

English 230 Contemporary Media and Fiction Fall 2022

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Course Description

How do we not only read stories but also see, hear, watch, and play them? This course introduces you to the intersections of media and literature and, more specifically, how text, audio, image, and even experience are designed for contemporary fiction. We'll engage numerous formats, from short fiction and comics to animations, dramatic podcasts, and games. Along the way, you'll learn how to write about media and fiction for the web and how to integrate a range of modalities into your critical work. Since this is an introduction, I'll assume you've never taken a course in media studies.



Image: *Celeste* (2018), by Extremely Ok Games, Ltd. based in Vancouver, BC (exok.com)

Assignments:

- Three short responses to assigned fictions (20% x 3); one response may be revised
- Workshops on key concepts in media (totalling 15%)
- Final response to assigned fictions (25%)

Texts (*Fun Home* is the only one you need to purchase):

- Alison Bechdel, *Fun Home: A Family Tragicomic* (2006; graphic novel; required purchase)
- Extremely Ok, *Celeste* (2018; platforming game)
- Toby Fox and Temmie Chang, *Undertale* (2015; role-playing game)
- Fullbright, *Gone Home* (2013; first-person game)
- Nalo Hopkinson, "Message in a Bottle" (2004; short fiction)
- Marina Kittaka, *Secrets Agent* (2014; adventure puzzle game)
- Janina Matthewson and Jeffrey Cranor, *Within the Wires* (2016; dramatic podcast)
- Porpentine and Brenda Neotenomie, *With Those We Love Alive* (2014; interactive fiction)
- Amanda Strong and Leanne Betasamosake Simpson, *Biidaaban* (2018; animated short film)
- Adrian Tomine, "Translated, from the Japanese" (2015; comic)
- Young-Hae Chang Heavy Industries, *THE MOOD OF THE MOMENT* (2007; animated text)