Web 2.0 Literary Studies

ENGL 562: Digital Methods in Literary Studies
Fall 2020
Professor Jessica Pressman

COURSE DESCRIPTION:

This course explores how literature and literary studies change with digital tools and techniques. We experiment with new digital tools to see how format changes messages, how medium informs form and content. We will study the latest in digital literary studies (from big data to critical code studies, web 2.0 review culture and born-digital literature). In addition, we will learn about Digital Humanities from a roster of experts who visit class and share their cross-disciplinary knowledge. We will also use hands-on methods to make literature and literary criticism distinctly digital. This course should be of particular interest to creative writers wanting to adapt texts and to budding literary critics interested in the cutting-edge of critique and publication.

Learning Objectives:

- Assess, evaluate, and interpret information (including visualizations, data and text) presented in a variety of digital formats
- Recognize and articulate how medial formats and contexts (including orality, print, and digital) shape information and its reception
- Analyze interface design and recognize the relationships of power mediated through it
- Critically assess how digital media inform literary production and reception
- Reflect on how changes in medial contexts impact the literary

Administrative Information

Email: jpressman@sdsu.edu *Do not* expect a response within 24 hours	Course Website: https://fall2020-eng562.jessicapressman.com
Office: AL 261 Office hours: Wednesday 11-12 (sign up on Google doc) and by appointment (sign up by email).	Course Meeting: TTH, 11:00-12:15 Zoom Meeting ID: 943 624 7815 *webcam and speaker required*
English Subject Librarian (for help with research, citations, bibliography, etc.)	Markel Tumlin mtumlin@rohan.sdsu.edu
Digital Humanities Librarian:	Dr. Pamella Lach plach@sdsu.edu

NOTES:

- Since this course depends upon the volunteered time of faculty from across campus, our schedule and reading list is subject to change.
- This class is an experiment, so this syllabus is subject to change!

VIRTUAL INSTRUCTION: PLANS & EXPECTATIONS

Due to the virtual instruction necessitated by Covid19, we will be learning online and experimenting with ways to maintain high-level conversation and education. Our classes will be held on Zoom at our scheduled class-time. Even though we will be meeting virtually, I expect you to *attend all class meetings via Zoom AND have your video on*. You can use a virtual background, but your presence and visibility are of utmost importance to developing a learning community. If you have concerns about virtual instruction, please reach out and do so early in the semester!

COVID Caveat: I understand the pressures of sheltering-at-home and learning online. If something comes up and zooming in on a particular day proves an encumbrance, please email me. I will also record class meetings so that you can catch up. Please aim to attend all zoom sessions, but I certainly understand what we are all up against.

ASSIGNMENTS
Participation: 25%
Weekly Blog: 25%
Semester-long project: 50%

Participation (synchronous and asynchronous) 25%
This is *your* class, and your active engagement is vital to its success. This semester we are in the midst of crisis and are doing things differently, but this is still a college seminar wherein your presence, focus, and engagement matter.

- Preparation: reading, reviewing materials before class
- Focus: avoiding distractions on Zoom
- Synchronous discourse: *Talk, listen, chat*—in class on Zoom. This means speaking and listening actively, attentively, and respectfully. (If you have fear of speaking in public, this seminar is a good place to learn to address that fear. Please see me early in the term to discuss strategies for dealing with this fear).
- Asynchronous participation: timely and respectful interaction in the Google doc exercises
- *Your participation grade includes an office hour meeting with the professor.*
- **You will give a *5-minute presentation* on one of the texts**. This presentation should serve to start the class's conversation for the day. You will point us to a question from the day's reading and to the specific passage in the text that sparked that inquiry for you. You will get the discussion rolling. You should be able to direct the class to a passage for close reading and/or a series of questions for discussion.

Weekly Blog 25%
You will write **(250 words) blog responses to the reading *and* each provide a comment on a peer's blog each week**, before the next week's class meeting. The goal of the blog posts is to extend the conversation and coverage of the course by allowing you to 1) express, share, and comment upon interests, questions, and concerns related to the readings and also to 2) enable the professor to address and incorporate these topics in that week's meeting. It is also a place to draft ideas and text for use in your essays.
--**Blog posts are due *on Sunday at midnight* weekly; late posts will not receive credit.**
-- Comments on blog posts are due on before class meeting on Tuesday.

-You will be given an *overall* grade for blog posts, based on completion and content, not a grade for each post. Rubric for grading is available on our website and below.

Your Blog Grade is based on 2-parts: 1) a completion grade, and 2) a content grade.

