

## *Interactive Literature*

University of Pittsburgh  
ENGLIT 1001  
Spring 2015

Dr. Bradley J. Fest  
Office: CL 517F  
email: [bradfest@gmail.com](mailto:bradfest@gmail.com) (preferred)  
[brf6@pitt.edu](mailto:brf6@pitt.edu)

TuTh 2:30-3:45  
Old Engineering Hall 316  
Office Hours: W 2:00-4:00  
& by appointment

*These are the two fantasmatic limits of the book to come, two extreme, final, eschatic figures of the end of the book, the end as death, or the end as telos or achievement. We must take seriously these two fantasies; what's more they are what makes writing and reading happen. They remain as irreducible as the two big ideas of the book, of the book both as the unit of material support in the world, and as the unity of a work or unit of discourse (a book in the book). But we should also perhaps wake up to the necessity that goes along with these fantasies.*

Jacques Derrida, "The Book to Come"

### Required Texts

Galloway, Alexander R. and Eugene Thacker. *The Exploit: A Theory of Networks*. Minneapolis: University of Minnesota Press, 2007.

Hayles, N. Katherine. *Electronic Literature: New Horizons for the Literary*. Notre Dame, IN: University of Notre Dame Press, 2008.<sup>1</sup>

Strickland, Stephanie. *V: WaveSon.nets/Losing L'una*. New York: Penguin, 2002.

Wallace, David Foster. *Infinite Jest*. New York: Back Bay, 2006. First published 1996 by Little, Brown.<sup>2</sup>

---

Epigraph drawn from Jacques Derrida, "The Book to Come," in *Paper Machine*, trans. Rachel Bowlby (Stanford, CA: Stanford University Press, 2005), 15.

<sup>1</sup> Here is a lengthy note on this course and the required texts that, like the rest of the notes in the syllabus, you should read. You should purchase a *new* copy of N. Katherine Hayles's *Electronic Literature: New Horizons for the Literary*, as it comes with a CD-ROM of *The Electronic Literature Collection*, vol. 1, ed. N. Katherine Hayles, Scott Rettberg, Nick Montfort, and Stephanie Strickland (2008), and which contains *many* of the texts that we will be looking at this semester; used copies of Hayles's book may not include the CD. That said, most (but not all) of the texts on the CD-ROM are available online from the Electronic Literature Organization at <http://collection.eliterature.org/1/>.

That said, *not everything I am assigning may "work" in any traditional sense like we expect a book to work*. Just to "read" some of the assigned texts for this course will involve some relatively easy jerry-rigging. This is simply an aspect of electronic literature: texts can quickly become incompatible with newer technology. (We will talk about this, probably at length.) As such, a student's willingness and skill dealing with the technical difficulties of acquiring digital texts for class is part of succeeding in this course and also part of the very discipline of studying interactive literature. Please make sure you check the endnote at the end of this syllabus if you are having difficulties viewing or downloading anything. There will inevitably be compatibility issues with some of these texts, so I request that you remain patient. There will be open lab hours later in the semester where (most, if not all of) these texts will be *working* in CL 435 and available for students to come in and look at. I will let you know when the lab will be open. I am happy to field your questions and will help you, or refer you to one of my teaching assistants for my other courses, when possible. My TAs are Gabe Kowalczyk ([gjk20@pitt.edu](mailto:gjk20@pitt.edu)) and Dan Willis ([dgw15@pitt.edu](mailto:dgw15@pitt.edu)). Feel free to contact them with technical concerns; they are quite helpful. They will also be holding the open lab hours later in the semester to help students with any difficulties.

Additional texts to be covered can be found on the calendar below. These will either be available on the CD-ROM or website of *The Electronic Literature Collection*, on CourseWeb under the heading “Course Documents,” can be downloaded, or can be found on the internet. I have provided bibliographic endnotes, instructions for downloading, and/or URLs for all additional readings. (Like the endnotes to *Infinite Jest*, many of the endnotes in this syllabus fall under the *must read* category.) Texts that are available online have been linked at the course’s weblog under Course Links.

