

Poetry and Technology

Hartwick College
ENGL 251-2
(3 Credits; WD; GEO 2, 4, 6)
Fall 2021

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MWF 9:05–10:00 a.m., Clark Hall 329
Office Hours: MW 10:00–11:00 a.m.,
TuTh 10:30 a.m.–12:00 p.m., and by appointment

Required Texts

Ammons, A. R. *Tape for the Turn of the Year*. 1965. W. W. Norton, 1993.
Dear Esther: Landmark Edition. Chinese Room, 2017,
https://store.steampowered.com/app/520720/Dear_Esther_Landmark_Edition/.¹
MLA Handbook. 9th ed., Modern Language Association of America, 2021.
Xu Bing. *Book from the Ground*. MIT Press, 2018.

Additional texts to be covered can be found on the calendar below. These will be available on D2L under “Content” and then “Readings.” Other texts can be found online or through download. See endnotes for bibliographic citations and links.

Prerequisites

The successful completion of ENGL 110 College Writing and ENGL 190 Introduction to Literature and Criticism is highly recommended.

Catalog Description

This course will investigate the relationship between poetry and technology in the twentieth and twenty-first centuries, with a particular emphasis on how poetry has responded to and been transformed by the digital age. Students will read modern, postmodern, and contemporary poetry that experiments with print and digital forms, literature that engages changing media technologies, and texts that challenge traditional writing and reading practices by involving the reader as an active participant. The course will also provide students with a number of theoretical tools for thinking critically about new media and contemporary culture, preparing them for further work in poetics and media studies. Prior completion of ENGL 190 Introduction to Textual Analysis is highly recommended. (WD, GEO 2, 4, 6)

Course Description and Purpose

Digital technologies have transformed life in the late twentieth and early twenty-first centuries in a variety of ways. Predictably, people have greeted these transformations with both enthusiasm and trepidation: the internet is either going to produce a utopian, democratic space of freedom and equality, or else it is going to control populations in an unprecedented and dystopian fashion through ubiquitous networks of algorithmic surveillance. Critics have greeted literary production

¹ Students should note that *Dear Esther* is a video game. It is not available in the bookstore, but is available for download. Please see the accompanying handout for directions on how to acquire it.

during the digital age similarly: either new media technologies will open up new vistas for composition, distribution, creativity, and expression, or else they will produce the long-predicted “death of the poetry” or the “death of print.” Obviously, however, the realities of how people make and read literature in the information age are simultaneously more complex and more mundane. Grounded in the history of twentieth- and twenty-first-century media studies, this course will investigate some of the transformations that have taken place in poetic production during the last sixty years, focusing principally on interactive print and electronic poetry that is in conversation with changing technologies.

As such, we will examine poetry that meditates on technology, exploits the material possibilities of print and digital forms, challenges traditional notions of creativity and poetics, and formally involves the reader as an active participant in the experience of the work through navigation, manipulation, creation, collaboration, or other forms of interactive decision-making. Privileging, on the one hand, the physical materiality of text as a path toward understanding its poetic dimensions, and, on the other, the history of technological and aesthetic transformation from the postmodern to the contemporary, this course will be divided into three sections. We will begin by spending significant time with A. R. Ammons’s *Tape for the Turn of the Year* (1965), reading closely and carefully this important postmodernist experiment in medium-specific limitation that confronts the changing technological realities of the middle of the twentieth century. In the second half of the semester, we will focus on electronic literature, including cybertexts, digital poetry, hypertext, digitally-inspired artist books, and video games. The transformations in human life produced by changing technologies have provided a number of important twentieth- and twenty-first-century thinkers with a plethora of complex new issues to think about. So, in order to better understand the intellectual milieu informing and surrounding many of the works we will be studying, we will also be reading a number of often challenging works of criticism, theory, and philosophy. Students will contribute reflections and comments to a collaborative class blog, write critical essays, and do research on print and electronic poetry. Reading and writing have long been significant activities for making sense of the world. By looking at some exciting, experimental, and challenging works of postmodern and contemporary poetry, this course seeks to understand some of the ways that people are trying to represent, transform, and make sense of life in the digital age.

Learning Outcomes

In addition to the basic skills of literary and poetic analysis, students in this course will: 1) interpret poems and other print and digital media objects closely and carefully (GEO2); 2) produce critical arguments supporting interpretations of literary texts; 3) situate texts within their cultural, political, social, historical, and literary context (GEO4); 4) draw upon the work of others to support their analyses; and 5) become familiar with discussions in literary and media studies surrounding the impact of technology on cultural production (GEO6).