The completion component of the blog grade requires you to have the following number of posts:	The content component of the blog grade is based on the following grading rubric	
A= 11-13 posts B= 8-10 posts C= 6-7 posts D= 4-5 posts F= 3 or less	A= Post contains a focused thesis or question and close reading of a passage, B= Post contains a close reading of content but no focused question or thesis C= Post contains no analysis of text (no close reading), just summary and undirected ideas D=Post contains little substantive thinking as content	

Semester-long project: 50%

Harnessing the power and practice of the digital for revision and remix, this class provides the opportunity to focus on practice, revision, and reflection rather than completion and finality. We will assemble and curate a portfolio of work across the semester by scaffolding digital practices and methods. You will explore a primary research question in a creative-critical project, wherein form and format support your argument. There are 2 avenues for your project:

- Option 1: Literary Criticism: Thesis-based Argument about a reading/project from the course, using methods learned in the class to make the argument
- Option 2: Creative Literary Adaptation: Thesis-based reflection on how and why you adapted and transformed a creative work.

With either option, you will explore the relationship between form, format and content. You will perform and analyze digital practice, iteration, and reflection.

Project Scaffolding:
Throughout the semester, you will build your project (and grade) through "deliverables" or mini-assignments:
-research question/thesis (5%)
-annotated bibliography (5%)
-project proposal (5%)
-project design (5%)
-oral presentation (5%)
-final practice (25%)

You can revise any of these deliverables (not including the oral presentation and final project) for a better grade. The revision is due before the next assignment deadline.

NOTE: **–All assignments are docked 1/3 of a grade for each day they are late (for example, an A becomes an A- if turned in one day late)**

SCHEDULE

<u>PART I: THE CONCEPTUAL SHIFT</u>

<u>Week 1: Introductions</u>
August 25: welcome and intro the class
August 27: intro to DH & conversation about how we will proceed virtually

<u>Week 2: Intro to Digital Humanities</u>
September 1: Digital Humanities (DH)
<u>Read:</u> Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner, and
Jeffery Schnapp, *Digital_Humanities* (MIT Press, 2012): Chapter 1 (pp. 1-27)
-Susan Schreibman, Ray Siemens, and John Unsworth, "The Digital Humanities and Humanities Computing: An Introduction" in *Companion to Digital Humanities*

September 3: Literary Studies as DH
<u>Read:</u>
-Jessica Pressman and Lisa Swanstrom, "The Literary and/as Digital Humanities" (2013)
-N. Katherine Hayles and Jessica Pressman, introduction to *Comparative Textual Media*:
Transforming the Humanities in the Postprint Era (2013): "Making, Critique: A Media Framework" [PDF]
<u>Explore:</u> read around in the special issue of *Digital Humanities Quarterly*

<u>Week 3: Data for Humanists & Literary Studies</u>
September 8: The Book as Media
<u>Read:</u> Michelle Levy and Tom Mole, "Introduction" to *The Broadview Introduction to Book History* (Broadview Press, 2017): xiii-xx.
<u>Explore:</u> "In the Beginning was the Word" (UCSB)- History of the page animation

September 10: Dr. Pam Lach (Digital Humanities Librarian) "Data for Humanists"
<u>Explore:</u> *Torn Apart/Separados* (Manan Ahmed, Alex Gil, Moacir P. de Sá Pereira, Roopika
Risam, Maira E. Álvarez, Sylvia A. Fernández, Linda Rodriguez, and Merisa Martinez – 2018):

<u>PART II: WEB 2.0</u>

<u>Week 4: Web 2.0 Literary Culture</u>
September 15: *Post 45* special issue "Web 2.0 Literary Studies" (2019)
<u>Read:</u> Aarthi Vaade and Jessica Pressman, Introduction

September 17: *Post 45* special issue "Web 2.0 Literary Studies"
<u>Read:</u> -Tess McNulty's "Close Shaves with Content"
-Kinohi Nishakawa's "Do It for the Vine: Literary Reviews and Online Amplification"

** research question/thesis 1.0 due**

Week 5: Web 2.0 Literature
September 22: Digital literature
Explore: a selection of electronic literature from ELO volumes 1, 2, or 3
Read: J.R. Carpenter's "Entre Ville" (2007).
September 24: Professor Pressman book talk, on *Bookishness,* American Antiquarian Society
(during class-time)
Read: Pressman, "There's Nothing Quite Like a Real Book": Stop-Motion Bookishness" [PDF]

Week 6: Web 2.0 Literary Culture & Criticism
September 29: literary criticism of digital text
Read: Mark Marino's "Critical Code Studies"

October 1: Collaborative literary criticism
Read: Sarah Wasserman, "Multiplayer Lit/Multiplayer Crit"
Explore: DH visualization by Jared Zeiders

Extra Credit: 5-6pm: Dr. Elizabeth Hunter (SFSU): Second lecture in the Digital Shakespeare
series: "Something Wicked: A Macbeth Video Game and Critical Making"
-https://ebhunter.wordpress.com/portfolio/something-wicked-the-macbeth-video-game/. case-
sensitive password "Fabulab"