### **Recommended**

Burn, Stephen J. *David Foster Wallace’s “Infinite Jest”: A Reader’s Guide*. 2nd ed. New York: Continuum, 2012.<sup>3</sup>

### **Prerequisites**

Introduction to Critical Reading (ENGLIT 0500) is strongly recommended. Students must have satisfied the general education requirement of an approved first course in Literature before taking this course.

### **Course Description**

Digital technologies have transformed life in the late-twentieth and early-twenty-first centuries in a variety of ways. Predictably, these transformations have been greeted with both enthusiasm and trepidation: the internet is either going to produce a utopian, democratic space of freedom and equality, allowing for rhizomatic and spontaneous collective organization; or else it is going to enslave humanity in complex new ways, controlling populations in an unprecedented and dystopian fashion through ubiquitous networks of surveillance. Literary production during the digital age has been greeted similarly. Either digital technologies will open up new vistas for composition, distribution, creativity, and expression, or else they will produce the long-predicted “death of the novel” or the “death of print,” perhaps even resulting in a cultural fugue tending toward homogeneity and entropy. Obviously, however, the realities of how literature gets made and read in the information age are simultaneously more complex and more mundane. Grounded in the history of the book and print, this course will investigate some of the transformations that have taken place in literary production during the last twenty-five years, focusing principally on interactive print and electronic literature that is in conversation with the changing digital media landscape of contemporaneity.

As such, we will examine literary texts that explicitly involve the reader as an active participant in the experience of the work, through navigation, manipulation, creation,

---

<sup>2</sup> Though I realize that Wallace’s novel is quite hefty, I am requiring students to buy the *print* edition of this book (*not* the e-text). Focusing on the particular properties of specific media will be one the central concerns of this course, so having the codex version of *Infinite Jest* is essential for grounding our inquiries this semester, and with such a large novel, it will be much easier for us all to literally be on the same page if we have the same edition.

<sup>3</sup> David Foster Wallace’s *Infinite Jest* is a dense and difficult book, so it may be advisable to obtain Burn’s short reading guide. Greg Carlisle’s *Elegant Complexity: A Study of David Foster Wallace’s “Infinite Jest”* (Los Angeles: Side Show Media Group, 2007) is a more thorough (and longer) companion to the novel, similar to Steven C. Weisenburger’s *“Gravity’s Rainbow” Companion: Sources and Contexts for Pynchon’s Novel*, 2nd rev. and exp. ed. (Athens: University of Georgia Press, 2006) and Harry Blamires’s *The New Bloomsday Book*, 3rd ed. (New York: Routledge, 1996). Unlike these latter two books, however, I do not feel that either Carlisle or Burn’s guides are necessary for critically reading and engaging with *Infinite Jest*.

collaboration, or other forms of interactive decision-making. Privileging the materiality of text as a path into thinking about and understanding interactivity, the course will be divided into two sections: a section on “print” and a section on “electronic literature.” The course will begin with David Foster Wallace’s novel, *Infinite Jest* (1996), which is both interactive (one has to flip back and forth from the text to the endnotes) and a kind of apotheosis of the postmodern novel, one of the last really big, encyclopedic novels written before information technology reconfigured the fields of literature, publishing, writing, scholarship, and the humanities in general. *Infinite Jest*—considered materially, formally, and thematically—will serve as our jumping off point into digital texts from the 1990s and early-twenty-first century. Considering electronic literature, digital poetry, hypertext, and the interactive fiction game, during the second half of the semester we will read a variety of important authors who push the boundaries of literary form and materiality in exciting ways. We will also read works of criticism, history, theory, and philosophy in order to better situate our inquiry into emerging digital forms. Reading and writing have long been significant activities for making sense of the world. By looking at some of the more exciting, experimental, and difficult works of contemporary literature, this course seeks to understand some of the ways that people are trying to represent, grasp, transform, and make sense of life in the digital age.

