

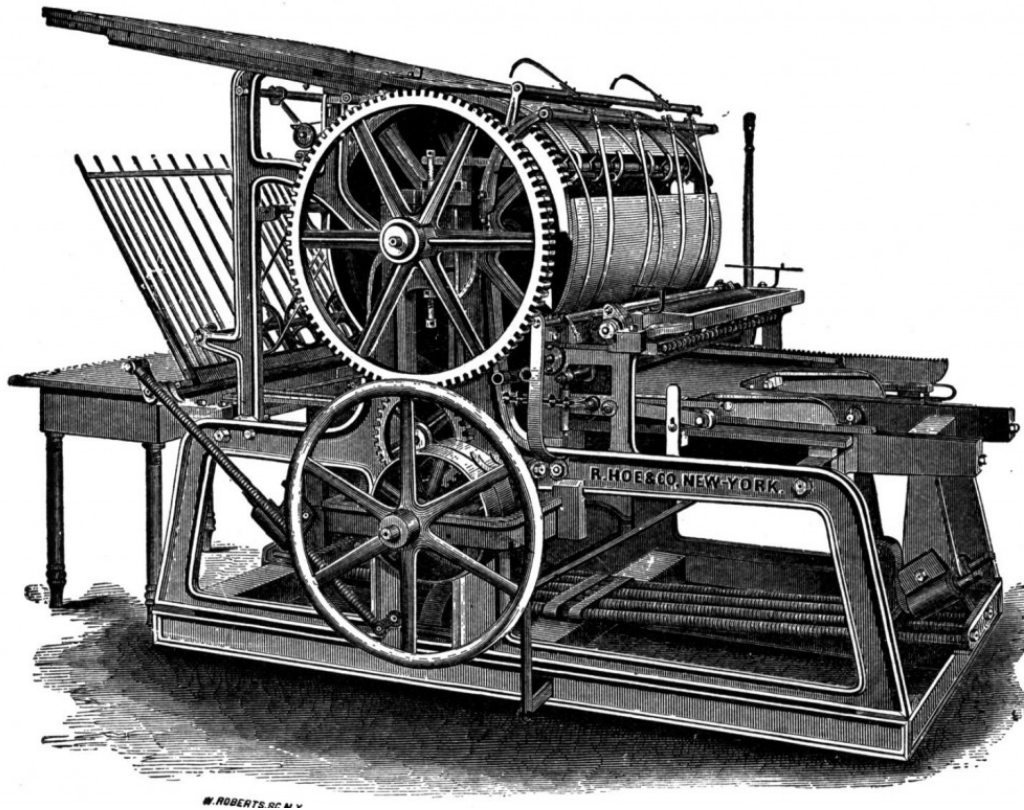
Syllabus
Ryan Cordell, Ryan Cordell

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Syllabus Course Description



Prof. Ryan Cordell • r.cordell@neu.edu • 423 Holmes Hall

When you hear the word “technology,” you may think of your computer or iPhone. You probably don’t think of the alphabet, the book, or the printing press: but each of these inventions was a technological innovation that changed dramatically how we communicate and perhaps even how we think. Texts are the heart of most disciplines in the humanities—literature, philosophy, history, religious studies—but this course will argue that technology and humanistic study are deeply intertwined. Literature in English, for instance, has always developed in tandem—and usually in direct response to—the development of new technologies—e.g. printed texts, newspaper publication, radio, film, television, the internet. Our primary objective in this course will be to develop ideas about the ways that modern innovations, including computers and the internet, continue to shape our understanding of texts (both classic and contemporary) and the human beings that write, read, and interpret them. In order to help us understand these recent changes, we will compare our own historical moment with previous periods of textual and technological upheaval. We’ll learn that many of the debates that seem unique to the twenty-first century—over privacy, intellectual property, information overload, and textual authority—are instead new iterations of familiar battles in the tumultuous history of technology and literature. We will also see how modern scholars are illuminating these debates from our textual past using the rapidly changing tools of our textual present: e.g. geographic information systems, data

mining, textual analysis. Finally, we will gain new skills for working with texts as we develop original, digital research projects using archival materials from the Northeastern and/or Boston Public Libraries.