Other 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 D2L. Additional readings for the course (see below) can be found under the “Readings” section of D2L and then under a folder corresponding to the date by which given texts should be read. Do not let the content of this course or common preconceptions about poetry fool you (i.e., that poetry is generally short): 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 every participant of the class, and this involvement is not possible if students do not come to class prepared. All students must obtain the edition of the texts specified above. Unless individual arrangements are made with the instructor, electronic versions of the texts will not be permitted (unless, of course, the text *is* electronic/digital). Students should expect to read between 75 and 150 pages per week.

Papers—Students will be asked to write two essays of 4–6 pages and a final paper of 7–10 pages during the course of the semester, along with four short papers of around 2 pages each. These papers are designed to build upon one another in preparation for your final paper. Their percentage of your grade will reflect this process. 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.² Papers will not be accepted late unless students ask for an extension *prior* to a paper’s due date. Students who do not follow directions or fail to meet the basic requirements of an assignment—e.g., not meeting the page requirement,³ failing to format a paper correctly, or failing to upload a paper to D2L—will automatically cost that student a *minimum* of 5% of their assignment grade (so B+ to B-, B to C+/B-, etc.). I will primarily assess papers on the *the quality of their idea* and *the strength of their argument*. Due dates for these papers are below. The assignments with rubrics will follow. All papers must be handed in as hard copies in class *and* submitted on D2L. There will be a link under “Assignments” to electronically upload your papers.

Blog—Because some of the central questions of this course revolve around the relationship between writing and technology, the class will be keeping a collective blog in order to put students’ writing in conversation with one another. Each student will write four graded blog posts and comment on other students’ posts, which will count for ten percent of a student’s grade. (Required blog posts that do not meet the requirements of a particular assignment [for example, not meeting the minimum word requirement], will also lose as least 5% of the assignment grade.) There will also be five percent of a student’s grade that will be assessed holistically based on how much a student participates on the blog (that is, other posts and comments) *beyond* the required four posts and eight required comments. Additional posts and comments will not be accepted after the final class meeting. 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, September 3, 2021 (and their participation grade will be negatively affected for each day beyond that that they are not signed up). See the “Blog Assignment” for more specific details. The blog can be found at: <https://eng1251fall2021.wordpress.com/>.

Participation—As we will critically read texts and discuss each other’s work in this class, student participation is crucial to our work. Though I will occasionally lecture, the class is a collective inquiry into the subject matter and class time will primarily consist of discussions that

² I urge students to consult their *MLA Handbook* (2021) when formatting their works cited pages, as EndNote, Microsoft Word, or other citation software is often incorrect. Students should also note that this syllabus correctly cites each course text in MLA format either above or below.

³ 4–6 pages means that the paper must be *at least 4 full pages* (i.e., not 3 ½ or 3 ¾ pages). Students will not be penalized for going over the page requirement (within reason).

privilege students' thinking, reading, and writing. As such, the course requires the input of all its participants and your attendance is a necessity. *More than four absences will negatively affect your grade, in which case you may want to consider withdrawing from the course and taking it again under better circumstances. Students who are marked absent for more than eight total classes will automatically fail the course.*

That said, I understand that it is possible that a student may miss significant class time due to illness, a positive COVID-19 test, or other unforeseen circumstances. In such cases, as with cases of serious illness or other unforeseen events prior to the appearance of COVID-19, it is each individual student's responsibility to communicate with me regarding any issues they might have attending or doing the work of the course. If a student communicate with me about legitimate issues that may cause them to miss class time, I will do my best to work with them to make sure that they are given the opportunity to succeed.

Flexibility and Course Modality

As there is again a large amount of uncertainty heading into this semester, and I can foresee any number of challenging circumstances that you or I might face, I reserve the right to be flexible in my policies concerning late work, attendance (as immediately above), and other policies (though students should not expect such flexibility without communicating with me). This course will be delivered exclusively via in-person, face-to-face instruction, and there is currently no option to attend class remotely. If the College's policies change or circumstances necessitate a shift in the modality of the course (to online, hybrid, etc.), changes in the course and its policies may be necessary. Let me assure you of two things. First, I will be sure to notify you of any changes to the class or the syllabus in a timely fashion. Second, I am willing to work with you and to be understanding regarding whatever may come up in your life as long as you are in communication with me regarding your attendance and your work in the course.

