

Syllabus – ENGL 757-857
Digital Composition, Literature, and Pedagogy
Spring 2018
Dr. Kenneth Sherwood
Web: www.SherwoodWeb.Org/
Email: Sherwood@iup.edu



See webpage for office hours and any schedule changes. Email for personal appointments.
Meetings may also be in the Commonplace Coffeehouse or Digital Humanities Ctr., HSS 318.

Digital Humanities can be initially defined as the application of new technologies to traditional activities of humanistic inquiry (reading, writing, interpretation, editing). At the same time, Digital Humanities (or “DH”) implies transformation, since if we practice “DH” in a self-aware and historicized manner, we cannot help but notice that the tools, frames, and methods of English have never been and are not now neutral containers. Perhaps DH is as much a “moment” as an applied method, an engagement with a shifting ground that provides students, scholars and institutions invitations to question and choose: What shall we reinforce? What shall we reinvent? How shall we interpret? To whom do we speak?

This course introduces students to the issues at the intersection of composition, literary studies, pedagogy and emerging digital technologies. Addressing history, theory, and teaching practice, it explores the emerging conventions of writing for digital environments, giving students practice in conceiving, composing, and producing networked texts; extends traditional skills of literary interpretation to emergent, digital genres, including both remediated/ archival, print texts and contemporary, “born digital” e-literature; and familiarizes students with changes in the field, exploring exemplary projects of digital scholarship and how they can be integrated into their own future research and teaching.

Through this course, students will develop their abilities to:

1. describe and identify specific conventions of writing in digital environments;
2. produce writing that demonstrates familiarity with these conventions and present it in a digital form
3. articulate, plan and demonstrate appropriate teaching strategies for digital writing;
4. describe changes in literature interpretation and criticism, evaluating effective responses to digital literature [and scholarship];
5. produce literary interpretations informed by the changes related to digital environments, scholarship, and born-digital literature;
6. articulate, plan and demonstrate appropriate teaching strategies involving the production and/or use of digital literary scholarship;
7. plan and model an individual or collaborative scholarly research project such as an archival exhibit, digital edition, or visualization (identifying and knowing how to develop appropriate DH skills for implementation).

Required Texts

Hammond, Adam. *Literature in the Digital Age: An Introduction*. Cambridge UP, 2016.

Print.

Burdick, Anne, Johanna Drucker, Peter Lunenfeld, Todd Presner, and Jeffery Schnapp. *Digital Humanities*. Cambridge, MA: MIT Press, 2012. *PDF: <http://bit.ly/dh-pdf>

(* *Digital Humanities* is required reading; you may choose to purchase the book or access the PDF, so long as you are able to bring it to class.)

Additional Sources for Readings, Presentations, Projects, and Individual Research

(You will be assigned a number of secondary readings from these sources; you will also find them useful as you develop your final project or in your work after this course concludes)

NCDH = *New Companion to Digital Humanities* Eds. Susan Schreibman, Raymond Siemens, and John Unsworth. Malden, MA: Blackwell, 2016. IUP Online access: <http://bit.ly/NewCompToDH>

D_H = *Digital Humanities*. Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner, Jeffery Schnapp. Cambridge, MA: MIT Press, 2012. ISBN: 9780262018470 <Print> Open Access PDF Available: http://mitpress.mit.edu/sites/default/files/9780262018470_Open_Access_Edition.pdf

Debates = *Debates in the Digital Humanities*. Ed. Matthew K. Gold. U Minnesota P, 2012. 978-0816677955 Expanded Website: <http://dhdebates.gc.cuny.edu/debates>

DHPed = *Digital Humanities Pedagogy: Practices, Principles, and Politics*. Ed. Brett D. Hirsch. Open Book Publishers, 2012. 978-1-909254-25-1 Html: <http://openbookpublishers.com/htmlreader/DHP/main.html> Web Flash: <http://www.openbookpublishers.com/reader/161>