### **Course Requirements and Assignments**

*Texts*—Students will be required to have read and be prepared to discuss the assigned texts for each class meeting. This also entails that students bring the texts to class, whether the book or printouts of the .pdfs from CourseWeb.<sup>4</sup> Additional readings for the course (see below) can be found under the “Course Documents” section of CourseWeb. *Failure to bring the assigned texts to class will count as an absence.* This course asks students to read *quite* a bit, and *very* carefully. Our meetings and discussions will depend upon the rigorous, intelligent, and frequent involvement of each and every participant of the class, and this involvement is simply not possible if students do not come to class prepared. All students should obtain the edition of the texts specified above. This course’s reading can be quite demanding, both in the amount required and in terms of form. Students should expect to read around 150-200 pages per week, and to seriously engage with the digital texts we will examine.

*Papers*—Students will be asked to write a midterm essay of 6-8 pages and a final paper of 7-10 pages during the course of the semester. All papers should be proofread and polished. They should be typed, double-spaced, in 12 point Times New Roman font, with one-inch margins, and should accord to MLA guidelines for citation and format.<sup>5</sup> Students who do not follow the directions for assignments and fail to meet the basic requirements—e.g., not meeting the page requirement,<sup>6</sup> failing to format a paper correctly, failing to upload a paper to SafeAssign—will

---

<sup>4</sup> N.b. that if we are covering a digital text during a given class period, students can expect that the instructor will be digitally projecting that text for viewing by the entire class, so bringing a laptop to class is neither required nor expected, but not discouraged. That said, using your laptop during class for things unrelated to the course will not be tolerated.

<sup>5</sup> For a good website on how to do this, visit <http://owl.english.purdue.edu/owl/resource/747/01/>. I urge you *not* to rely on software found online or in Microsoft Word to format your “Works Cited” pages, as in the vast majority of cases your citation will be incorrect, oftentimes comically so. Also, the savvy reader will note that I myself prefer Chicago style. Students who wish to use Chicago style are encouraged to do so but must speak with me beforehand.

<sup>6</sup> 6-8 pages means that the paper must be at *least* 6 *full* pages (i.e., not 5 ½ pages). Students will not be penalized for going over the page requirement (within reason).

automatically lose a *minimum* of half a letter grade (e.g., C+ to C-). Papers will be assessed primarily on the *strength of their argument* and the *quality of their idea*. Due dates for these papers are below. The assignments will follow. All papers *must* be handed in as hard copies in class *and* submitted on CourseWeb through SafeAssign. There will be a link under “Assignments” to electronically submit your papers.

*Blog*—Because some of the central questions of this course revolve around how changes in media and information technology have affected literary production, the class will be keeping a collective blog. During the course of the semester, in addition to other requirements for the blog, each student is required to write a *minimum* of four blog posts and should comment on at least eight other posts. (See below for the due dates.) A student’s total participation in writing posts and, just as importantly, *commenting* on other posts will be taken into account when determining the grade for this section of the course. Students will receive an email from me through Wordpress.com inviting them to write for the blog in the first week of class. They should be signed up and ready to participate by Friday, January 16th. See the assignment sheet I will be passing out the first day of class for more specific details. Also, each post will have a specific assignment that I will be handing out later in the semester. The blog is separate from CourseWeb and can be found at: <http://interactivelitspring2015.wordpress.com/>.

*Quizzes*—Students will often be given unannounced short quizzes on the assigned material. Students who have done the reading will, for the most part, find these quizzes quite manageable. Students who fail a quiz will lose two points off the possible fifteen points of their participation grade. If you do the math, multiple failed quizzes could *dramatically* lower your grade (by as much as almost two letters). Unless otherwise informed, all quizzes are open book.