Grading

Participation: 15%

Short Papers: 10%

Blog Posts: 10%

Blog Participation: 5%

Essay 1: 10%

Essay 2: 15%

Final Essay: 35%

Classroom Etiquette

There continue to be many complex issues facing our community this semester. To make life a little easier for everyone and to create a solid logistical foundation that will ensure a positive learning environment for each participant, students should adhere to the following guidelines for classroom etiquette. Failure to do so may result in being marked absent or in penalties applied to a student's participation grade.

Texts—Students who do not have their text in class will be marked absent (whether I draw attention to it or not).

Lateness—I give crucial information and reminders about the course at the beginning of class, so being late is not only disruptive but means that students may miss information that is important to their success. Students who are frequently more than five minutes late will be marked absent.

Notes—Students should take notes during class meetings and should have the materials to do so. During my sixteen years of teaching in higher education, I have found that, unsurprisingly, students who take notes in class perform better than students who do not.

Laptops, Phones, Tablets—Unless the text we are covering that day is electronically based, anyone observed using their mobile phone or another digital device during class, whether I draw attention to it or not, will be marked absent for the day.⁴ Phones will not be tolerated in this class, and the use of laptops or tablets in this course will only be permitted on days where we are covering an electronic text unless individual arrangements are made with the instructor.

Leaving Class—Ideally, students will not have to leave class. But students should feel free to get up without my permission as long as they do so unobtrusively. If an individual student makes a habit of leaving, however, I will have a conversation with them about disrupting class. If they continue leaving frequently after this conversation, they will be marked absent each time they leave regardless of circumstance. If a student has any issue that would cause them to need to get up frequently, please talk with me in the first weeks of class or at any time during the semester.

Preparation—One of the most fundamental ways of succeeding in this class is, quite simply, *reading the assigned text*. If it is clear that a student is not prepared or has not done the assigned reading, they will be marked absent.

Participation—Students should be prepared to participate throughout the class. I will frequently call on students even if they have not raised their hand.

⁴ Which is to say: students are *encouraged* (though not required) to bring their laptops on the days we will be covering the following: Mark Sample's @JustToSayBot, Stephanie Strickland's *V: Vniverse*, Jon Bois's *17776*, and *Dear Esther*. On how students more fully retain information if they take notes by hand rather than on a computer, see Meyer, Robinson. "To Remember a Lecture Better, Take Notes by Hand." *Atlantic*, 1 May 2014, <http://www.theatlantic.com/technology/archive/2014/05/to-remember-a-lecture-better-take-notes-by-hand/361478/>.

FlightPath

The Hartwick Flightpath is a student-centered program that is flexible and adaptable to support your pathway to graduation and to prepare you for what lies ahead. By the time you graduate from Hartwick, you will have a suite of skills and experiences that tie together the breadth of your Hartwick education and highlights your accomplishments. This course supports the development of student educational outcomes in the following way(s): it fulfills FlightPath General Education Outcomes 2, 4, and 6, the WD (and WL3) requirements, and is a possible elective in the English Major.

College COVID-19 Policy

As the COVID-19 pandemic continues to evolve, circumstances may necessitate adjustments to instruction, such as shifts in mode of instruction (to remote or hybrid), classroom capacity limits, or indoor mask requirements. Updates will be provided on the College website (<https://www.hartwick.edu/about-us/covid-19-updates/>). Instructors will communicate with students about any specific adjustments that are being made to their courses, such as modality of instruction, expectations for participation, and any changes to assigned work; students should check their Hartwick email accounts frequently for information from their instructors.

Content Warnings

Every piece that we read in this class will be concerned, in one way or another, with what it means to be human. This can mean joy, humor, healing, and hope. This can also mean conflict, pain, isolation, and loss. If you have serious concerns about encountering a particular type of content or are struggling with assigned material for any reason, please let me know. If you are concerned that one of your own essays or blog posts tackles material that will be potentially distressing to your classmates, consider placing a content warning (CW) on the top of your essay or post, like so: "CW: violence." Such warnings are not intended to spoil your essay or post, or to offer readers an excuse not to engage, but rather to ensure your audience is in the right mindset to fully invest themselves in the world of your writing.

