

DCD 301: Text Methods

Professor: Dr. Sarah Lozier-Laiola • Fall II, 2018 • Location: Online (Moodle)

General Information

Professor: Dr. Sarah Lozier-Laiola

Email: slozierl@coastal.edu

Location: Online (Moodle)

Time: Asynchronous “meetings” on a weekly schedule from 10/11 — 12/4

How to Reach Me:

Via email: I will check the email listed and respond to communications daily between 12:00 pm and 6:00 pm.

Real-Time Conversation: I am more than happy to meet with you via Skype, Google Hangouts, or other video/chat services. Please email me 24 hours in advance to schedule the session.

Course Description

From the [Undergraduate Course Catalog](#):

This methods course provides an in depth overview and history of text technologies and the mediation of literary texts. Students are introduced to concepts of textual mediation, digitalization and archiving, as well as critical debates surrounding intellectual property in digital environments, text interface design, and the politics of reading and translation across modalities. Practically, students gain exposure and facility with text encoding systems and languages [such as] TEI, XML, and metadata platforms (Omeka).

This course is worth 3 credits and has the following prerequisite: DCD 345.

In this semester’s Text Methods course, we will pay particular attention to the ways that digitization and digital processes may be used to transform, enhance, respond to, or otherwise interact with written text — primarily, that typically found in a codex, or book. The course will begin at the book-made-digital, and move through increasingly

enhanced, digital textualities including digital hypertext, digital text encoding, and digital text generation. As a course based in literary threads of digital humanities, we will approach each of these textual transformations through literature, with a focus on poetry and poetics, so students should expect to attend as much to issues of digital (and non-digital) textual technologies, as to the formal, thematic, and cultural concerns of literary texts.

Course Objectives & Learning Outcomes

Explore	<ul style="list-style-type: none"> the emerging field of the Digital Humanities in the context of textuality, literary studies, and the material history of the book;
Develop	<ul style="list-style-type: none"> an understanding of the specific digital practices and scholarly issues associated with electronic texts and digital literatures; a critical awareness of the relationships among digitization, computation, and textuality; skills appropriate to the DCD major including digital system and user interface design
Enhance	<ul style="list-style-type: none"> comfort-level and approaches to learning new software platforms and encoded languages;
Create	<ul style="list-style-type: none"> functional, high-fidelity prototypes of digital artifacts
Demonstrate	<ul style="list-style-type: none"> an understanding of the relevance of the medium of code to humanistic topics; an understanding of how to analyze and use (textual) data; competence in the basic elements of coding to design elementary markup artifacts and real time applications
Synthesize	<ul style="list-style-type: none"> text/codes, images, and narratives across a variety of mediated formats;
Reflect	<ul style="list-style-type: none"> critically on the connections between theories of digital textuality and the practices of textual digitization

Required Materials

- Mary Shelley, *Frankenstein: Annotated for Scientists, Engineers, and Creators of All Kinds*, MIT Press, 2018. Open Access Edition Available here: <https://frankenbook.pubpub.org/pub/book>
- Shelley Jackson, *Patchwork Girl*, Eastgate Systems, 1995. Available via Eastgate Systems (Windows compatibility upon request): <http://www.eastgate.com/catalog/PatchworkGirl.html>.*
- Additional readings — articles, chapters, online publications — will be made available to students via the course website.

Computing Materials:

Students are required to have access to a working computer with an internet connection. This computer should also be able to support the following activities and systems:

- Omeka Classic* (<https://omeka.org/classic/>);
- Anastasia (<https://sourceforge.net/projects/anastasia/>)
- Coding with HTML, CSS, Javascript

***Note:** these systems (including *Patchwork Girl*) are available in the Edwards Digital Commons, for use by students in this course.