*Participation*—An absolutely crucial part of this class will be student participation. Though I will lecture from time to time, this class will be primarily discussion based, as I would like to see this course as a collective endeavor into the subject matter. I am quite excited to delve into the material, as I see it as both quite challenging and, in all honesty, quite fun. But this class will be a two way street and will require the input of all its participants. I am completely aware that some students may be more vocal than others, but if I see a student consistently attempting to add to the discussion, I will take this into consideration. I have a habit of a rambling a bit, so please help me with this by asking questions of me if you are unclear. Asking questions can be an excellent way of participating. Since this class will rely heavily on student participation, your attendance is a necessity. More than three unexcused absences can be grounds for failure, in which case you may want to consider withdrawing from the course and taking it again under better circumstances. (Lastly, anyone observed texting in class, whether I call attention to it or not, will be marked absent for the day.)

### **Grading**

Participation: 15%

Blog Posts: 20%

Midterm Essay: 25%

Final Essay: 40%

### **Plagiarism**

Plagiarism is a serious and intellectually inexcusable offense, and it will not be tolerated. Don't do it. It will result in an immediate zero for the assignment, and could result in more serious action, including failing the class completely and potentially being expelled from the University. *Plagiarism includes: lack of proper citations when quoting from someone else's work, representing someone else's work as your own, and knowingly allowing one's work to be submitted by someone else.* This should ultimately be a fun and stimulating class, and there is absolutely no reason for you not to take advantage of being able to do your own work and discuss it in an academic environment.

### **Students With Disabilities**

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both myself and the Office of Disability Resources and Services (DRS), 140 William Pitt Union, 412-648-7890, [drsrecep@pitt.edu](mailto:drsrecep@pitt.edu), or 412-228-5347 for P3 ASL users, as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

### **Writing Center**

Located at 317B O'Hara Student Center, 4024 O'Hara Street, the Writing Center is an excellent resource for working on your writing with an experienced consultant. Although you should not expect consultants to "correct" your work for you, they can assist you in learning to organize, edit, and revise your papers. Consultants can work with you on a one-time basis, or they can work with you throughout the term. In some cases, I may require that you go to the Writing Center for help on a particular problem; otherwise, you can decide on your own to seek assistance. Their services are free, but you should check on-site, call ahead (412-624-6556), or visit their website (<http://www.composition.pitt.edu/writingcenter/index.html>) to make an appointment.

### **E-mail Communication Policy**

Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. I will also communicate with students via their pitt.edu address. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to either University or my own communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address.

## Calendar<sup>7</sup>

- 1.6 Introductions, Syllabus  
1.8 Class Canceled
- 1.13 David Foster Wallace, *Infinite Jest*, pp. 1-68  
1.15 David Foster Wallace, *Infinite Jest*, pp. 68-135
- 1.20 David Foster Wallace, *Infinite Jest*, pp. 135-219  
1.22 David Foster Wallace, *Infinite Jest*, pp. 219-299
- 1.27 **Blog Post 1 Due A-L: Close Reading**  
David Foster Wallace, *Infinite Jest*, pp. 299-375  
1.29 David Foster Wallace, *Infinite Jest*, pp. 375-470
- 2.3 **Blog Post 1 Due M-Z: Close Reading**  
David Foster Wallace, *Infinite Jest*, pp. 470-562  
2.5 David Foster Wallace, *Infinite Jest*, pp. 563-638
- 2.10 **Blog Post 2 Due A-L: Critical Review**  
David Foster Wallace, *Infinite Jest*, pp. 638-716  
2.12 David Foster Wallace, *Infinite Jest*, pp. 716-808
- 2.17 **Blog Post 2 Due M-Z: Critical Review**  
David Foster Wallace, *Infinite Jest*, pp. 808-902  
2.19 David Foster Wallace, *Infinite Jest*, pp. 902-981
- 2.24 Jacques Derrida, “No Apocalypse, Not Now”<sup>1</sup>  
Jacques Derrida, “The Book to Come”<sup>2</sup>  
Bradley J. Fest, “The Inverted Nuke in the Garden”<sup>3</sup>  
2.26 Class Canceled
- 3.3 **Midterm Essay Due**  
Vidzilla, *Resolution*<sup>4</sup>  
Mark Poster, “The Digital Subject and Cultural Theory”<sup>5</sup>  
3.5 Judd Morrissey, *The Jew’s Daughter*<sup>6</sup>  
Friedrich A. Kittler, “Gramophone, Film, Typewriter”<sup>7</sup>  
Noah Wardrip-Fruin, “Five Elements of Digital Literature”<sup>8</sup>
- 3.10 Spring Break  
3.12 Spring Break