Course Objectives

By the end of this course, you should be able to:

1. Understand technological change as a historical rather than exclusively recent phenomenon;
2. Analyze interplays, both thematic and material, between literary works and contemporaneous technological innovations
3. Draw parallels between literary studies and diverse fields such as information science, computer science, communications, and media studies
4. Employ a range of new scholarly technologies and methodologies for investigating and publishing texts;
5. and Create original, public, digital research projects using previously unpublished archival materials.

Course Policies

ENGL 3339 Topics in Literary Criticism: Technologies of Text

Northeastern University, Fall 2012

1:35-2:40 MWR, Holmes Hall 422

Prof. Ryan Cordell

r.cordell@neu.edu

423 Holmes Hall

Office Hours: M 9:30-11:00, R 3:00-4:00, and by appointment

Class email: TBA

Required Texts

Our printed textbooks are available at the Northeastern University bookstore. I've also provided links if you prefer to buy them on Amazon. If you purchase them elsewhere, please buy the editions indicated here—we'll be doing a lot of reading in a short time span, and it's important that we're all on the same page, both literally and metaphorically. **Please note:** Some of these texts are available as ebooks, and I certainly don't mind you reading them on your Kindle, Nook, or other device. However, you should buy the digital edition of the editions assigned here, which will include matching page numbers.

1. T. S. Eliot, [*The Waste Land, facsimile edition*](#), ed. Valerie Eliot (New York: Harvest, 1974).

2. James Gleick, [*The Information: A History, A Theory, A Flood*](#) (New York: Vintage Books, 2011)
3. Franco Moretti, [*Graphs, Maps, Trees: Abstract Models for Literary History*](#) (Verso: 2007)
4. Thomas Pynchon, [*The Crying of Lot 49*](#) (Harper Perennial, 2006)
5. Henry David Thoreau, [*Walden: A Fully Annotated Edition*](#), ed. Jeffrey S. Cramer (New Have: Yale University Press, 2004)

General Course Expectations

Attendance

You may miss two classes without penalty. Each additional absence beyond the allotted two will lower your final grade by one-third of a letter grade (e.g. A- becomes B+). There are several situations which will be counted as absences: two egregiously late entrances, arriving in class without the day's assigned text, or in-class naps. *Please note:* I make absolutely no distinction between excused and unexcused absences, so use your allotted absences wisely.

Participation

This course relies on active, engaged participation in class activities and discussions. There will be few lectures. You should come to every class having read all of the required reading (or watched the required videos, &c. &c.) and prepared to discuss it with your colleagues. I will not explicitly grade participation in this course (i.e. "participation = 20% of final grade"), but I will assess your reading and course engagement through in-class exercises—some collected for a grade and others not—your blog posts, and other assignments. See the assignment "In-Class Work" for more details.

"Information Overload" Days

I do understand that the semester can get hectic. The reading load for this class is significant and often challenging, and you must balance it with the work in your other classes. Most likely you will have days when you simply cannot—for whatever reason—complete the assigned reading. To that end, you may take *up to two "information overload" (IO) days* during the semester. On those days you will not be expected to contribute to class discussion and you will receive a pass on any in-class work (the work will be ungraded and not factored into your final "In-Class Work" grade). In order to take an IO day, you must follow these rules:

1. You must attend class, listen attentively to any lectures or class discussions, and take part in any activities or group work not dependent on the day's reading. **IO days cannot be used as additional excused absences.**
2. You must inform me before the beginning of class that you are taking one of your IO days. You *may not wait* until I call on you or you see day's the in-class assignment. **I will deny any IO requests made during class.** To that end: take special care to be on time if you plan to request an IO day, as

you won't be allowed to request one if you arrive late.

3. You may not extend an IO day into another class session, unless you use your second IO day to do so. If, for instance, you take an IO day during our first class on Thoreau's *Walden*, you will not automatically be excused from discussing the book during our second class on *Walden*.
4. You may not take an IO day if you have a major assignment due. You cannot avoid giving a required presentation, for instance, by taking an IO day.