Assignments and Assessment

Grades will be determined according to the following scale:

A+	100% - 97%	C	76% - 70%
A	96% - 90%	D+	69% - 67%
B+	89% - 87%	D	66% - 60%
B	86% - 80%	F	59% - 0%
C+	79% - 77%		

Students' course grades will be assigned, and performance assessed according to the following:

<p>Blog Posts</p>	<p>On a nearly-weekly basis, students will be responsible for writing a short, reflective blog post. Each post will be in response to a given prompt, and should aim to connect week's readings / activities with the overarching themes of the course.</p> <p>There will be 7 total blog posts, each worth 20 points. Together, blog posts comprise 14% of final grade.</p>
<p>Omeka Milestones</p>	<p>In order to prepare for the final Omeka portfolios, students will complete "Omeka Milestones" — short activities that include everything from setting up the Omeka work environment, to low-stakes practice sessions in support of learning the software and its capabilities for portfolio design.</p> <p>There will be 5 total Omeka Milestones, each worth 20 points. Together, Omeka milestones comprise 10% of final grade.</p>
<p>Prototypes</p>	<p>At the end of each module, students will produce a high-fidelity prototype in response to the module's focus. These prototypes will be produced according to a given prompt, and students can expect to make one of each of the following: a hypertext that revisits and revises a familiar story; a digital, critical edition of a poem marked up with TEI; and some kind of text generator (a javascript program or Twitter Bot).</p> <p>Each prototype will be accompanied by a designer's statement, articulating the designer's goals for the prototype, how effectively they have achieved these goals, and plans for future revision and improvement of the prototype.</p> <p>There will be 3 prototypes, each worth 100 points. Together, prototypes comprise 30% of final grade.</p>

Omeka Portfolio	<p>At the end of the semester, students will compile their work into a portfolio, using Omeka as their portfolio-hosting platform. The portfolio should include (at minimum): source and/or inspiration material for each prototype; the prototypes, improved and revised according to feedback; and written documents such as introductions, designer's statements, and blog posts that provide critical reflection on the portfolio as a whole. Following best Omeka practices, these portfolios should include complete metadata markup.</p> <p>The portfolio is worth 300 points, and comprises 30% of final grade.</p>
"In-Class" Work	<p>Throughout the semester, students will be asked to complete short, low-stakes activities on Moodle, often in response to readings, lectures, and the week's topics. These activities will take the place of what would be in class work and discussion in a face-to-face course.</p> <p>Each instance of "in-class" work will be assessed on a credit/no-credit basis and weighted evenly. Together, this work will comprise 160 points, or 16% of final grade.</p>

Course Policies

Attendance

In keeping with Coastal Carolina's expectations and policies, students are expected to attend all scheduled classes. This same policy and expectation holds for distance-learning, asynchronous classes such as this one.

For this class, students will be expected to demonstrate their attendance weekly, by completing the posted "lectures," readings, blog posts, Omeka Milestones, and "in-class work" by the end of the day (11:59 pm) each Saturday. For example, to demonstrate attendance for week 1, which runs 10/11-10/12, all of the work must be

What about absences?

As in a face-to-face class, sometimes life happens and students may not be able to hit their attendance requirements by the designated time. Students are therefore allowed **one** free-no-questions-asked absence (missed Saturday deadline), with the understanding that they will make up the work by the following Saturday. Beyond this freebie, in-class work may not be "made up" for credit.

If students have additional absences beyond this freebie, they will need to be in contact with me to make appropriate accommodations.

completed and posted by 11:59 pm, Saturday 10/13. For week 2, 10/15-10/19, work will must be completed and posted by 11:59 pm, 10/20. The semester will continue in this pattern.

Note that this policy does not mean that students should treat the class as if it only meets once per week. The schedule is set as if the class met 3 times a week for one hour, so students will likely find they have a more successful and pleasant semester if they (as much as possible) treat the class this way as well.

Late or Missed Work

The following table outlines how late or missed work will be treated, according to the assignment type:

Blog Posts	Students may submit two blog posts late, and these posts will receive credit if they are submitted by 11:59pm the following Tuesday (3 days later). After these two, late blog posts will not be accepted for credit.
Omeka Milestones	Students may submit one Omeka milestone late, and this milestone will receive credit if it is submitted by 11:59pm the following Tuesday (3 days later). After this one, late Omeka milestones will not be accepted for credit.

