HON 202-007, Fall 2014   Paul Fyfe
Tuesday, Thursday 10:15 - 11:30 am   paul.fyfe@ncsu.edu
G126 Tompkins Hall   Office: T269, T/Th 2-4 pm and by apt

Reading Literature in the Digital Age

Description

What happens when books become screens? When narrative turns into an interactive multimedia experience on a tablet? When reading becomes augmented by statistical analysis and data visualization? When literature is less written than composed as a form of new media art? When communities of readers interact with texts and each other through digital networks? This class invites students to ask these and more questions about how our texts, reading, and interpretive practices are changing in a digital age. We will examine electronic texts as well as experimental books and apps; read literature while exploring how computers can analyze and visualize language; and collaboratively document our experiences across a variety of social media platforms. Our works include classic as well as contemporary texts: some canonical, others experimental. This course requires no special technological skills beyond a basic familiarity with file management and the web. It welcomes students of any disciplinary persuasion, especially those curious to experiment in the classroom.

Objectives

The objectives of this course are for students, having completed this course and its requirements:

- •   to discover the complex interactions between platform, text, and interpretation
- •   to develop a concept inventory for understanding those dynamics
- •   to experiment with digital tools for accessing, interpreting, and collaboratively analyzing our textual heritage

Materials

The following books are required for this class:

1. Charles Dickens, *David Copperfield* (ISBN 978-0393958287, Norton Critical Ed. 1989, ed Jerome Buckley)
2. Amaranth Borsuk with Brad Bouse, *Between Page and Screen* (ISBN 978-0-9799562-8-7, buy from http://www.sigliopress.com/books/bps.htm and use code SPINTO for 25% discount)
3. Robin Sloan, *Mr Penumbra's 24 Hour Bookstore* (ISBN 978-1250037756)

In addition, the course requires one audiobook:

4. Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Performed by Martin Jarvis. Blackstone Audio, Inc., 2010. http://www.audible.com/pd/Classics/The-Strange-Case-of-Dr-Jekyll-and-Mr-Hyde-Audiobook/B0036GMFI0

Additional readings and resources will be provided electronically, some through an eReader owned by the Honors program, many through the web or our Moodle course site.

Requirements

1. <u>Attendance</u>. This course allows for three absences for any reason; no excuses necessary. Additional absences will cost 1/3 letter per infraction. I reserve the right to treat repeated lateness as an absence. We can probably accommodate conflicts with class time—professional, personal, etc.—but please talk with me in advance.

2. <u>Participation</u>. Our class will be conducted as a seminar which will thrive on the participation of its members. Participation means thoughtfully preparing any reading materials, exploring study objects, and communicating with the seminar. It includes but is not limited to speaking up in class. While this is strongly encouraged, our course will provide multiple ways of participating in the topic and materials.

3. <u>Fortitude</u>. Because of its occasional engagement with technologies, this course may (ok, will) include some moments of frustration or even outright failure. These exercises may require your patience and fortitude in ways that other classes do not. It will also reward them. But never stew in isolation. If you get confused or stuck, let's talk. We'll figure it out together.

4. <u>Assignments and course portfolio</u>. Throughout the course, you will keep a running journal of your reactions to and reflections about reading in its various contexts. This journal will be supplemented with periodic assignments. Prompts will be given in advance, but will likely include: submitting an email response before class; exploring a digital archive; collecting data on character networks in a novel; annotating a page of a graphic novel; running text analysis and visualization processes; etc. You will submit your journal entries and assignments as a portfolio for grading: once at midterm and again at the semester's end.

5. <u>Position paper and class presentation</u>. Instead of a final exam, each student had two responsibilities at the end of the semester: a position paper about the future of reading and an accompanying presentation to the class. You'll submit the paper to me; you'll also use it as the basis for a short presentation to explain your ideas, how they fit into our course's conversations, and where they take us. These five-minute presentations will take a special form called "Pecha Kucha"—a highly visual style that will aid you in making effective presentations in the future. Further instructions to come.