IDH = *Introduction to Digital Humanities: Concepts, Methods, and Tutorials for Students and Instructors*. Johanna Ducker. 2012/2014 Website: dh101.humanities.ucla.edu CC PDF: http://dh101.humanities.ucla.edu/wp-content/uploads/2014/09/IntroductionToDigitalHumanities_Textbook.pdf

CompLit = *A Companion to Digital Literary Studies*. Eds. Ray Siemens and Susan Schreibman. Blackwell. 2008 Open website: <http://www.digitalhumanities.org/companionDLS/>

CompDH = *Companion to Digital Humanities Study*. Eds. Susan Schreibman, Ray Siemens, and John Unsworth. Blackwell. 2004 Open website: <http://www.digitalhumanities.org/companion/>

LSDA = *Literary Studies in the Digital Age: An Evolving Anthology*. MLA Commons. 2013 <http://dlsanthology.commons.mla.org/>

DHQ = *Digital Humanities Quarterly*. Open website only: <http://www.digitalhumanities.org/dhq/>

REQUIREMENTS

Class Citizenship (30%)

1. *Personal Blog (15%)* - You will create a reflective, exploratory academic blog. This blog uses the Wordpress interface and gives you the opportunity to document your exploration of digital English study. It will include responses to readings and discussion as well as project ideas; it is a kind of public journal, accessible on the web, and your classmates and professor will read and comment.

From time to time, you may be asked to respond to a specific writing prompt; however, you should plan on posting **at least** once or twice a week in any case. Effective blog posts are usually 150-300 words. You are encouraged to comment on classmates' posts as well. *There should be at minimum of 15 posts and 3000 words for credit but most students will write much more.*

2. *Oral Participation and Preparedness (15%)* - Graduate classes are most productive when all students arrive to class prepared, having completed and reflected upon the reading. I look for your active, engaged, and generously community-minded dialogue with classmates. We will discuss, explore, and articulate our differences in a spirit of respectful inquiry. I do not require that you be an expert or that you pontificate! I do expect you to contribute every class meeting. If you are shy about speaking or intimidated by some of your classmates: write down questions, bring in a copy of your blog post. **You cannot get an "A" in this class if you do not participate orally.**

I expect you to come to class having done any required reading or pre-writing. Some class time will be devoted to project work. You **must** prepare and bring appropriate materials in order to productively use that time.

From time to time, I may ask you and a partner or small group to lead discussion or to prepare Talking Points in advance of a reading. The usual format is for you to facilitate discussion by writing a brief (50-100 word) summary of the article; then you would compose 2-3 discussion questions. You will post a draft online in advance of the class meeting; you may share a draft with me prior to that if you would like feedback and guidance. You and your partner will receive full credit for completing these conscientiously and on-time. However, if I have concerns or I ask for clarifications, etc. you will need to revise in order to get full credit.

Mini-Projects (50%)

Some class time will be allocated towards work on projects. Mainly this will allow me to introduce a technology to you and then provide some guidance once you have begun your individual work. Students have told me mini-projects may consume 10-15 hours of time outside class, possibly more if you are a novice or have an ambitious idea.

1. Professional Web Page (10%)- You will create and publish a professional academic homepage on your IUP server space. This simple page will enable you to become familiar with the basics of HTML/CSS. We will not use sophisticated software, as the goal is not to produce an award winning design but to allow you to "read" and "write" HTML, which provides the foundation for most digital content today.

2. Omeka Site (10%)- Much digital literary scholarship and teaching involves the digitization, curation, interpretation, and publication of cultural materials. Such projects can often be quite interdisciplinary, involving art, sociology, history, etc. In this class you will create a small, model site. It is not necessary for you to digitize original materials; but you will become familiar with the other steps in site development.

3. Text Analysis /Visualization (10%)- You will gather appropriate text(s) and use a computational tool such as Voyant to produce visualizations and quantitative data that can be interpreted. We will spend time learning one or two distant-reading tools in class.