IO days are intended to help you manage the inevitable stresses of your unique semester. Use them wisely.

Digital Etiquette

Phones

This should go without saying, but let's say it anyway: you should turn off your cellphone and/or other devices (iPods, etc) before you enter the classroom. If your phone rings once during class this semester, we'll all laugh and I'll ask you to turn it off. If your phone rings again during class this semester, I'll ask you to leave; this will count as an absence.

Laptops

You may use a laptop to take notes during this class. Indeed, having a computer on hand will be a frequent asset in a course like this, concentrated as it is on issues of technology. I will often ask students with laptops to look up information during class.

However, in-class laptops also present temptations that many students find irresistible. You may not use a laptop during class to follow a game, check your friends' statuses on Facebook, play Farmville, IM, respond to email, etc. Such activities not only distract you (meaning you will be less able to participate meaningfully in the class' conversation), they also distract anyone around or behind you. If you choose to virtually exit the class, I will ask you to physically leave as well; this will count as an absence. If you often seem distracted by what's on your screen, I will ask you to put your laptop away, perhaps for the duration of the semester.

Humanities Labs

During most classes we'll take time to experiment with the technologies we're discussing in class and to work on your projects. This is class time. During our scheduled labs, you *may not*:

1. Check your email (or Facebook (or your fantasy team)),
2. Work on writing from another class (even another English class),
3. Twiddle your thumbs
4. Etc., etc.

Instead, you should use the labs to engage with the technologies we're learning, get feedback on your work, and complete the given lab assignments.

TRACE

Students are expected to complete a TRACE (Teacher Rating and Course Evaluation) toward the end of the semester. I will set aside some time during a class period for students to complete their TRACES.

Communication

The best way to get in touch with me is to visit me during office hours. I actually like chatting with students! If you're unsure about our readings, struggling with an assignment, or just want to talk, please visit. During the Fall 2012 semester, I will be in my office (Holmes Hall 422) from 9:30-11:00 on Monday mornings and 3:00-4:00 Thursday afternoons. I'm also happy to make appointments at other times—just [find a time that I'm free on Tungle](#) and send me an invitation. The next best way to get in touch with me is by [sending me an email](#). When you write to me: consider your tone and your audience. An email to your professor shouldn't read the same as your emails to friends. For help, see this [guide to emailing your professors](#). I guarantee that I will respond to any email within 48 hours. Often I will respond more quickly, but you should not send me an urgent email, for example, the night before an assignment is due.

Academic Integrity

In this class you will abide by Northeastern University's [Academic Integrity Policy](#) at all times:

A commitment to the principles of academic integrity is essential to the mission of Northeastern University. The promotion of independent and original scholarship ensures that students derive the most from their educational experience and their pursuit of knowledge. Academic dishonesty violates the most fundamental values of an intellectual community and undermines the achievements of the entire University.

If you have any questions about what constitutes academic integrity in this class—particularly as the concept applies to digital course projects—please talk to me. We will also discuss the ethics of digital scholarship in class.

Writing Center

The [Northeastern University Writing Center...](#)

...is made up of Northeastern University writing instructors, graduate students, and undergraduate students studying composition theory, literature, and technical/professional writing. The Writing Center offers in-person consulting for any level writer. We work with undergraduate and graduate students from all academic disciplines, speakers of other languages as well as native speakers of English, and weak, average, and strong writers.

You can [make appointments](#) for in-person consultations at the center (which is what I recommend), but you can also email your writing to the center or sign up for a mobile appointment. I strongly recommend that you make appointments to go over drafts of your work—including your digital work—before turning it in.

Assignments

Grade Breakdown

In-Class Work: 10%

Course Blog: 20%

Analytical Paper: 20%

Humanities Lab Reports: 20%

Digital Humanities Project Evaluation Presentation: 5%

Final Digital Project: 25%

I. In-class work

This course relies on active, engaged participation in class activities and discussions. There will be few lectures. You should come to every class having read all of the required reading (or watched the required videos, &c. &c.) and prepared to discuss it with your colleagues. One way I will assess your reading and course engagement will be through in-class reading quizzes, writing exercises, and group work.