Plagiarism and Academic Dishonesty

Plagiarism will not be tolerated. It will result in a zero for the assignment and a formal charge will be filed with the Office of Academic Affairs. Plagiarism could also result in more serious action, including a student failing the class and being suspended from the College. *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.* Violations of Hartwick's Academic Honesty policy are not limited to plagiarism, so students should familiarize themselves with it at: <https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>.

Academic Adjustments and/or Modifications

Students must present me with an updated Academic Plan Letter for the Fall 2021 semester in order to be eligible for academic adjustments. Hartwick College is committed to upholding and maintaining all aspects of the Federal Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973. If a student with a disability wishes to request academic adjustments, they should contact Lara Sanford, Director of AccessAbility Services, at sanfordl@hartwick.edu or AccessAbilityServices@hartwick.edu. AccessAbility Services is located on the fifth floor of Yager Library in the Center for Student Success. Any information regarding a student's disability will remain confidential. Requests for academic adjustments should be made as early as possible. Please reach out to the instructor with any other concerns you might have about the course, including accessing course texts.

The Writing Center

Located in Clark Hall 230, the Writing Center offers events, courses, and one-on-one tutorials for students. Tutors can help you with your writing for classes or any writing project, and can teach you strategies for organizing, editing, and revising your writing. You can meet with a tutor once or regularly over the course of the semester; the Writing Center will also respond to queries via email. In some cases, I may send you to the Writing Center for help on a particular problem; otherwise, you can seek assistance on your own. Their services are free. You can browse the services at <https://www.hartwick.edu/academics/student-services/writing-center/>, or make an appointment by emailing wcenter@hartwick.edu or calling (607) 431-4910.

E-mail Communication Policy

Each student is issued a college email address (username@hartwick.edu) upon admittance. This email address may be used by the college for official communication with students. I will also communicate with students via their hartwick.edu address. Students are expected to regularly read email sent to this account. Failure to read and react to communications from either the College or from me in a timely manner does not absolve the student from knowing and complying with the content of the communications. If email is lost as a result of forwarding, it does not absolve the student from responding to communications sent to their Hartwick email address.

Health and Success

Success in this course depends heavily on your personal health and wellbeing. Recognize that stress is an expected part of the college experience, and it often can be compounded by unexpected setbacks or life changes outside the classroom. Your other instructors and I strongly encourage you to reframe challenges as an unavoidable pathway to success. Reflect on your role in taking care of yourself throughout the term, before the demands of exams and projects reach their peak. Please feel free to reach out to me about any difficulty you may be having that may impact your performance in this course as soon as it occurs and before it becomes unmanageable. In addition to your academic advisor, I strongly encourage you to contact the many other support services on campus that stand ready to assist you. Hartwick offers free counseling for students who are experiencing personal or emotional difficulties. The Counseling Center is located in the Perrella Health Center and offers psychological services and sexual assault services. Appointments can be made Monday to Friday, 9:00 a.m. – 5:00 p.m., by calling (607) 431-4420 or emailing counselingcenter@hartwick.edu.

Sexual Misconduct and Title IX Reporting

Hartwick College is committed to equal opportunity and providing a safe community free from all forms of sexual misconduct including sexual-/gender-based harassment, discrimination, dating or domestic violence, stalking, sexual exploitation, and sexual assault. If you wish to make an official report to the College or have questions about the College policy and procedures regarding sexual misconduct, please contact the Title IX Coordinator, Michael Arno, at titleix@hartwick.edu or (607) 431-4293. Online reporting and policy information is available at <http://www.hartwick.edu/titleix>. If you wish to speak confidentially about an incident of sexual misconduct, please contact one of the following resources: Perrella Wellness Center, Health or Counseling: (607) 431-4120; or Opportunities for Otsego's Violence Intervention Program: (607) 432-4855. All other employees of the College are required to report incidents of sexual misconduct to the Title IX Coordinator so that support and resources can be provided for all parties.

