ENGL3401 / DIGH3001: THE BOOK IN THE DIGITAL AGE

Prerequisite(s): third-year standing and ENGL 2401, or permission of the English Department.

Monday & Wednesday / 11:35 AM – 12:55 PM
Location: **505 Southam Hall**
(*Please confirm location on Carleton Central*)

Instructor: **Dr. Chris Tanasescu (MARGENTO)**
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Office Hours: Monday & Wednesday 10 AM – 11 AM by appointment only

A multi-, inter-, and trans-disciplinary course in the avatars and the political, cultural, social, and intermedial aspects of the book in the digital age. Both the historical background and the most recent evolutions will contribute to investigating and reassessing the delimitations between and overlappings of manuscript, print, digital, (beyond) new media, intermedia, remediation, and polymediation. The book shall be relocated and remapped at the intersection of and through reassessing the concepts of text, discourse, fragment, statement, the literary, the visual, moving image, the sonic, performance, the (digitally) rediscovered/reshaped corporeal, (digital) collaborative construction and interactivity, and digital space.

Representational and unrepresentational paradigms in history, politics, and culture will be revisited in following the evolution of the book as shaped by various contexts, traditions, and systems, from codex to code to platform to digital/sonic economies. Perspectives, approaches, and tools in Digital Humanities (DH), Critical Digital Studies, Critical Code Studies, Media Studies, Comparative Textual Media, Digital Literary Studies, Corpus (and Performative) Linguistics, Computational Linguistics, Software Studies, and Machine Learning and/for Text Analysis shall converge in studying the versatility and multi/intermediality of the book in the digital age.

What is (the place and fate of) the book in the digital age, and how is reading reshaped/reshaping us in the age of Kindle, Tumblr, Reddit, and blogging; and also, what is the "new meaning of reading" in electronic literature, digital and video-poetry? Where and what is the book in the age of reading on the screen, "reading screens," automated reading and writing, the "screen bound," and the "born digital"? What happens to copyright, to the publishing corporations, and the "merchants of culture" in the download age and the age of google books, what is authorship in the culture of memes, crowdsourcing, and social media, what comes after the death of the author followed by "the death of the reader" in electronic literature, and what will happen to book

writing/authorship in the humanities after the paradigm shift brought along by DH and the heralded third wave?

Such questions will be addressed in multiple and multimedia contexts in both lectures and workshops exploring the book in the contemporary and comparative milieus of the "great unread" and the automated reading of (millions of texts and) books, big data and "intensive data research," "distant reading," and cultural analytics, while experimenting and exploring with cross-medium reading and writing/construction, computational literary generation, data and text mining and encoding, data visualization, text analysis, mapping, and concordance digital tools. Previous computer programming or software studies related experience is not required, but students must be willing to work on collaborative and interdisciplinary projects and to interact with, explore, and employ subject-relevant digital tools.

Class Schedule:

WEEK 1 – January 9, January 11
Introduction. History of the Book, the Book in the Digital Age. Basic Concepts and Approaches for Coursework and Final Project. Syllabus, Assignments, Seminar Signup

WEEK 2 – January 16, January 18
Historical Background and Contexts. Oral-aural vs. literate-visual. Origins of Writing, Origins of the Book? The Rise of the Vernacular—"Medieval Remediations." From Texts to Images and Back Again. The Coming of the Book and the Impact of Printing. The Book in the Electric Age and its "Confusions and Indecisions"

WEEK 3 – January 23, January 25
"Alphabet to Internet." WWW—the Reshaping of Power and Economic Relations. Virtual Communities. Territories of Resistance in Digital Space. Economics of the Book in the Digital Age. E-readers: the Politics of Formats, Technologies, and Apps

WEEK 4 – January 30, February 01
Text vs. Textual Media. Archive—Noun or Verb? Performative Dramas of Access and Opening. Is Everything (We Do) Remediation, Re-enactment, and Re-performance? Enactment vs/as Performance. Comparative Textual Media. The .txtual Condition

WEEK 5 – February 6, February 8
"But What Is a Document?" Written Genres as Media and Formats—The Document vs The Literary vs The Book. Beyond Gutenberg—from the Document Paradigm to the Database Paradigm. Text, "Dispositif," Discourse, Statement, Fragment: Beyond New Media; Convergence and Polymediation. Echostates in Digital Space

WEEK 6 – February 13, February 15
"The Dumbest Generation?" "How the Digital Age Stupefies Young People…" Reading in the Digital Age. Close, Distant, Hyper, and Machine Reading. "Traumas of Code." The Digital and the Tactile Unconscious

WEEK 7 – February 20-24
Reading Week – no classes

WEEK 8 – February 27, March 01
"Who Still Needs these Books?" Digitization, "Collective Collections," and the Threat of Bibliographic Monocultures; the Print-made-available-as-never-before vs Print's Dissolution Dilemma. No Two Print Copies Are the Same. The Book in the Digital Library; the Management of Digital Cultural Objects—Analysis, Discovery, and Retrieval

WEEK 9 – March 6, March 8
"God Having Sex with Trees"… or the Limits of Digital Literary Studies. Computationally Tractable and Computationally Intractable Questions; Text Analysis 2.0 and "Hot-Air Textuality;" Algorithmic Criticism—Affordances and Pitfalls; "Reading by Numbers"