---

<sup>7</sup> N.b. that additional readings or handouts may be assigned when appropriate. For ease with citation, bibliographic endnotes to the additional readings can be found below, which are often followed by instructions on how to access or obtain that text. Anything without a URL after the citation can be found under Course Documents on CourseWeb. Anything with a URL is linked on the course’s weblog, found at <http://interactivelitspring2015.wordpress.com/>. Students will also note that *Infinite Jest* contains many endnotes; all of Wallace’s endnotes should be read.

- 3.17 Christopher Keep, Tim McLaughlin, and Robin Parmar, “Rethinking the Book,” “Writing and Reading Electronic Texts,” and “The Non-linear Tradition in Literature”<sup>9</sup>  
N. Katherine Hayles, *Electronic Literature*, chp. 1, pp. 1-42  
Shelley Jackson, *Patchwork Girl* (in-class demonstration)<sup>10</sup>
- 3.19 Stuart Moulthrop, *Hegirascope* and *Reagan Library*<sup>11</sup>  
Gilles Deleuze and Félix Guattari, “Introduction: Rhizome”<sup>12</sup>
- 3.24 **Blog Post 3 Due A-L: Close Reading**  
Stephanie Strickland, *V: WaveSon.nets/Losing l’Una*
- 3.26 Stephanie Strickland, *V: Vniverse*<sup>13</sup>  
Stephanie Strickland, “Quantum Poetics: Six Thoughts”<sup>14</sup>
- 3.31 **Blog Post 3 Due M-Z: Close Reading**  
William Poundstone, *Project for Tachitoscope [Bottomless Pit]*<sup>15</sup>  
Michael S. Gentry, *Anchorhead*<sup>16</sup>  
Alexander R. Galloway and Eugene Thacker, *The Exploit*, Prolegomenon, pp. 1-22.
- 4.2 Emily Short, *Galatea*<sup>17</sup>  
Jason Nelson, *Dreamphage: Version 1 and 2*<sup>18</sup>  
N. Katherine Hayles, *Electronic Literature*, chps. 2-3, pp. 43-130
- 4.7 **Blog Post 4 Due: Other Digital Literature**  
Michael Joyce, *Twelve Blue*<sup>19</sup>  
Vannevar Bush, “As We May Think”<sup>20</sup>  
William Gass, Chapter 1 of *On Being Blue*<sup>21</sup>
- 4.9 Talan Memmott, *Lexia to Perplexia*<sup>22</sup>  
Alexander R. Galloway and Eugene Thacker, *The Exploit*, Part I, pp. 23-101
- 4.14 **Final Paper Proposal Due**  
Alexander R. Galloway and Eugene Thacker, *The Exploit*, Part II and Coda, pp. 105-166  
N. Katherine Hayles, *Electronic Literature*, chps. 4-5, pp. 131-186
- 4.16 Richard Grossman, “Breeze Avenue Working Paper”<sup>23</sup>  
Bradley J. Fest, “Apocalypse Networks”<sup>24</sup>
- 4.23 **Final Papers Due in my mailbox CL 501, by 4:00pm**