Grading

30% Participation
40% Assignments
15% Position paper
15% Presentation

Student Accommodation

Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 919-515-7653. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation (REG02.20.01).

Additional Student Responsibilities

All students are responsible for reviewing the NCSU Polices, Regulations, and Rules (PRRs) which pertain to their course rights and responsibilities. These include: http://policies.ncsu.edu/policy/pol-04-25-05 (Equal Opportunity and Non-Discrimination Policy Statement), http://oied.ncsu.edu/oied/policies.php (Office for Institutional Equity and Diversity), http://policies.ncsu.edu/policy/pol-11-35-01 (Code of Student Conduct), and http://policies.ncsu.edu/regulation/reg-02-50-03 (Grades and Grade Point Average).

Finding Help and Supporting Fellow Students in Distress

As members of the NC State Wolfpack community, we each share a personal responsibility to express concern for one another and to ensure that this classroom and the campus as a whole remains a safe environment for learning. Occasionally, you may come across a fellow classmate who seems in crisis or may need help. In these cases, consider reporting to NC State Students of Concern (http://studentsofconcern.ncsu.edu/). If you are needing help or just someone to talk to, please get in touch with the Counseling Center at Student Health (http://healthcenter.ncsu.edu/counseling-center/) which offers confidential services.

Course Schedule (subject to change)

Tentative schedule. Assignments may change with advance notice. Please find any readings not linked below on our course Moodle site.

Date	Course section, class theme, assigned readings
I. Reading Matters	
Thurs 8/21	Introductions Wordsworth, William. "The Tables Turned." *Lyrical Ballads*. London, 1800.

Tues 8/26	Debates about Reading Keim, Brandon. "Why the Smart Reading Device of the Future May Be … Paper." *WIRED*, May 1, 2014. http://www.wired.com/2014/05/reading-on-screen-versus-paper/ Rosenwald, Michael S. "Serious Reading Takes a Hit from Online Scanning and Skimming, Researchers Say." *The Washington Post*, April 7, 2014, sec. Local. http://www.washingtonpost.com/local/serious-reading-takes-a-hit-from-online-scanning-and-skimming-researchers-say/2014/04/06/088028d2-b5d2-11e3-b899-20667de76985_story.html
Thurs 8/28	Debates about Reading, cont. Bogost, Ian. "Reading to Have Read." *The Atlantic*, March 14, 2014. http://www.theatlantic.com/technology/archive/2014/03/reading-to-have-read/284391/ "Spritz" a brief story: "The Tell-Tale Heart" by Edgar Allan Poe
Tues 9/2	Writing Konnikova, Maria. "What's Lost as Handwriting Fades." *The New York Times*, June 2, 2014. http://www.nytimes.com/2014/06/03/science/whats-lost-as-handwriting-fades.html Mueller, Pam A., and Daniel M. Oppenheimer. "The Pen Is Mightier Than the Keyboard: Advantages of Longhand Over Laptop Note Taking." *Psychological Science* (2014): 1-10. http://pss.sagepub.com/content/early/2014/05/21/0956797614524581 [or PDF] In-class writing lab: quills, ink, rag paper
Thurs 9/4	Reading in the Margins Stauffer, Andrew, ed. *Book Traces*. 2014. http://www.booktraces.org/ Marginalia hunt in DH Hill stacks
Tues 9/9	Listening First half of *The Strange Case of Dr. Jekyll and Mr. Hyde* (audiobook)
Thurs 9/11	Listening, cont. Second half of *The Strange Case of Dr. Jekyll and Mr. Hyde* (audiobook) In class: listen to performances