Prototypes	Students may submit one prototype late. This prototype will not receive a late penalty if it is submitted within one week of the original due date . After this one, late prototypes will lose 5 points for each day they are late.
Omeka Portfolio	The Omeka Portfolio is due at the latest possible time, so late portfolios will not be accepted . If there are extenuating circumstances where a student cannot make the deadline, please contact the professor.
"In-Class" Work	Students may submit one week's worth of in-class work late, and this work will receive credit if it is submitted by 11:59 pm the following Saturday (this follows the absence policy described above). After this one week, in-class work will not be accepted for credit.

Disability and Accommodation

Accessibility and Disability Services

Location: Kearns Hall 106

Phone: (843) 349-2503

Email: disability@coastal.edu

Website: <https://www.coastal.edu/disabilityservices/>

Coastal Carolina University, in accordance with the Americans with Disabilities Act of 1990 (ADA) and the Federal Rehabilitation Act of 1973/ Section 504, will provide reasonable accommodations for eligible students with disabilities. If students require special assistance, please see me privately and seek assistance directly from the Office of Accessibility and Disability Services. Students are responsible for initiating arrangements of accommodations for tests and other assignments in collaboration with the Office of Accessibility and Disability Services and your professors.

Contingency Instruction

In the event of hazardous weather, faculty, staff, and students are requested to listen to local radio and television stations or visit the Coastal Carolina University website for official University closing announcements. Announcements about hazardous weather are also posted on the University's homepage. While it is unlikely that a university closing will affect our class, I will be in touch with the class regarding adjustments or shifts in the course.

For information about University Closings:

CCU Alert System: www.coastal.edu/emergency/ccualert/

University Website: www.coastal.edu

SC Emergency Management: www.scemd.org

Additional Resources

The following resources and links may be helpful to students taking this (and other) courses at Coastal Carolina:

Kimbel Library

In addition to the Kimbel Library's research services, students are particularly encouraged to take advantage of the technology and other equipment they have available, their resources for distance learning, and their video tutorials.

Kimbel Library Links:

Equipment: <https://www.coastal.edu/library/equipment/index.html>

Distance Learning Resources: <https://www.coastal.edu/library/dl/index.html>

Tutorials: <https://www.coastal.edu/library/videos/index.html>

Edwards Digital Commons

Edwards Digital Commons:

Location: Edwards Arts and Humanities Building 106

Website: <https://www.coastal.edu/humanities/centersandinitiatives/digitalthedigitalcommons/>

Students in this course are invited to use the Edwards Digital Commons for any off their hardware or software needs. Computers in the Commons have working versions of all the software we will be using throughout this course, and there are copies of *Patchwork Girl* (on of our required readings) available as well.

Student Life Services

There are a number of resource available to you beyond those that support academics. Many of these support student life, and I've listed a few here:

<p>Counseling Center</p>	<p>Things can get overwhelming very quickly during a semester. If you find yourself getting overwhelmed, I urge you to take advantage of the counseling services available to you. As well, know that I am more than happy to help any students navigate these resources, though I am a Mandated Reporter.</p> <p>https://www.coastal.edu/counseling/</p>
<p>Women's Resource Center</p>	<p>The women's resource center offers a variety of helpful resources for students, beyond their identification as women. These include resources for students who are parents, and for non-traditional students (those who are not coming to college straight out of high school).</p> <p>https://ccuwrc.wordpress.com/</p>

LGBTQ Resources	<p>There are a number of resources for LGBTQ students and allies, both on and off campus, with many of them collected at Safe Zone's Resources Page:</p> <p>https://www.coastal.edu/safezone/trainingandresources/</p>
International Student Services	<p>There are a number of resources for International Students at Coastal Carolina, including visa / immigration help, and ELL resources.</p> <p>https://www.coastal.edu/internationalstudents/internationalstudentservices/</p>
Veteran Student Services	<p>If you are a veteran, or a veteran's family member, you may find the resources here to be useful:</p> <p>https://www.coastal.edu/services/veteranstudents/</p>

Academic Integrity

Coastal Carolina Honor Pledge:

"On my honor, I pledge:

- That I will take responsibility for my personal behavior; and
- That I will actively oppose every instance of academic dishonesty as defined in the Code of Student Conduct.