---

## Endnotes

- <sup>1</sup> Jacques Derrida, "No Apocalypse, Not Now: Full Speed Ahead, Seven Missiles, Seven Missives" (1984), trans. Catherine Porter and Philip Lewis, in *Psyche: Inventions of the Other*, vol. 1, ed. Peggy Kamuf and Elizabeth Rottenberg (Stanford, CA: Stanford University Press, 2007), 387-409.
- <sup>2</sup> Jacques Derrida, "The Book to Come," in *Paper Machine*, trans. Rachel Bowlby (Stanford, CA: Stanford University Press, 2005), 4-18.
- <sup>3</sup> Bradley J. Fest, "The Inverted Nuke in the Garden: Archival Emergence and Anti-Eschatology in David Foster Wallace's *Infinite Jest*," *boundary 2* 39, no. 3 (Fall 2012): 125-49.
- <sup>4</sup> Vidzilla, *Resolution* (2012), multiple URLs, collected at <http://zombieslash.com/2012/01/day-6/>. YouTube adaptation at <https://www.youtube.com/watch?v=K1851MriUG4>.
- <sup>5</sup> Mark Poster, "The Digital Subject and Cultural Theory," in *The Book History Reader*, 2nd ed., ed. David Finkelstein and Alistair McCleery (New York: Routledge, 2002), 486-93.
- <sup>6</sup> Judd Morrissey, *The Jew's Daughter*, on *The Electronic Literature Collection*, vol. 1, ed. N. Katherine Hayles, Scott Rettberg, Nick Montfort, and Stephanie Strickland (Notre Dame, IN: University of Notre Dame Press, 2008), CD-ROM, <http://collection.eliterature.org/1/>. Hereafter cited as *ELC 1*.
- <sup>7</sup> Friedrich A. Kittler, introduction to *Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford, CA: Stanford University Press, 1999), 1-19.
- <sup>8</sup> Noah Wardrip-Fruin, "Five Elements of Digital Literature," in *Reading Moving Letters: Digital Literature in Research and Teaching*, ed. Roberto Simanowski, Jürgen Schäfer, and Peter Gendolla (Verlag, Ger.: Transcript, 2005), 29-57.
- <sup>9</sup> Christopher Keep, Tim McLaughlin, and Robin Parmar, "Rethinking the Book," "Writing and Reading Electronic Texts," and "The Non-linear Tradition in Literature," at *The Electronic Labyrinth* (1995), <http://www2.iath.virginia.edu/elab/hfl0240.html>, <http://www2.iath.virginia.edu/elab/hfl0223.html>, and <http://www2.iath.virginia.edu/elab/hfl0241.html>.
- <sup>10</sup> Shelley Jackson, *Patchwork Girl* (Watertown, MA: Eastgate Systems, 1995), CD-ROM.
- <sup>11</sup> Stuart Moulthrop, *Hegirascope, New River 3* (October 1997), <https://pantherfile.uwm.edu/moulthro/hypertexts/hgs/HGS034.html> and *Reagan Library* (1999; version 1.1, 2009), <https://pantherfile.uwm.edu/moulthro/hypertexts/rlx/>.
- <sup>12</sup> Gilles Deleuze and Félix Guattari, "Introduction: Rhizome," in *A Thousand Plateaus: Capitalism and Schizophrenia* (1980), vol. 2, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 3-25.
- <sup>13</sup> Stephanie Strickland, *V: Vniverse* (2002), <http://www.cynthialawson.com/vniverse/original.html>. The program can be downloaded at <http://www.cynthialawson.com/vniverse/index3.html>.
- <sup>14</sup> Stephanie Strickland, "Quantum Poetics: Six Thoughts," in *Media Poetry: An International Anthology*, ed. Eduardo Kac (Chicago: Intellect, 2007), 25-44.
- <sup>15</sup> William Poundstone, *Project for Tachistoscope [Bottomless Pit]* (2005), on *ELC 1*, [http://collection.eliterature.org/1/works/poundstone\\_project\\_for\\_tachistoscope\\_bottomless\\_pit/Tachistoscope.html](http://collection.eliterature.org/1/works/poundstone_project_for_tachistoscope_bottomless_pit/Tachistoscope.html). Click "start" to start the text.
- <sup>16</sup> Michael S. Gentry, *Anchorhead* (1998), <http://pr-if.org/play/anchorhead/>. When the page launches, hit a key, and then type in a prompt to dictate where the narrative will go. Hit "r" to refresh the narrative.
- <sup>17</sup> Emily Short, *Galatea* (2000), *ELC 1*, [http://collection.eliterature.org/1/works/short\\_galatea.html](http://collection.eliterature.org/1/works/short_galatea.html). You can either access this text through the *ELC 1* or you can download and launch it. You can install from the CD-ROM or download from the internet Spatterlight for Macs and Gargoyle for PCs, which will run these files. When it asks you what program to open it with, search your computer for the recently downloaded Spatterlight or Gargoyle, and use that to open the file. After you have launched the program, press a key, and you will be able to enter textual prompts, dictating where the narrative goes.
- <sup>18</sup> Jason Nelson, *Dreamphage: Version 1 and 2* (2003, 2004), *ELC 1*, [http://collection.eliterature.org/1/works/nelson\\_dreamphage/v2/introbook2.html](http://collection.eliterature.org/1/works/nelson_dreamphage/v2/introbook2.html) and [http://collection.eliterature.org/1/works/nelson\\_dreamphage/v2/opening.html](http://collection.eliterature.org/1/works/nelson_dreamphage/v2/opening.html).
- <sup>19</sup> Michael Joyce, *Twelve Blue* (1996), *ELC 1*, [http://collection.eliterature.org/1/works/joyce\\_twelve\\_blue/Twelve Blue.html](http://collection.eliterature.org/1/works/joyce_twelve_blue/Twelve Blue.html).
- <sup>20</sup> Vannevar Bush, "As We May Think," *Atlantic Monthly* 176, no. 1 (July 1945): 101-8.
- <sup>21</sup> William H. Gass, *On Being Blue: A Philosophical Inquiry* (Boston: David R. Godine, 1976), 3-13.
- <sup>22</sup> Talan Memmott, *Lexia to Perplexia* (1999), *ELC 1*, [http://collection.eliterature.org/1/works/memmott\\_lexia\\_to\\_perplexia/index.html](http://collection.eliterature.org/1/works/memmott_lexia_to_perplexia/index.html).