Reading Quizzes

Reading quizzes are intended to reward careful reading, not to test your comprehension of obscure facts from our texts. If you read the assigned texts attentively—if you *read attentively* the assigned texts—you should do well on the quizzes. Each quiz will have six questions; if you correctly answer five of them you will receive full credit.

In-class writing

You should have a notebook for your in-class writing: either a physical notebook or a single Google Document. I will collect your notebooks periodically through the semester. Your entries will be graded on a five-point scale. I do not expect your responses to in-class writing exercises to reflect the same polish as blog entries or papers. I do expect your writing exercises to reflect real thought about our course topics and readings. Entries will receive full credit if:

1. They refer to *specific aspects* of our assigned reading. The more specific you can be, the better. For instance, if you can quote or paraphrase from a course text to illustrate the point you hope to make, you should do so.
2. They draw connections between the day's assigned reading and the broader themes of the course, recent topics of class discussion, or your personal research.
3. They demonstrate depth of thought about the topics on hand.

II. Course blog

Throughout the term, we will engage with the ideas of the course through public writing on a course blog. I ask you to blog for a number of reasons:

1. All writing—Even academic writing—is being reshaped by online modes of publication. Many academics maintain personal research blogs in which they try out their ideas and get feedback before developing articles or even books. Outside of academia, public, online writing plays an increasing and essential role in many fields. I believe its essential for modern college students to develop skill crafting an online writing persona and I want to foster that development.
2. In a related point, blogs give you the opportunity to experiment with your writing, composing arguments that integrate links, quotations, images, video, and other online media as evidence.
3. Blogging allows for a broader spectrum of participation in the class. Even shy students can contribute to a course blog.
4. Blog posts give you the chance to learn from each other. You'll read your colleague's writing and, hopefully, learn from it or be challenged by it.
5. Public blogging allows us to connect to larger communities outside of our classroom. Who knows? Perhaps the author of an article you blog about will respond directly...

Blogs only work when sustained by an energetic (and perhaps even chaotic) community. You should both post your own written responses to our class and comment on the posts of your colleagues. *Think of your blog posts as an evolving research paper.* They have the same importance and weight and seriousness. So what do I expect in your blog posts? I like this description by my colleague Mark Sample at George Mason University:

Each student will contribute to the weekly class blog, posting an approximately 200-300 word response to the week's readings. There are a number of ways to approach these open-ended posts: consider the reading in relation to its historical or theoretical context; write about an aspect of the day's reading that you don't understand, or something that jars you; formulate an insightful question or two about the reading and then attempt to answer your own questions; or respond to another student's post, building upon it, disagreeing with it, or re-thinking it.

As I hope this quote indicates, there are several angles you can take in your blog posts, but they must reflect your thought and engagement about our course readings and class discussions. Your blog posts can also bring outside texts into conversation with our class: an article you found interesting or relevant, say, or something you uncovered while researching for your final project.

Blog posts are due each Tuesday by 6pm; comments are due by Wednesday at 6pm. There are 15 weeks in the semester. You may not submit (for credit) more than one blog post or comment per week, though you're free to write more if you wish. You are responsible for writing 10 posts and at least 10 substantive comments during the term. You should not wait to start writing posts and commenting; I assign only 10 posts and comments to give you some flexibility during the semester.

Each week I will review the blog and give you up to 10 points for a well-developed blog post (we'll discuss what that means in class) or 150 points for no post. I will also give up to 5 points for a well-developed comment or 0 points for no comment. If at the end of the semester you have 30 points, you will receive full credit for your blogging assignment. Blog posts that demonstrate exceptional thought or insight may garner up to 2 points extra credit; insightful comments may garner up to 1 point extra credit. *Please note: extra credit will not be given for mere length, or for writing additional posts or comments above the required 10. We'll talk in class about what "exceptional thought or insight" means.*

III. Analytic Paper

At some point during the semester, you will pick one (or perhaps more, if they're related) blog post to develop into a formal, 6-8 page academic paper. This may be an analysis of a literary work in the light of contemporaneous technological innovation or a historical analysis of a moment of textual change. As you refine your initial thoughts from the blog, you must do outside research—you must include at least 2-3 additional outside sources. Depending on your topic, these outside sources may include academic articles or the work of textual scholars in less traditional fora such as research blogs.