Part III: METHODS

Week 7: Visualizations
October 6: Graphesis
Read: Johanna Drucker "Humanities Approaches to Graphical Display (*DHQ* 2011)
Explore: "Mapping the Republic of Letters" (Stanford)
-"HyperMedia Berlin" (Todd Presner, UCLA)

October 8: Voyant Workshop with Pam Lach
Read/explore: DH visualization by Tina Lumbis

*** annotated bibliography due***

Week 8: Interactive programs
October 13: **Hypertext and Twine**
Read: Illya Szilak and Cyril Tsiboulski's *Queerskins* (hypertext version)
-Sharon Daniel and Erik Loyer, *Public Secrets (*2007)

October 15: Twine workshop
Read: Porpentine, *With Those We Love Alive*
http://collection.eliterature.org/3/work.html?work=with-those-we-love-alive

Week 9: Augmented Reality & Virtual Reality
October 20:
Read: Illya Szilak and Cyril Tsiboulski's *Queerskins* (VR version)

October 22: Guest Visit: DJ Hopkins (Theater, Film, Television) on VR Theater
Read: TBD

Week 10: Big Data
October 27: "distant reading" for literary studies
Read: Franco Moretti's *Graphs, Maps, Trees: Abstract Models for
    a Literary History* (Verso, 2005), Chapter 1 (pp. 1-33). [PDF]

October 29: **big data for humanities**
Read/Explore: Lev Manovich and Jeremy Douglass's "cultural analytics" projects, in particular the following:
Art history: Mondrian and Rothko, watch video (5 minutes)
Manga: 1 million manga pages

***project proposal due/ with research question/thesis 2.0 ***

Week 11: Writing Workshop & Social Media Research
November 3: election day- asynchronous class meeting on thesis statements-- go vote!
Explore: Nicole Starosielski and Erik Loyer's *Surfacing*

November 5: Guest visit: Nathian Rodriguez (JMS)
Read: Nathian Shae Rodriguez, Jennifer Huemmer, Lindsey E. Blumell, "Mobile Masculinities: An Investigation of Networked Masculinities in Gay Dating Apps" (2016) [PDF]

Week 12: Digital Publishing—methods and modalities
November 10: digital, multimodal journals
Explore the following online journals: *Vectors*, *electronic book review*, *the digital review*, and *drunken boat*

November 12: Group project presentations--of a project from *Vectors* journal

Week 13: Interface and Design
November 17: excerpt from Steven Johnson, *Interface Culture*, "Chapter 1: Bitmapping, an introduction" (1997): pp. 11-41. [PDF]
Explore a curated selection of interfaces: from 1990s to today.

November 19: **Pam Lach Design Workshop**

*** project design proposal due***

PART IV: REFLECTION, CURATION, AND PRESENTATION

Week 14: Curation and Presentation
November 24: Workshop: how to make a portfolio
November 26: *Thanksgiving, no class*

Week 15: Workshop and Presentation
December 1: Workshopping projects in groups
December 3: Project presentations

Week 16: Reflection and Conclusion
December 8: Project presentations
December 10: Concluding discussion

*** Final Portfolio Project due***

OTHER IMPORTANT INFORMATION

NOTE: This syllabus is subject to change.

SDSU as "safe space"
The CSU has affirmed its commitment to 'protecting access, affordability, intellectual freedom, inclusivity, and diversity for all students . . . including supporting DACA students.' Discrimination, harassment, or retaliation against students, faculty, and staff on the basis of race, religion, gender, sexuality, disability, nationality, immigration status and other categories of identity is prohibited. If you have concerns about your status at the university, please visit http://studentaffairs.sdsu.edu/EOP/ for information or contact the Dean of Students or the Assistant Dean for Student Affairs in your College."

ACADEMIC HONESTY
I take teaching seriously, and I expect you to take seriously your work as a student. That means that academic dishonesty will not be tolerated. Academic dishonest includes, but is not limited to: (a) using assignments that you wrote for another class, (b) representing work done by someone else as your own (i.e., plagiarism), and (c) copying someone else's work on an assignment, basic cheating. Plagiarism and Cheating of any kind will result at least in an "F" for that assignment (and may, depending on the severity of the case, lead to an "F" for the entire course) and may be referred to the Center for Student Rights and Responsibilities for further action. If you have questions at all, you should consult me immediately.

DISABILTY STATEMENT
If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

Student Privacy and Intellectual Property: The Family Educational Rights and Privacy Act (FERPA) mandates the protection of student information, including contact information, grades, and graded assignments. I will use email and our WordPress blog to communicate with you, and I will not post grades or leave graded assignments in public places. Students will be notified at the time of an assignment if copies of student work will be retained beyond the end of the semester or used as examples for future students or the wider public. Students maintain intellectual property rights to work products they create as part of this course unless they are formally notified otherwise.

Religious observances: According to the University Policy File, students should notify the instructors of affected courses of planned absences for religious observances by the end of the second week of classes.