

Carleton University
 Winter 2019
 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

Monday 11:35-2:25

Location: DT 1816

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: TBD

I: Course Description:

Objectives: This course will introduce you to key concepts pertaining to the study of books in the digital age. These topics include: print/facsimile/digital editions; distant reading and corpus linguistics; data visualization; network analysis; digital literacy; and literary Apps. You will be exposed to several textual media: sixteenth-century printed books (at the CU Archives); digital facsimiles of printed books; 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. Every week you will read at least one scholarly article dealing with digital and/or print culture.

In order to focus our discussion, we will discuss one work – Shakespeare’s *Othello*, a play about race, gender, war, and sexual violence. In reading *Othello* in several media, we will discuss the ways in which the material features of texts shape how we read, understand, and annotate them. In other words, we will think very carefully about how different kinds of books facilitate different kinds of literary engagement and academic inquiry. The course will prioritize *your exploration* of digital texts and tools as well as the written work that you will submit.

II: 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>

Free digital required texts or software:

4. Digital facsimiles of *Othello* 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. Voyant. <http://voyant-tools.org/>

8. iPads. On reserve at the library.

9. Internet Shakespeare: <http://internetshakespeare.uvic.ca/>

III: 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. 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.** Students who do not contribute adequately to their groups will be asked to work alone.

2 x 10 = 20%

2 x 15 = 30%

total = 50%

2. Three times during the semester you will prepare a short summary and analysis of one piece of secondary criticism. You will sign up and submit summaries on specific days. On one occasion, you will present your summary out loud to the group for 5-8 minutes. You should succinctly answer the following questions:

1. what topic or general issue is the scholar addressing?
2. what is his or her argument about that issue?
3. what kinds of evidence does the author present?
4. what was the most interesting thing about the article?
5. what did it teach you about digital Humanities?

You will submit three 400 word documents to me that answer these questions

3 x **10% = 30 %**

3. Attendance and contributions to the class discussion = **20%** You are required to participate actively in every session. You must email me if you are going to be absent. If you attend class but do not participate, you will receive a maximum of 10/20.

4. Students must fulfill **all** course requirements in order to achieve a passing grade.

Please note that standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

IV: Grading Standards

A+ : Extraordinary work that greatly exceeds the requirements of a third year paper. This grade is rarely awarded.

A Excellent work: very insightful analysis; clear and persuasive thesis that goes beyond the ideas presented in lecture; free of any typographical or grammatical errors;

A-/ B+ Very strong work: insightful and clear, but in need of a bit of clarification, revision, or proofreading.

B/B- Good work. Demonstrates a solid understanding of the text and lectures, but requires more significant revision, clarification, or proofreading

C+ /C/C- Average to poor work. Displays a partial grasp of the material and requires significant revision, clarification, or proofreading

D very poor work. Displays very little effort. Lacks a clear or insightful thesis and requires extensive revision, clarification, or proofreading

F Unacceptable or non-existent work.

Late Penalty

Your presentations or papers are due in class on the dates specified. If you have extenuating circumstances, please discuss them with me in advance. I will deduct 5% of your grade for each day that an assignment is late if you have not made a prior arrangement for an extension.

V: Course Schedule (subject to revision)

Week 1: 7 Jan. Introduction to course syllabus.

Week 2. 14 Jan: What is a book? Codex, Manuscript, Print.

1. Discuss Act I and II of *Othello*.

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. On reserve through Ares.

Discuss Assignment #1.

Week 3: 21 January: What is an early modern book?

1. Discuss Act III of *Othello*.

2. Tamara Atkin, "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.

3. Go to the Rare Book room for 2 hours. 12:30-2:30. Cu Library Room 583. How do the material features of the emb allow you to read (or not read) in certain ways. Work on assignment #1.

Week 4: 28 Jan. Othello: from print, to facsimile, to a modern printed “teaching” edition.

1. **Submit assignment #1 to cuPortfolio** and present it during class. 5 -9 minutes per group.

2. topic: the affordances and problems with digital facsimile versions.

Homework: do Sarah Werner’s workshop “Working with EEBO and ECCO.” (pdf on website) Skip pages 3, 6, 7, 12, and 13.

3. Check out two *Othellos* on EEBO. The 1622 edition (STC 22305) and the edition from the 1623 first folio (STC 22273, image 412-426). How many copies of these editions are there in the world? What is interesting about seeing facsimiles (having seen “real” books last week). I have also posted the pdfs from EEBO to the website.

4. Read Leah Marcus, “Two Texts of Othello and Early Modern Constructions of Race,” in *Textual Performances: The Modern Reproduction of Shakespeare’s Drama*, eds. Lukas Erne and Margaret Jane Kidnie (New York: Cambridge University Press, 2004), 21–36. Marcus elaborates on how important the differences between Q1 and F1 really are in terms of race. Again: why might it be important to use digital versions to “deal” with this issue.