You will determine the best timing for this paper based on your obligations for this class and elsewhere. If you submit the paper before Thanksgiving break, you will have the chance to revise it based on my comments. If you choose to submit it after Thanksgiving you will be graded once only. This paper will be graded much like a traditional literary essay.

IV. Humanities Lab Reports

During lab days, we'll work together through a specific activity, either individually or in groups. You'll be responsible for completing these activities, usually posting your results on the course blog. The labs may require you to continue work after the lab period. If you need additional help with a lab assignment, you should visit me during my office hours. Each lab will be work 10 points.

My primary goal for labs is that you engage actively with a new humanities technology. I don't want you to worry overmuch about getting the "right" answer—indeed, some labs won't have a single "right" way for you

to complete them. If you complete all the steps of the lab you will receive 9/10 points. 10/10 points will be awarded for exceptional lab work.

The one exception to this will be the “Not Reading a Victorian Novel” lab, which will be more involved than most. This lab will be worth 30 points, and will be graded more like a traditional literature paper. We’ll discuss this assignment in more detail as it approaches.

V. Digital Humanities Project Evaluation Presentation

This assignment was designed collaboratively and/or in tandem by [Brian Croxall](#) and Dr. Cordell. The inspiration came from Dr. Cordell’s [proposed DH syllabus](#). Most of the current language and arrangement is Dr. Croxall’s (since he taught it first), so—and I can’t emphasize this enough—*All criticisms should be directed at him*.

For this assignment you will investigate an important, textually-focused digital humanities project and present it to our class. In a collaborative, Pecha Kucha-style presentation (see below) you will consider the project’s methodologies, innovations, interpretive power, and design. Your aim will be to help your colleagues understand the projects’ contributions to its discipline and, perhaps, to the larger histories of textual technology we’re exploring this semester.

You may choose to work on one of the following projects (though you can also find another if you prefer. If you pick your own you should run it by me before you start work). However, only one group will be able to work on a particular project. We will divvy up topics in class.

Possible Projects to evaluate:

- Civil War Washington <http://civilwardc.org/>
- Envisaging the West, <http://jeffersonswest.unl.edu/>
- For Better for Verse, <http://prosody.lib.virginia.edu/>
- Global Shakespeares, <http://globalshakespeares.org/>
- Heart of Rachel, <http://www.stanford.edu/dept/english/cgi-bin/humComp/2005Gp1/>
- In Transition: Selected Poems by the Baroness Elsa von Freytag-Loringhovern, <http://www.lib.umd.edu/digital/transition>
- London Lives, <http://www.londonlives.org/>
- Looking for Whitman, <http://lookingforwhitman.org/>
- The Map of Early Modern London, <http://mapoflondon.uvic.ca/>
- Mapping the Republic of Letters, <https://republicofletters.stanford.edu/>
- The Mind is a Metaphor <http://metaphors.lib.virginia.edu/>
- The Newton Project, <http://www.newtonproject.sussex.ac.uk/prism.php?id=1>
- NINES, <http://www.nines.org/>
- On the Origin of Species: The Preservation of Favoured Traces, <http://benfry.com/traces/>
- Preserving Virtual Worlds, <http://pvw.illinois.edu/pvw/>

- Railroads and the Making of Modern America, <http://railroads.unl.edu/>
- Rossetti Archive, <http://www.rossettiarchive.org/>
- The Sonneteer, <http://cocoon.lis.illinois.edu:8080/lis590dpl/wapiez/Sonneteer/>
- Shakespeare Quartos Archive, <http://www.quartos.org/>
- Speech Accent Archive, <http://accent.gmu.edu/>
- Transcribe Bentham, <http://www.ucl.ac.uk/transcribe-bentham/>

As you investigate your chosen project and prepare your presentations, you must consider the following questions:

- What are the project's strengths and weaknesses?
- In John Unsworth's talk, "[Scholarly Primitives](#)," Unsworth argues that all scholarship makes use of the same basic tools, such as discovering, annotating, and comparing. In what way does your project meet or fail to meet these basic scholarly needs?