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Calendar⁵

- 8.30 Introduction
Syllabus
- 9.1 Ian Bogost, “You Are Already Living Inside a Computer”¹ and “The Cathedral of Computation”²
- 9.3 Martin Heidegger, “The Question Concerning Technology”³
- 9.6 No Class, Labor Day
- 9.8 **Blog Post 1 Due**
Re-read Martin Heidegger, “The Question Concerning Technology”
- 9.10 **Two Comments Due on Blog**
A. R. Ammons, *Tape for the Turn of the Year* (pp. 1–24)
- 9.13 A. R. Ammons, *Tape for the Turn of the Year* (pp. 24–48)
- 9.15 Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility”⁴
- 9.17 Re-read Walter Benjamin, “The Work of Art in the Age of Its Technological . . .”
- 9.20 **Short Paper 1 Due**
A. R. Ammons, *Tape for the Turn of the Year* (pp. 48–99)
- 9.22 Marshall McLuhan, “The Medium Is the Message”⁵
- 9.24 Read excerpt from 8th ed. of the *MLA Handbook*⁶
Bring to class: *MLA Handbook*, 9th ed.
Workshop Short Paper 1
- 9.27 **Blog Post 2 Due**
A. R. Ammons, *Tape for the Turn of the Year* (pp. 99–150)
- 9.29 **Two Comments Due on the Blog**
A. R. Ammons, *Tape for the Turn of the Year* (pp. 150–205)
- 10.1 Workshop Blog Post 2
Bring to class: *MLA Handbook*, 9th ed.
- 10.4 **Short Paper 2 Due**
A. R. Ammons, *Tape for the Turn of the Year* (continued)
- 10.6 Friedrich Kittler, “Introduction” to *Gramophone, Film, Typewriter*⁷
- 10.8 Workshop Short Paper 2
Bring to class: *MLA Handbook*, 9th ed.
- 10.11 **Essay 1 Due**
Espen Aarseth, “Introduction: Ergodic Literature”⁸
Patchwork Girl (in-class demonstration)⁹
- 10.13 N. Katherine Hayles, “Intermediation: From Page to Screen”¹⁰
William Carlos Williams, “This Is Just to Say”¹¹

⁵ Please note that additional readings or handouts may be assigned when appropriate and that the schedule is subject to change. For ease with citation, bibliographic endnotes to the readings available on D2L (anything with an endnote rather than page numbers) have been provided below in MLA style.

- Kenneth Koch, “Variations on a Theme”¹²
Read the most recent twenty poems by Mark Sample, @JustToSayBot on Twitter,
<https://twitter.com/JustToSayBot>¹³
- 10.15 Workshop Essay 1
Bring to class: *MLA Handbook*, 9th ed.
- 10.18 No Class, October Break
- 10.20 Stephanie Strickland, *V: WaveSon.nets* (pp. 1–48)¹⁴
- 10.22 Stephanie Strickland, *V: Losing L’una* (pp. 1–52)¹⁵
- 10.25 **Short Paper 3 Due**
Stephanie Strickland, *V: Vniverse* (download program at:
<http://www.cynthialawson.com/vniverse/index3.html>)¹⁶
[optional reading: Stephanie Strickland, “Quantum Poetics: Six Thoughts”¹⁷]
- 10.27 Jon Bois, *17776*, chps. 1–3, <https://www.sbnation.com/a/17776-football>
- 10.29 Jon Bois, *17776*, chps. 4–10, <https://www.sbnation.com/a/17776-football>
- 11.1 **Blog Post 3 Due**
Jon Bois, *17776*, chps. 11–19, <https://www.sbnation.com/a/17776-football>
- 11.3 **Two Comments Due on Blog**
Jon Bois, *17776*, chps. 20–25, <https://www.sbnation.com/a/17776-football>
- 11.5 Donna Haraway, “A Manifesto for Cyborgs”¹⁸
- 11.8 **Essay 2 Due**
Re-read Donna Haraway, “A Manifesto for Cyborgs”
- 11.10 Xu Bing, *Book from the Ground* (pp. 1–32)
- 11.12 Xu Bing, *Book from the Ground* (pp. 33–74)
- 11.15 Xu Bing, *Book from the Ground* (pp. 75–112)
- 11.17 *Dear Esther* (in-class play)
- 11.19 **Blog Post 4 Due**
Dear Esther (play game on your own)
- 11.22 **Two Comments Due on Blog**
Dear Esther (continued; finish game on your own)
- 11.24 No Class, Thanksgiving Break
- 11.26 No Class, Thanksgiving Break
- 11.29 **Short Paper 4 Due**
In-Class Group Workshop of Short Paper 4
- 12.1 Alexander R. Galloway, “Gamic Action, Four Moments”¹⁹
- 12.3 Alexander R. Galloway, “Gamic Action, Four Moments” (continued)
Bradley J. Fest, “The Function of Videogame Criticism”²⁰
- 12.6 **4:00 – 7:00 p.m. | Final Paper Due**
Class Mini-Conference (More Info TBA)

