be able to transfer skills from various aspects of the course, across various fields and media, to fuse the disciplines into a cohesive stand-alone piece.

   All weeks listed are the dates the projects are assigned.

Assessment and Grading:
Active Participation: 20%
Assignment Slack: 30%
Creative Assignment: 10%
Group Project: 10%
Final Project: 30%

- A = sustained level of superior performance demonstrated in all areas of Course Requirements
- B = consistent level of performance that is above average in a majority of the Course

Requirements
- C = performance that is generally average and Course Requirements are achieved
- D = below average performance and achievement of the Course Requirements
- F = accomplishment of the Course Requirements is not sufficient to receive a passing grade

V. POLICIES

PRATT INSTITUTE-WIDE INFORMATION

Academic Integrity Policy

At Pratt, students, faculty, and staff do creative and original work. This is one of our community values. For Pratt to be a space where everyone can freely create, our community must adhere to the highest standards of academic integrity.

Academic integrity at Pratt means using your own and original ideas in creating academic work. It also means that if you use the ideas or influence of others in your work, you must acknowledge them.

At Pratt,
- We do our own work,
- We are creative, and
- We give credit where it is due.

Based on our value of academic integrity, Pratt has an Academic Integrity Standing Committee (AISC) that is charged with educating faculty, staff, and students about academic integrity practices. Whenever possible, we strive to resolve alleged infractions at the most local level possible, such as between student and professor, or within a department or school. When necessary, members of this committee will form an Academic Integrity Hearing Board. Such boards may hear cases regarding cheating, plagiarism, and other infractions described below; these infractions can be grounds for citation, sanction, or dismissal.

Academic Integrity Code

When students submit any work for academic credit, they make an implicit claim that the work is wholly their own, completed without the assistance of any unauthorized person. These works include, but are not limited to exams, quizzes, presentations, papers, projects, studio work, and other assignments and assessments. In addition, no student shall prevent another student from making their work. Students may study, collaborate and work together on assignments at the discretion of the instructor.

Examples of infractions include but are not limited to:
1) Plagiarism, defined as using the exact language or a close paraphrase of someone else's ideas without citation.

2) Violations of fair use, including the unauthorized and uncited use of another's artworks, images, designs, etc.

3) The supplying or receiving of completed work including papers, projects, outlines, artworks, designs, prototypes, models, or research for submission by any person other than the author.

4) The unauthorized submission of the same or essentially the same piece of work for credit in two different classes.

5) The unauthorized supplying or receiving of information about the form or content of an examination.

6) The supplying or receiving of partial or complete answers, or suggestions for answers; or the supplying or receiving of assistance in interpretation of questions on any examination from any source not explicitly authorized. (This includes copying or reading of another student's work or consultation of notes or other sources during an examination.)

For academic support, students are encouraged to seek assistance from the Writing and Tutorial Center, Pratt Libraries, or consult with an academic advisor about other support resources.
Refer to the Pratt website for information on [Academic Integrity Code Adjudication Procedures](#).

Attendance Policy

General Pratt Attendance Policy
Pratt Institute understands that students' engagement in their program of study is central to their success. While no attendance policy can assure that, regular class attendance is key to this engagement and signals the commitment Pratt students make to participate fully in their education.

Faculty are responsible for including a reasonable attendance policy on the syllabus for each course they teach, consistent with department-specific guidelines, if applicable, and with Institute policy regarding reasonable accommodation of students with documented disabilities. Students are responsible for knowing the attendance policy in each of their classes; for understanding whether a class absence has been excused or not; for obtaining material covered during an absence (note: instructors may request that a student obtain the material from peers); and for determining, in consultation with the instructor and ahead of time if possible, whether make-up work will be permitted.

Consistent attendance is essential for the completion of any course or program. Attending class does not earn students any specific portion of their grade, but is the pre-condition for passing the course, while missing class may seriously harm a student's grade. Grades may be lowered a letter grade for each unexcused absence, at the discretion of the instructor. Even as few as three unexcused absences in some courses (especially those that meet only once per week) may result in an automatic "F" for the course. (Note: Students shall not be penalized for class absences prior to adding a course at the beginning of a semester, though faculty may expect students to make up any missed assignments.)

Faculty are encouraged to give consideration to students who have documentation from the Office of Health and Counseling. Reasonable accommodations for students with disabilities will continue to be provided, as appropriate.

Refer to the Pratt website for information on [Attendance](#).

Students with Disabilities
The instructor will make every effort to accommodate students with both visible and invisible disabilities.

While it is advisable that students with disabilities speak to the instructor at the start of the semester if they feel this condition might make it difficult to partake in aspects of the course, students should feel free to discuss issues pertaining to disabilities with the instructor at any time. Depending on the nature of the disability, and the extent to which it may require deviations from standard course policy, documentation of a specific condition may be required, in compliance with conditions established by the campus Learning Access Center, and in compliance with the Americans with Disabilities Act. Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Elisabeth Sullivan, Director of the Learning Access Center, 718.636.3711.

Religious Policies

In line with Pratt's Attendance Policy, Pratt Institute respects students' requirements to observe days of cultural significance, including religious holy days, and recognizes that some students might need to miss class to do so. In this, or other similar, circumstance, students are responsible for consulting with faculty ahead of time about how and when they can make up work they will miss.

Additional space for departmental or course policies

For this particular course, Students are expected to attend all classes, arriving in a timely manner. Students with extensive absences (three or more for any reason) may be required to drop the course or may receive a failing grade at the discretion of the instructor.