Other important questions you may consider:

- What assumptions have been made in designing the project? (What are their sources? How is the site designed? etc.)
- What is the project's primary audience? Is it addressed to other researchers, students, or both?
- How easy is it to use the site / tool?
- The big one: what does this project contribute to the larger body of knowledge in its disciplinary field? In the interdisciplinary field of digital humanities?

As you work on this assignment, you should absolutely consider contacting the editor(s) or project lead(s) about their work, especially if you are having difficulty with something. You will find that most people in digital humanities are very willing to discuss their work with those who are interested in it (even if that interest is compelled by an assignment).

You will prepare a short presentation about your project. Since you chose the project, it will already be something that is interesting to you, and that should make for some compelling presentations. But just to be sure things stay interesting, here are some rules:

- You will have exactly 5 minutes.
- Your presentation will use PowerPoint (or Keynote or Google Presentations), but you'll be restricted to 15 slides. No more, no less. (It's an abbreviated [Pecha Kucha!](#))
- Your presentation must also follow the 1/1/5 rule. You must have at least one image per slide, you can use each exact image only once, and you should add no more than five words per slide.
 - You can find images by searching [Flickr for Creative-Commons licensed pictures](#).

You should not attempt tell us everything that you might say in a written paper nor show us every last feature of the site. Instead, you should be looking to give us an overview of the site, as well as its strengths and

weaknesses. When designing the presentation, think **SHORT**, **INFORMAL**, and **CREATIVE**. The idea here is that the form's restriction (paradoxically) promotes this creativity.

I will distribute a rubric for your presentations in advance of your delivering them. In short, however, I will evaluate them based on the depth of thought they display about your chosen project, the analytical insights they offer into digital humanities work, and the creativity of your presentation's construction and delivery.

VI. Final Digital Project

Central to this course will be a digital project that you will develop using materials (e.g. letters, photographs, books) from the Northeastern University Archives and Special Collections. You will choose one of four types of projects:

1. A TEI-encoded edition of a short text or set of texts
2. An Omeka exhibit of a set of archival-quality images
3. An interpretive geospatial exhibit in Hypercities
4. Some other fascinating project idea (that you discuss with me *well in advance of beginning*)

You may work collaboratively on these projects; indeed, I may organize the class into project teams. We will begin developing these projects soon in the semester and will work steadily on them throughout the term. I will ask you to provide regular project updates (1-2 minute lightning talks) several times through the semester. We will discuss the parameters of this assignment in great detail through the semester.

Schedule

[Subscribe to vCal file](#)

September 05, 2012, 1:35 pm

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2:40 pm

Introduction to the course and to each other

1. Overview of course goals, policies, assignments, and schedule

2. Overview of required course technologies:

- Blogging using WordPress
- Following online scholarship through blogs and Twitter
- Writing collaboratively through Google Docs

3. Icebreaker

September 06, 2012, 1:35 pm

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2:40 pm

Unit 1: Text *Is* Technology

New Media Encounters

Read

1. Plato, from [Phaedrus](#)
2. Alan Liu, [“Imagining the New Media Encounter”](#)

Suggested

3. Lisa Gitelman and Geoffrey B. Pingree, from *New Media, 1740-1915*, [“Introduction: What's New About New Media?”](#)

September 10, 2012, 1:35 pm

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2:40 pm

A-B-C

1. Tim Carmody, [“10 Reading Revolutions Before E-Books”](#)
2. John Powell Ward, *The Spell of the Song*, 46-72
3. Marshall McLuhan, [“The Medium is the Message”](#)

September 12, 2012, 1:35 pm

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2:40 pm

Writing Is a Tool

Read

1. Walter Ong, [“Writing is a Tool that Restructures Thought”](#)
2. Bede, [“Story of Cædmon”](#)
3. Ælfric, Preface to his translation of Genesis
4. Geoffrey Chaucer, [“Chaucer’s Words to His Scrivener”](#)

September 13, 2012, 1:35 pm

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2:40 pm

Lab 1: The Grammar of the Web (HTML)