Endnotes

- ¹ Bogost, Ian. “You Are Already Living Inside a Computer.” *The Atlantic*, 14 Sept. 2017, <https://www.theatlantic.com/technology/archive/2017/09/you-are-already-living-inside-a-computer/539193/>.
- ² Bogost, Ian. “The Cathedral of Computation.” *The Atlantic*, 15 Jan. 2015, <https://www.theatlantic.com/technology/archive/2015/01/the-cathedral-of-computation/384300/>.
- ³ Heidegger, Martin. “The Question Concerning Technology.” Translated by William Lovitt. *Basic Writings: Ten Key Essays, Plus the Introduction to “Being and Time”*, revised and expanded ed., edited by David Farrell Krell, Harper, 1993, pp. 307–41.
- ⁴ Benjamin, Walter. “The Work of Art in the Age of Its Technological Reproducibility.” 1939. Translated by Harry Zohn and Edmund Jephcott. *Selected Writings*, edited by Howard Eiland and Michael W. Jennings, vol. 4, Belknap Press of Harvard UP, 2006, pp. 251–83.
- ⁵ McLuhan, Marshall. “The Medium is the Message.” *Understanding Media: The Extensions of Man*, critical ed., edited by W. Terrence Gordon, Gingko, 2003, pp. 17–36.
- ⁶ *MLA Handbook*. 8th ed., Modern Language Association of America, 2016, pp. vii–20.
- ⁷ Kittler, Friedrich A. “Introduction.” *Gramophone, Film, Typewriter*, translated by Geoffrey Winthrop-Young and Michael Wutz, Stanford UP, 1999, pp. 1–19.
- ⁸ Aarseth, Espen. “Introduction: Ergodic Literature.” *Cybertext: Perspectives on Ergodic Literature*, Johns Hopkins UP, 1997, pp. 1–23.
- ⁹ Jackson, Shelley. *Patchwork Girl*. Eastgate Systems, 1995, CD-ROM.
- ¹⁰ Hayles, N. Katherine. “Intermediation: From Page to Screen.” *Electronic Literature: New Horizons for the Literary*, U of Notre Dame P, 2008, pp. 43–85.
- ¹¹ Williams, William Carlos. “This is Just to Say”. 1934. *The Norton Anthology of Poetry*, 5th ed., edited by Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy, W. W. Norton, 2005, p. 1274
- ¹² Koch, Kenneth. “Variations on a Theme.” 1962. *The Norton Anthology of Poetry*, 5th ed., edited by Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy, W. W. Norton, 2005, p. 1693.
- ¹³ Sample, Mark [@JustToSayBot]. “This Is Just Infinite.” *Twitter*, 2013–18, <https://twitter.com/JustToSayBot>.
- ¹⁴ Strickland, Stephanie. *V: WaveSon.nets/Losing L’una*. Penguin, 2002.
- ¹⁵ Strickland, Stephanie. *V: WaveSon.nets/Losing L’una*. Penguin, 2002.
- ¹⁶ Strickland, Stephanie. *V: Vniverse*. 2002, <http://www.cynthialawson.com/vniverse/original.html>. *Vniverse* no longer works on modern browsers because of the discontinuation of Adobe Flash. Please download the program at <http://www.cynthialawson.com/vniverse/index3.html>.
- ¹⁷ Strickland, Stephanie. “Quantum Poetics: Six Thoughts.” *Media Poetry: An International Anthology*, edited by Eduardo Kac, Intellect, 2007, pp. 25–44.
- ¹⁸ Haraway, Donna. “A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s.” *The Haraway Reader*, Routledge, 2004, pp. 7–45.
- ¹⁹ Galloway, Alexander R. “Gamic Action, Four Moments.” *Gaming: Essays on Algorithmic Culture*, U of Minnesota P, 2006, pp. 1–38.
- ²⁰ Fest, Bradley J. “The Function of Videogame Criticism.” *The b2o Review*, 3 Aug. 2016, <http://www.boundary2.org/2016/08/the-function-of-videogame-criticism/>.

Acknowledgments

I would like to thank Jake Wolff for language used in the “Learning Outcomes” section of this syllabus, to Tessa Yang for language used in the “Content Warnings” section, and to the Rochester Institute of Technology for their statement on health and success (<https://www.rit.edu/academicaffairs/tls/course-design/syllabus-design/rit-policies>).