Tues 9/16	Electronic Reading *Alice in Wonderland* (Illustrated) [Kindle Edition], chapters 1-6
Thurs 9/18	Electronic Reading *Alice in Wonderland* (Illustrated) [Kindle Edition], chapters 7-12
Tues 9/23	Information Spaces Flood, Alison. "Bookless Library Opened by New US University." *The Guardian* 29 Aug. 2014. Web. http://www.theguardian.com/books/2014/aug/29/bookless-library-new-us-university-florida-polytechnic-digital Schnapp, Jeffrey T., and Matthew Battles. "The Accumulibrary." *Slate* 30 July 2014. Web. http://www.slate.com/articles/technology/future_tense/2014/07/the_accumulibrary_modern_libraries_should_be_as_big_and_chaotic_as_amazon.single.html Tour of Hunt Library
Thurs 9/25	Hybrid Reading Borsuk, *Between Page and Screen*
Tues 9/30	Electronic Literature William Gibson, *Agrippa (A Book of the Dead)* 1992 running in emulation http://agrippa.english.ucsb.edu/category/the-book-subcategories/the-poem-running-in-emulation and source text http://www.williamgibsonbooks.com/source/agrippa.asp
Thurs 10/2	Electronic Literature Judd Morrissey, *The Jew's Daughter* (2000) http://www.thejewsdaughter.com/ Jason Nelson, *Secret Technology* (choose some to explore) http://www.secrettechnology.com/
II. Reading Then and Now	
Tues 10/7	Learning to Read Charles Dickens, *David Copperfield*, Chaps I-VII, pp 10-96
Thurs 10/9	NO CLASS. Fall Break.

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| Tues 10/14 | <u>Bildungsroman</u>

David Copperfield, Chaps VIII-XIV, pp 97-187 |
|---|---|
| Thurs 10/16 | <u>Reading in Serial</u>

David Copperfield, Chaps XV-XXI, pp 188-271

In class: exploring historical publication formats |
| Tues 10/21 | <u>Social Reading</u>

David Copperfield, Chaps XXII-XXVII, pp 272-347

SocialBook experiment on Chapter 25 |
| Thurs 10/23 | <u>Still Reading the Large, Loose, Baggy Monster</u>

David Copperfield, Chaps XXVIII-XXXIV, 348-421

SocialBook experiment on Chapter 32 |
| Tues 10/28 | <u>Not Reading (aka Distant Reading)</u>

David Copperfield, Chaps XXXV-XL, pp 422-496 |
| Thurs 10/30 | <u>Reading for the Plot</u>

David Copperfield, Chaps XLI-XLVII, pp 497-580 |
| Tues 11/4 | <u>Character Networks</u>

David Copperfield, Chaps XLVIII-LIV, pp 581-659 |
| Thurs 11/6 | <u>Resolutions</u>

David Copperfield, Chaps LV-LXIV, pp 660-737 |
III. Digital Literary Studies	
Tues 11/11	Collaborative projects
Thurs 11/13	Projects and focus groups

Tues 11/18	The Novel Now Sloan, *Mr Penumbra's 24 Hour Bookstore*, pp 3-75 (up to the chapter "Make and Model")
Thurs 11/20	*Mr Penumbra*, pp 76-137 (up to the chapter "Codex Vitae")
Tues 11/25	*Mr Penumbra*, pp 138-210 (up to the chapter "The Call")
Thurs 11/27	NO CLASS. Thanksgiving Break.
Tues 12/2	*Mr Penumbra*, pp 211-288 (through "Epilogue")
Tues 12/9, 8:00-11:00a	Position papers due. Class presentations during our assigned exam time: 8:00-11:00 am.

Credits

No course takes shape in a vacuum. This one was especially inspired by the course structures, lesson plans, and creative teaching of several persons, including Kari Kraus (ENGL428Y: The History of the Book and the Future of Reading, Spring 2010, University of Maryland), Brian Croxall (ENG 389: Introduction to Digital Humanities, Fall 2011, Emory University), Mark Sample (DIG 350: History and Future of the Book, Fall 2014, Davidson College), and Ryan Cordell (ENGL 3340: Technologies of Text, Fall 2014, Northeastern University).

This course also depends on the generosity of people at the NCSU Libraries, including Cindy Levine, Markus Wust, Eli Brown, and Josh Boyer. Madeline Eldridge provided invaluable help as the honors fellow for this class. Thanks also to Aaron Stoller and the NC State Honors program for its support.