- Because this is an older program, it does not run in newer browsers. So you will need to download Netscape 8.1 for PC or [TBA] for Mac, <http://sillydog.org/narchive/>.
- After you have done this, launch *ELC* CD-ROM (you *need* this), as it seems to need to run from the disc to work in Netscape. If you do not have a disc drive, please come into CL 435 during open hours to have either myself or one of my teaching assistants show it to you.
- Open the link above with Netscape Browser 8.1.
- In the browser, click on shield in tab once you are at the site hosting *Lexia to Perplexia*, and choose “advanced.”
  - Once there, choose “allow images to be displayed.”
  - Allow Javascript.
  - Run as Internet Explorer.
  - And “ctrl + +” to make the text bigger.
- Please try to make sure this program works early in the semester, as telling me that you were unable to read the text during the week we are looking at it will be unacceptable. That said, I will try to make all necessary accommodations to make this text available.

<sup>23</sup> Richard Grossman, “*Breeze Avenue* Working Paper,” in *Third Person: Authoring and Exploring Vast Narratives*, ed. Pat Harrigan and Noah Wardrip-Fruin (Cambridge, MA: MIT Press, 2009), 193-207.

<sup>24</sup> Bradley J. Fest, “Apocalypse Networks: Representing the Nuclear Archive,” in *The Silence of Fallout: Nuclear Criticism in a Post-Cold War World*, ed. Michael Blouin, Morgan Shipley, and Jack Taylor (Newcastle upon Tyne, UK: Cambridge Scholars, 2013), 81-103.