From this day forward, my signature on any University document, including tests, papers and other work submitted for a grade, is a confirmation of this honor pledge."

This statement is taken directly from the Academic Integrity Code:

<https://www.coastal.edu/academicintegrity/code/>

Students in this course are expected to follow Coastal Carolina's standards of academic integrity, and to uphold the Coastal Carolina honor pledge. Students should keep in mind that **plagiarism, cheating, and attempted cheating** are all forms of academic dishonesty, and none of these activities will be tolerated in this course. Academic dishonesty will be dealt with through the procedures outlined in the Coastal Carolina Academic Integrity Code: <https://www.coastal.edu/academicintegrity/code/>

Following the Coastal Carolina Academic Integrity Code, **plagiarism** includes (but is not limited to) the following activities:

- borrowing words, sentences, ideas, conclusions, examples and/or organization of an assignment without proper acknowledgment from a source (for example, a book, article, electronic document or another student's paper);
- submitting another person's work in place of the student's own
- allowing someone else to revise, correct or edit an assignment without explicit permission of the instructor;
- submitting work without proper acknowledgment from commercial firms, websites, fraternity or sorority files, or any other outside sources, whether purchased or not;
- allowing another person to substitute any part of a course for them, including quizzes, tests and final examinations;
- submitting any written assignments done with the assistance of another without the explicit permission of the instructor;
- submitting work that was originally prepared for another class without the explicit permission of the instructor;
- knowingly aiding another student who is engaged in plagiarism.

*****If you are unsure if an activity may constitute plagiarism or be in violation of the academic integrity code, please ask me!*****

Statement of Conduct

In addition to maintaining academic integrity, this course aims to maintain an open, ethical, respectful atmosphere. This class, therefore, will not tolerate any discrimination on the basis of race, color, age, religion, national origin, sexual orientation, gender, marital status, disability, or status as a veteran. Alternative, even conflicting viewpoints, are welcome in class discussion (including that which takes place online), however statements deemed racist, sexist, homophobic, classist, or otherwise discriminatory towards other inside the class of out, will not be tolerated.

DCD 301: Text Methods

Fall 2018 Living Schedule

Topic	Week(s)	Readings	Assignments
Introductions: What is DH and What are Its Concerns?	Week 1 10/11 - 10/13	Kirschenbaum, "What is DH and What is it Doing in English Departments?," in <i>Debates in Digital Humanities</i> (2012) Available: http://dhdebates.gc.cuny.edu/debates/text/38 Miriam Posner, "What's Next? The Radical Unrealized Potential of DH," in <i>Debates in Digital Humanities</i> (2016) Available: http://dhdebates.gc.cuny.edu/debates/text/54 Moya Bailey, Anne Cong-Huyen, Alexis Lothian, Amanda Phillips, "Reflections on a Movement: #transformDH, Growing Up," in <i>Debates in Digital Humanities</i> (2016) Available: http://dhdebates.gc.cuny.edu/debates/text/59	Weekly blog post: due 11:59 pm 10/13
	Week 2 10/14 - 10/20	Shelley, <i>Frankenstein</i> , MIT Press, OA addition: https://frankenbook.pubpub.org/ Doctorow, "I've Created a Monster! (And So Can You)," Available: https://frankenbook.pubpub.org/pub/ive-create-a-monster Drucker, "The Virtual Codex from Page Space to E-Space," in <i>Companion to Digital Literary Studies</i> (2013) Available: http://digitalhumanities.org:3030/companion/view?docId=blackwell/9781405148641/9781405148641.xml&chunk.id=ss1-5-5&toc.depth=1&toc.id=ss1-5-5&brand=9781405148641_brand	Weekly blog post: due 11:59 pm, 10/20 Omeka Milestone 1: due 11:59 pm, 10/20
	Week 3 10/21 - 10/27	Shelley Jackson, <i>Patchwork Girl</i> , Eastgate Systems 1995 Available (for purchase): http://www.eastgate.com/catalog/PatchworkGirl.html *Also available in the Edwards Digital Commons George Landow, from <i>Hypertext 3.0</i> , chapter 6 "Reconfiguring Narrative" (215-271) Available: course website	Weekly blog post: due 11:59 pm, 10/27 (Posting Location TBD) Omeka Milestone 2: due 11:59 pm, 10/27
	Week 4a 10/28 - 10/31 [Su-W]	None	Hypertext Prototype + Meta-Cognitive Designer's Statement: Due 10/31, 11:59 pm