4. Multi-linear Text (10%)- One of the most prominent developments in electronic literature is the exploration of non- or multi-linear texts. Hypertext is one such mode, and Interactive Fiction is a close cousin. What both have in common is the move away from the conventions and structures of the print codex as a compositional frame. Your project may include original content or you may draw on existing texts (within the bounds of copyright law). Fiction, expository, and analytical or educational writing that explores the difference of a multi-linear (and multi-modal) format are options.

5. Pedagogical Intervention (10%) - Drawing upon class readings on pedagogy and considering the teaching dimensions of the projects and research methods explored in this class, you will make a pedagogical intervention. You may teach a mini-lesson; create an instructive web exhibit; design a lesson plan; or create a course syllabus for digital studies. Other options will be considered; simply write an exploratory blog post and share it with the professor.

Final Project (20%)

Your final project should be a revision and extension of one of the mini-projects above. You will be asked to share an informal proposal through your blog, and are invited to talk with me during the course of the semester about your ideas. The applied, final project should be considerably more developed than the mini-project above. It should also include a statement of purpose and a bibliography that sets your work in a digital humanities context.

Alternatively, students may choose to write an extended "critical review" of a recently published (2014-present) digital literature project such as a scholarly website or archive. In addition to these ideas, you have the option of writing a formal academic essay on a digital English topic. The essays in *Digital Humanities Quarterly* model the application of established critical practices to digital themes.

POLICIES

Attendance and Deadlines

People get sick, automobiles break down, etc. I trust that, as a graduate student, you will strive to attend every class when humanly possible. There is no need to provide medical notes, etc. **You will be allowed up to three absences. Additional absences will result in a 5% deduction from your final average. With five absences, it will become mathematically impossible for you to earn a B in the class.**

The deadlines in this course are important; you must meet them or lose 5% per day late on a given assignment. Exceptions may be granted in **rare** circumstances at the instructor's discretion. An extension must be requested in writing with a rationale; I will then ask you to meet with me, explaining your project, how and why an extension would benefit your learning, and why it is justified. This strictness is necessary because of the number of small projects you must complete in this course.

Cheating, Plagiarism, and Collusion

Academic Dishonesty is a serious matter. I am savvy and vigilant in detecting students who use unattributed web sources, "borrowing of work" from fellow students beyond approved forms of collaboration, or utilize other "clever" methods to enhance their grades. Take the grade you honestly earn on an assignment. Should a classmate attempt to use your work, refuse; I make no distinction between cheaters and those who aid them. A plagiarized assignment will earn you a zero for the assignment at a minimum and may result in failure of the course or university-wide disciplinary action. In order to help enforce academic honesty, I may require the submission of electronic copies of formal work to Turnitin.com. Please be familiar with the IUP Academic Integrity Policies and Procedures. **Please consult with me if you have any questions about academic honesty or citation practices.** You may also use the Writing Center as a resource for this and other writing issues.

* A few additional words on collaboration. The most serious, grant-funded DH projects tend to be collective and interdisciplinary. If you consult with others about your work for this class, you must 1) disclose the kind and degree of assistance received; and 2) prove that you have produced the majority of the work yourself. You **may not** ask your brother who is a Comm Media graduate to make a website for you.

Technology

Interested and capable students are encouraged to explore and integrate non-print media into their coursework. I recognize that students may bring varied media and technology skills to the class, and do not want to disadvantage those who are new-media "freshman." However, incorporation of digital tools is fundamental to digital literary study. You must be prepared to learn new interfaces and to, occasionally, struggle with new challenges. I will strive to instruct and assist you as necessary in using these web tools. Please speak with me if you experience difficulties. Of course, if it presents an accessibility issue because of disability for instance, we will together find an accommodating solution.

Indiana University of Pennsylvania and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred to the Department of Human Services (1-800-932-0313) and University Police (724-357-2141). Information regarding the

reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at: <http://www.iup.edu/social-equity/policies/title-ix/>