

Carleton University
 Fall 2017
 Department of English

ENGL 3401 A/ DIGH 3001 A

The Book in the Digital Age

The Renaissance Book in the Digital Age

Prerequisites: third year standing or permission from the department

Wednesday 8:35-11:25

Location: Paterson Hall 215

Instructor: Prof. Micheline White

Email: Micheline.white@carleton.ca I do not reply to email after 4:30 PM or on the weekend.

Office: Paterson Hall 2A 45

Phone: 613 520-2600 ext. 1356

Office Hours: Wednesday 11:30-1:00 or by appointment

Course Description:

Content: In this course we will focus on two exciting transitional moments in the history of the literary book: the emergence of print in the fifteenth and sixteenth centuries, and the emergence of digital texts in the twenty-first century. Our main focus will be on the ways in which the material features of texts shape how we read, understand, annotate, and analyze them. In other words, we will think very carefully about how different kinds of books engage you in different ways and facilitated different kinds of academic inquiry.

In this course you will be exposed to several textual media: sixteenth-century printed books (at the CU rare book room); digital facsimiles of printed books; contemporary printed “editions” of literary texts; online HTML and XML versions; and “app” versions for iPad. You will also gain familiarity with VOYANT, a free online data visualization tool that can be used to analyze texts. The course will prioritize *your exploration* of these new digital tools as well as the written work that you produce. You will read a selection of secondary criticism dealing with print culture and digital texts.

Because I specialize in Renaissance literature, our discussions will revolve around two early modern texts. We will explore Shakespeare’s *Othello*, a male-authored play that addresses gender, race, and sexual violence and Queen Katherine Parr’s *Lamentation of a Sinner*, a female-authored conversion narrative that explores gender and religious identity. The main focus of our discussions will be on the material features of the different texts and how they shape our reading experience.

Required Texts:

Primary Texts:

1. Shakespeare, *Othello*, ed. Alvin Kernan. Newly revised edition. New York: Signet Classic, 1998. You must ALL use this edition. It is widely available from Chapters or Amazon.
2. Shakespeare, *Othello: Folger Luminary App for iPad*. Available on the iPads on reserve at the Library OR you can purchase it for yourself. <http://www.folger.edu/folger-luminary-shakespeare-apps>
3. Katherine Parr, *The Lamentation of a Penitent Sinner* (1547), in *Katherine Parr: Complete Works and Correspondence*, ed. Janel Mueller. Chicago: University of Chicago Press, 2011. Available on reserve or through a bookstore of your choice.

Free digital required texts or software:

4. Digital facsimiles of *Othello* and *Lamentation* available through CU's subscription to EEBO. <http://eebo.chadwyck.com.proxy.library.carleton.ca/home>
5. XML and HTML versions: University of Oxford Text Archive, TCP: <http://ota.ox.ac.uk/tcp/>
6. HTML versions: Women Writers Project. Free through CU. <http://www.wwp.neu.edu.proxy.library.carleton.ca/>
7. Voyant. <http://voyant-tools.org/>
8. iPads. On reserve at the library.

Requirements (still subject to revision depending on the size of the class)

1. Four small exploratory assignments completed in groups. You will work on these inside and outside of class. You will present your findings in class and submit a written report to cuPortfolio. Students who do not contribute adequately to their groups will be asked to work alone. $2 \times 10\% = 20\%$ $2 \times 15 = 30\%$ total = 50 of final grade %
2. You will offer a short 8-10 minute summary and analysis of one piece of secondary criticism. You should succinctly answer the following questions: what topic or general issue is the scholar addressing?; what is his or her argument about that issue?; who or what prior arguments is s/he responding to?; what kinds of evidence does the author present?; what was the most or least interesting part of the article? what follow-up questions do you have?
You will post a 250 word abstract of your summary on cuPortfolio = **10%**
3. One final research paper (2000 words). This paper can be developed from one of your short assignments. This can be written alone or in a group of two. You must engage with at least three secondary sources. You will present a summary of your paper to the class and you will participate in a writing workshop = 30% .

If you do not participate in the writing workshop your paper is due on Wednesday 6 Dec at 8:30 am. If you do participate, it is due on Thursday 7 December at 1:00 PM. Submit papers to the English department drop-box or to my office.

4. Attendance and contributions to the class discussion = **10%**

Materials must be posted to cuPortfolio by 6:00 PM the day BEFORE your oral presentations. They are designed to help you focus your presentation and to help your peers to engage with your ideas in a rigorous and dynamic fashion. Stacy Malloch (**from the Educational Development Center**) will be visiting our class to help each one of you set up your eportfolio account. **It is easy and pedagogically useful.**

5. Participation

You are required to participate actively in every session. You must email me if you are going to be absent. Students who do not participate will **not receive a passing grade** for the participation portion of the grade.