WEEK 10 – March 13, March 15
Text Analysis 2.0 (Continued)—Challenges of Scale and Data; Quantitative versus Qualitative, Science vs the Humanities, Literature vs Sociology. From Books to Datasets and Back. Distant Reading and Macroanalysis. The Syuzhet Debate. heureCLEA. The Graph Poem. Annotation in the Digital Age. Close Reading Revived and Transfigured

WEEK 11 – March 20, March 22
March 20 – Term Test
March 22 – "Readingwriting." Cognitive (and) Scientific Debates on E-reading vs Reading on Paper. The "Curious Incident" of the Book in the Digital Age. Challenges of a Digital Edition. The Book in/as Social Media Network, the Book in/as Crowdsourcing. Generating the Book by Studying the User. The Book as Meme

WEEK 12 – March 27, March 29
Overarching and Unifying Paradigms and Media: the Book as Platform, the Platform as Book; Manifold; Middleware; the Postdigital Book. From Digital Text Generation and Digital Art to Post-digital (Book) Assemblage and Experimentation. Deploying NLP and NLG in Assisted/Automated Reading-Writing. The Book as (Post)Digital Cross-artform Performance. Multimodal and Multimedial Books

WEEK 13 – April 3, April 5
Presentations of Individual/Team Contributions to the Final Project

Required Term Assignments, Weighting, and Due Dates:
   a. 1 seminar (20 – 25 min) on a scholarly article and/or DH tool(s), due in assigned class – 15%;
   b. Attendance, participation, workshop and discussion group contributions – 10%;
   c. Term Test (1h 30min) – March 20 – 35%;

d. Final Exam – Reading/performance/digital demo of the contribution to the collaborative class project; rehearsal for the public launch of the class (post)digital multimodal and multimedial book – April 3 and 5 – 40%.

On the Final Exam:
The final project is a collaborative assignment for the whole class—with the instructor's involvement as well—to put together a (post)digital multimodal multimedial book. However, each contribution will be evaluated on its own, in terms of both autonomous quality and role played in the overall project. Individual contributions as well as the class project will be presented/demoed in class on April 3 or 5 depending on previously established scheduling, the two dates being reserved for covering all presentations.

Each co-author will give a rapid fire (10-15 min) presentation while demoing their section of project, and then will take questions from the course instructor and classmates. The presentation, demo session, and discussion will also represent—besides highlighting the main points and showing the way that section speaks to the overall project as a whole—opportunities for each co-author to expand on the possible further development of their contribution to the project and its relevance and ramifications in DH, while also compensating if case be for the technical issues or more complex tasks and affordances that have not been solved or sufficiently developed as of the date of submission (but which the instructor has been notified about beforehand). Also, although no actual computer programming or coding elements are expected or required, reference to that in the general context of the subject matter will be appreciated, and so will be ideas regarding or even tentative steps towards a collaboration with (a) programmer(s) over the future further development and implementation of their contribution and/or the whole collaborative project in various relevant contexts.

Team projects—as collective contributions to the class collaborative postdigital book work—are also accepted as long as the basic concept along with the team lineup and each member's responsibilities are submitted to the instructor no later than February 8. All students are strongly encouraged to discuss with the course instructor their contribution's concept, outline, and references as early as possible and throughout the duration of the course but no later than March 15. The last week sessions will also entail rehearsal(s) for the public launch of the class collaborative project and the active participation in this and contribution with ideas and solutions for the public presentation will also be evaluated towards assessing the final grade.

Bibliography:
Conventional publications and hyperlinks alongside digital tool webpages, computational repositories, open source code, and tutorials require special format and are therefore made available on the cuLearn course webpage and Ares and where needed will be specifically presented by the course instructor in class.

Course Regulations:
The mark distribution for the year will be Term Grade: 100%. Class participation grades will include participation in class discussion, response to written comments on graded assignments, consistent attendance, and full reading preparation for each assigned text. As consistent attendance

is expected in this class, students are required to attend an absolute minimum of 50% of the classes; students failing to meet this minimum requirement will not have their assignments graded.

All assignments must be handed in on the date specified unless cleared previously with the professor. Papers must be handed to me in person or to the drop box in the English department office (1812 Dunton Tower) on the due date. If you choose to use the drop box, you must be prepared to incur any late penalties that may accumulate due to the unlikely occurrence of the paper's loss or misfiling.

Late papers and projects will be penalized 2% per day that the assignment is overdue. Papers without medical extension will not be accepted after two weeks of the due date. No faxes or emails of final essay-projects will be accepted. Please keep a copy of your assignment in case of loss by any cause. Students are required to submit all major assignments (seminar, term test, and final project) in order to pass the course as a whole.

Class Etiquette:
Text messaging, picking one's nose, and other antisocial or anti-academic activities are not allowed during class.

Grading System:
Assignments in this course will be graded using the letter grading system: A-, A, A+ (Excellent); B-, B, B+ (Good); C-,C, C+ (Satisfactory); D, D+ (Minimal pass); F (Failure). Percentage conversion: A+ (90-100%), A (85-89), A- (80-84), B+ (77-79), B (73-76), B- (70-72), C+ (67-69), C (63-66), C- (60-62), D+ (57-59), D (53-56), D (50-52), F (0-49).

Plagiarism:
The University Senate defines plagiarism as "presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own." This can include:
• reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;
• submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
• using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
• using another's data or research findings;
• failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
• handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."
Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.
For more information please go to: http://www2.carleton.ca/studentaffairs/academic-integrity

Late Assignments:
Failing in handing in assignments on time will result in a 10% decrease in final grade per day of delay.

Request for Academic Accommodation:
You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide.

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide.

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).