September 17, 2012, 1:35 pm

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2:40 pm

From the Scroll to the Codex

Read

1. Peter Stallybrass, ["Books and Scrolls: Navigating the Bible"](#)

Watch

2. Stephen Fry, [The Machine that Made Us](#)

September 19, 2012, 1:35 pm

–

2:40 pm

Guest lecture: Erika Boeckeler, NEU English

Meet in Archives and Special Collections, 92 Snell Library

Read

1. Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe*

Compare

2. Compare Hamlet's "To be or not to be" speech in three editions of William Shakespeare's *Hamlet*:

- [Quartos 1 \(1603\) and 2 \(1604\); flip pages to read the entire speech](#)
- [First Folio \(1623\)](#)

September 20, 2012, 1:35 pm

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2:40 pm

Text/Image

Browse

1. Jan Amós Komenský (Comenius), [Orbis Sensualium Pictus](#)

Read

2. [Selected broadside ballads](#)

3. Selected historical maps

September 24, 2012, 1:55 pm

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2:25 pm

Field Trip: The Printing Office of Edes & Gill

Today we'll visit [The Printing Office of Edes & Gill](#) near the Old North Church. We'll get a first-hand look at 18th Century Print Technology. Taking travel time into account, class will start at 1:55 and we will dismiss by 2:25 so you can catch the T back to campus. [These directions should get you there.](#)

September 26, 2012, 1:35 pm

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2:40 pm

Illuminated Printing

Read

1. William Blake's printing process, described in "[Illuminated Printing](#)"
2. William Blake, Songs of Innocence and of Experience. Read [the 1789 edition from the British Library](#). You should also experiment with the archive—compare pages from different editions, etc. Focus particularly on the following poems:

- both poems titled "Holy Thursday"
- both poems titled "The Chimney Sweeper"
- "The Lamb"
- "The Tyger"
- "The Little Black Boy"
- "London"

September 27, 2012, 1:35 pm

—

2:40 pm

Lab 2: Introduction to TEI

October 01, 2012, 1:35 pm

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2:40 pm

Texts are Information

Read

1. James Gleick, *The Information*, 3-77

Watch

2. Michael Wesch, [“The Machine is Us/ing Us”](#)
3. ———, [“Information R/evolution”](#)

October 03, 2012, 1:35 pm

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2:40 pm

Unit 2: Social Textual Networks

Personal, Public, Postal

Read

1. from David M. Henkin, [The Postal Age](#)
2. Martha Nell Smith, “Emily Dickinson Writing a Poem” (Please read each of the items, including the versions of Dickinson’s “Safe in their Alabaster Chambers,” [here](#))

Browse

3. [Dickinson’s Letter Poems](#)

October 04, 2012, 1:35 pm

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2:40 pm

Pamphlets and Pirates

Read

1. Ellen Gruber Garvey, “Scissorizing and Scrapbooks”
2. from Meredith McGill, *American Literature and the Culture of Reprinting*
3. Posted editions of Nathaniel Hawthorne, “The Celestial Railroad”

Suggested

4. Fanny Fern, from *Ruth Hall*

October 10, 2012, 1:35 pm

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2:40 pm

Encoded Writing

Read

1. James Gleick, *The Information*, 125-167
2. Edgar Allan Poe, “The Gold Bug” [part 1](#) and [part 2](#)
3. ———, [“Enigmatical and Conundrum-ical”](#). Also browse the [articles with “Puzzles” in the title](#)
4. ———, [“A Few Words on Secret Writing”](#)

October 11, 2012, 1:35 pm

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2:40 pm

The First Modern Bestseller

Read

1. Harriet Beecher Stowe, from *Uncle Tom’s Cabin*
2. Michael Winship, [“Uncle Tom’s Cabin: History of the Book in the 19th-Century United States”](#)

October 15, 2012, 1:35 pm

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2:40 pm

Personal Museum Fieldwork

Prof. Cordell will be away. Class assignment will be posted on the course website.

October 17, 2012, 1:35 pm

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2:40 pm

Lab 3: Introduction to Omeka

Prof. Cordell will be away. Class assignment will be posted on the course website.