Week 5. Feb 4: What is a Digital Book?

Issues around print / digital editions of Othello / Shakespeare.

1. Homework: think about Kernan’s notes in Othello, ed. Alvin Kernan. Read: note on “editing Texts” (xlix–liv) and “Textual Note” (129–33). NB: the point is to think about how modern print editions force editors to “choose” between Q1 and F1 versions of *Othello*. Think about Marcus’s argument. How does Kernan’s edition deal with it or does it fail too. Can digital editions help us overcome this limitation?

2. Read. R.G. Siemens, “Shakespeare Apparatus? Explicit Textual Structure and Implicit Navigation of Accumulated Knowledge,” *Text* 14 (2002): 209–40. Think carefully about his ideas about a “dynamic” text and a hypertext and combining them.

3. Play around with the electronic Othello edition @ the UVic Internet Shakespeare Editions website. 1) note the “textual statistics” in the “toolbox” on the main Othello site. 2) in the “modern edition,” note the “annotations” and “variants” in the toolbox. 3) How does ISE deal with the issues raised by Marcus? Chose ONE of Marcus’s examples of a Q1-F1 discrepancy and see how the ISE handles it. 4) Compare the contextual materials in the print edition and the electronic edition.

5. We will start working on assignment #2 which involves using the UVic edition. No prep.

Week 6. Feb 11: What is a Digital Edition? Mapping and Literature

1. Discuss Act V of *Othello*

2. **Assignment #2 presentations** (5-7 minutes each)

3. Map of London (no prep)

4. Intro to TCP-EEBO (no prep)

Week 7. Feb 18 No class. Reading week.**Week 8. Feb 25: What is Distant Reading and Corpus Linguistics?**

1. Franco Moretti, “Conjectures on World Literature,” *New Left Review* (you don’t need to read the footnotes)

2. Heather Froelich, "Writing the Whore in Early Modern Drama" (on-line) text and audio. Listen to the audio as you click through the slides.
3. Optional: Heather Froelich, "The Name of the Whore." (chapt 3 of her dissertation)
4. Optional: Heather Froelich "How to Use and Read 25000 Texts from 1470–1700" (on-line)
5. Intro to Voyant; discuss assignment #3

Week 9: March 4: What is Data Visualization and Literary Analysis?

1. Martyn Jessop, "Digital Visualization as a Scholarly Activity," *Literary and Linguistic Computing*, 23.3 (2008): 281-293. You can skip section 5.1-5.4
2. Optional: Erin McCarthy, "Exploring data visualizations and putting the 'digital' in 'digital humanities.'" (on-line)
3. in-class work on Voyant

Week 10: March 11

Finish presentations for assignment #3. Optional: one on one meetings with me.

Week 11: 18 March: What is Network Analysis?

1. present and submit part 2 of assignment #3.
2. Moretti, "Network Theory, Plot Analysis." *Literary Lab*, Pamphlet 2. May 2011.
3. Catherine Medici, "Using Network Analysis to Understand Early Modern Women," *Early Modern Women* 12 (2018): 152-161.

Week 12: 25 March. The Materiality of the Digital.

1. Matthew G. Kirschenbaum, "Editing the interface: Textual Studies and First Generation Electronic Objects," *Text* 14 (2002): 15-51. On reserve at the library.
2. Katherine N. Hayles, "How we read: Close, Hyper, Machine." *ADE Bulletin* 150 (2010): 62–79.
3. Discuss assignment #4

Week 13: 1 April: Can an App be a book? iPads *Othello*

1. Review (if necessary) Katherine N. Hayles, "How we read: Close, Hyper, Machine." *ADE Bulletin* 150 (2010): 62–79.
2. Farah Karim-Cooper, "Sensing the past: Tablets and early modern scholarship," in *Shakespeare and the Digital World: Redefining Scholarship and Practice*. Ed. Christie Carson and Peter Kirwan (Cambridge: Cambridge UP, 2014), 33-42.

Week 14: 8 April: iPads *Othello*.

1. Submit and present assignment #4.
Suggested reading: Katherine Rowe, "Living with Digital incunables, or a 'good-enough' Shakespeare text," in *Shakespeare and the Digital World: Redefining Scholarship and Practice*. Ed. Christie Carson and Peter Kirwan (Cambridge: Cambridge UP, 2014), 144-159.
3. Christy Desmet, "Shakespeare and the Digitized Word," *CEA Critic*, 78.2 (2016): 213-228.

VI: 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.

More information on the university's Academic Integrity Policy can be found here:
<https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy.pdf>

VII. Requests 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

Please contact your instructor 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, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Religious obligation

Please contact your instructor 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, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or

pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC 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 your instructor as soon as possible to ensure accommodation arrangements are made.

carleton.ca/pmc

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: carleton.ca/sexual-violence-support

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>