LATE WORK

Your presentations or papers are due in class on the dates specified. If you have extenuating circumstances, please discuss them with me in advance. Abstracts that are posted late will not be accepted. **I will deduct 5% of your final paper grade for each day the final paper is late if we have not a prior arrangement.**

Course Schedule (subject to revision)

Week 1: Sept 6. Introduction to course syllabus.

Week 2. Sept 13. What is a book? Codex, Manuscript, Print. Design as argument.

1. The codex as a technology: Peter Stallybrass: "Books and Scrolls: Navigating the Bible," in Jennifer Andersen and Elizabeth M. Sauer, eds. *Books and Readers in Early Modern England: Material Studies* (Philadelphia: University of Pennsylvania Press, 2002), 42-79.

2. David Scott Kastan, "Print, Literary Culture and the Book Trade," in *Cambridge History of Early Modern English Literature*, ed. Joseph Loewenstein and Janel Mueller (Cambridge: University of Cambridge Press, 2002), 81-116.

3. Narveson, excerpt "Mildmay's Manuscript and the Humanist Mis en Page," from *English Women, Religion, and Textual Production, 1500-1625*, ed. Micheline White. Aldershot, UK: Ashgate Press, 2011.

4. Tamara Akin, "Playing Space: Reading Dramatic Title-Pages in early Printed Plays," in *Spaces for Reading in Later Medieval England*, ed. Mary C. Flannery and Carrie Griffin (New York: Palgrave Macmillan, 2016), 79-97.

Discuss **Assignment #1**.

Week 3: Sept 20: What is an early modern book?

1. Discuss major themes of *Othello*. Introduce EEBO: show *Othello* and *Lamentation*.

2. Go to Rare Book room for 2 hours. 9:30-11:30. How do the material features of the emb allow you to read (or not read) in certain ways. **Work on assignment #1.**

Week 4: Sept. 27

1. **Submit assignment #1 to cuPortfolio and present it.**
2. Using EEBO and ESTC. Metadata. Read and discuss problems with digital facsimile versions. Sarah Werner, "Working with EEBO and ECCO." Excerpt from Matthew Kirschenbaum and Sarah Werner "Digital Scholarship and Digital Studies." *Book History*, 17 (2014): 406-458.
3. Work on assignment #2 on *Othello* and *Lamentation*.

Week 5. Oct 4.

1. **Present and submit assignment #2.**
 2. Discuss themes of *Lamentation*
 3. Contemporary print versions.
- Leah Marcus, "Two Texts of Othello and Early Modern Constructions of Race,"

Week 6. Oct 11.

1. Early digital Renaissance texts: Women's writer project and UVic Internet Shakespeare Editions.
2. Excerpts from: Katherine N. Hayles, *How We Think: Digital Media and Contemporary Technologies*. Chicago: University of Chicago Press, 2012; Katherine N. Hayles, *My Mother Was a Computer: Digital Subjects and Literary Texts*. Chicago: University of Chicago Press, 2005; or Matthew G. Kirschenbaum, "Editing the interface: Textual Studies and First Generation Electronic Objects," *Text* 14 (2002): 15-51.

Week 7. Oct 18. Data Visualization and Literary Analysis

1. Explore Voyant and **discuss assignment #4**
 2. Martyn Jessop, "Digital Visualization as a Scholarly Activity," *Literary and Linguistic Computing*, 23.3 (2008): 281-293.
 3. Distant reading: Stephen Ramsay "An Algorithmic Criticism."
- Further reading: Franco Moretti, "Conjectures on World Literature," *New Left Review*
4. Bits and the Bard.

Week 8 Oct 25 no class. Reading week.

Week 9 Nov 1: Voyant presentations. Submit **Assignment #3.**

1. Moretti, "Network Theory, Plot Analysis." *Literary Lab*, Pamphlet 2. May 2011.
2. Six Degrees of Francis Bacon.

Week 10 Nov 8: iPads *Othello*

Week 11 Nov 15: iPads *Othello*. **Discuss assignment #4.**

Week 12 Nov 22: Finish iPads *Othello*. Discussion with Sarah Brouillette and Brian Greenspan

1. Daniel Allington, Sarah Brouillette, David Golumbia, “Neoliberal Tools (and Archives): A Political History of Digital Humanities,” *Los Angeles Review of Books*. May 1, 2016.
2. Brian Greenspan “The Scandal of the Digital Humanities.” <http://thehyperlab.ca/the-scandal-of-digital-humanities/>

Week 13 Nov 29: final paper presentations

Week 14 Dec. 6: in-class writing workshop. Review class. If you do not participate in the writing workshop your paper is due on Wednesday 6 Dec at 8:30 am. If you do participate, it is due on Thursday 7 December at 1:00 PM. Submit papers to the English department drop-box or to my office.

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*). **Requests made within two weeks will be reviewed on a case-by-case basis.** After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website (www.carleton.ca/pmc) for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

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 visit: <https://carleton.ca/registrar/academic-integrity/>.