October 18, 2012, 1:35 pm

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2:40 pm

Presentation Day

Due: “Textual Technologies” Pecha Kucha Presentations

October 22, 2012, 1:35 pm

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2:40 pm

Unit 3: Information Overload?

(Mis)information

Read:

1. Edgar Allan Poe, [“Hans Phaall—A Tale”](#)
2. “The Great Moon Hoax of 1835” (Read [the overview at the Museum of Hoaxes website](#) and browse the historical newspaper articles included.)
3. Edgar Allan Poe, [“The Balloon Hoax”](#)
4. —, “Richard Adams Locke” (search [this article](#) for the name)

October 24, 2012, 1:35 pm

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2:40 pm

Simplify, Simplify!

Read

1. Henry David Thoreau, from *Walden*

October 25, 2012, 1:35 pm

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2:40 pm

Lab 4: Hypercities

October 29, 2012, 1:35 pm

—

2:40 pm

“Restless, Bustling, Trivial”

Read

1. Henry David Thoreau, from *Walden*

October 31, 2012, 1:35 pm

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2:40 pm

A Flood

Read

1. James Gleick, *The Information*, 310-323 and 373-426
2. Henry Adams, [“The Dynamo and the Virgin”](#)

November 01, 2012, 1:35 pm

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2:40 pm

Authenticity and Art

Read

1. Henry James, “The Real Thing”
2. Walter Benjamin, [“The Work of Art in the Age of Mechanical Reproduction”](#)

Suggested

3. Thomas Edison, ["The Phonograph and its Future"](#)

November 05, 2012, 1:35 pm

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2:40 pm

Unit 4: Textual Futures

What *Can* You Do with A Million Books?

1. Jorge Luis Borges, “The Library of Babel”
2. ———, “The Garden of Forking Paths”
3. Michael Whitmore, [“Text: A Massively Addressable Object”](#)
4. Stephen Ramsay, [“The Hermeneutics of Screwing Around”](#)

Suggested

5. Mark C. Marino, ["Marginalia in the Garden of Babel"](#)

November 07, 2012, 1:35 pm

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2:40 pm

Graphs, Maps, Trees

Read

1. Franco Moretti, *Graphs, Maps, Trees*

November 08, 2012, 1:35 pm

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2:40 pm

Lab 5: Not Reading a Victorian Novel

November 14, 2012, 1:35 pm

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2:40 pm

Hyper(Modernist)texts

Read

1. T. S. Eliot, *The Waste Land*

Browse

2. Pound's annotations

November 15, 2012, 1:35 pm

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2:40 pm

Postmodernisms

1. Thomas Pynchon, *The Crying of Lot 49*

November 19, 2012, 1:35 pm

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2:40 pm

Postmodernisms

Read

1. Thomas Pynchon, *The Crying of Lot 49*

November 26, 2012, 1:35 pm

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2:40 pm

Guest lecture: Joseph Reagle, NEU Communications

Read

1. Joseph Reagle, ["The Pursuit of the Universal Encyclopedia"](#)

November 28, 2012, 1:35 pm

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2:40 pm

Information Overload or Filter Failure?

Read

1. Clay Shirky, ["Does the Internet Make You Smarter?"](#)
2. Nicolas Carr, ["Does the Internet Make You Dumber?"](#)
3. Chad Wellmon, ["Why Google Isn't Making Us Stupid...or Smart"](#)

November 29, 2012, 1:35 pm

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2:40 pm

Future Reading

Read

1. Leah Price, [“You Are What You Read”](#)
2. N. Katherine Hayles, [“How We Read: Close, Hyper, Machine”](#)
3. Selected eBooks and eLit texts

December 03, 2012, 1:35 pm

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2:40 pm

Writing as Programming as Writing

Read

1. Stanislaw Lem, “Trurl’s Electronic Bard” (in the Cyberiad)
2. Stephen Ramsay and Geoffrey Rockwell, [“Writing as Programming as Writing”](#)

December 05, 2012, 1:35 pm

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2:40 pm

Unit 5: Final Exercises



Final Papers Workshop