DCD 301: Text Methods

Fall 2018 Living Schedule

Topic	Week(s)	Readings	Assignments
Module 2: Mark-up and (Its) Poetics	Week 4b 11/1 - 11/3 [R-Sa]	<p>James Cummings, "The Text Encoding Initiative and the Study of Literature," in <i>Companion to Digital Literary Studies</i> (2013). Available: http://digitalhumanities.org:3030/companion/view?docId=blackwell/9781405148641/9781405148641.xml&chunk.id=ss1-6-6&toc.depth=1&toc.id=ss1-6-6&brand=9781405148641_brand</p> <p>Jerome McDonough, "XML, Interoperability, and the Social Construction of Markup Languages: The Library Example," <i>Digital Humanities Quarterly</i>, 2009. Available: http://digitalhumanities.org:8081/dhq/vol/3/3/000064/000064.html</p>	Weekly blog post: due 11:59 pm, 11/3
	Week 5 11/4 - 11/10	<p>Digital Projects that use TEI, Examples Including:</p> <p><i>Women Writers Project</i> (https://www.wwp.northeastern.edu/) <i>The Orlando Project</i> (http://orlando.cambridge.org/) <i>The Shelley-Godwin Archive</i> (http://shelleygodwinarchive.org/)</p> <p>From <i>TEI By Example</i> (http://teibyexample.org/):</p> <p>Module 0: "Introduction" Available: http://teibyexample.org/modules/TBED00v00.htm;</p> <p>Module 1: "Common Structure and Elements" Available: http://teibyexample.org/modules/TBED01v00.htm;</p> <p>Module 3: "Prose" (http://teibyexample.org/modules/TBED03v00.htm)</p>	<p>Weekly blog post: due 11:59 pm, 11/10</p> <p>Omeka Milestone 3: due 11:59 pm, 11/10</p>
	Week 6 11/11 - 11/17	<p>Harryette Mullen and Christian Bök Poetry Selections Available: Course Website</p> <p><i>TEI By Example: "Poetry"</i> (http://teibyexample.org/modules/TBED04v00.htm);</p> <p><i>The Allusionist</i>, "Episode 84: Trammels," (https://www.theallusionist.org/allusionist/trammels)</p>	Mark-Up and Poetics Prototype + Meta-Cognitive Designer's Statement: Due 11:59 pm, 11/17

DCD 301: Text Methods

Fall 2018 Living Schedule

Topic	Week(s)	Readings	Assignments
Module 3: Data- Generated Writing	Week 7 11/18 - 11/24 [Thanksgiving Break Week]	Twitter Bot Writing Generator Examples Including: Poem.exe (https://twitter.com/poem_exe) Magical Realism Bot (https://twitter.com/MagicRealismBot) Rikers Story Bot (https://twitter.com/rikersbot) This is Just to Say Bot: (https://twitter.com/JustToSayBot) Critical Reflections on Writing Generators from Creators Available (with some other bots): Course Website Selections from: Tony Veale and Mike Cooke, <i>Twitterbots</i> (MIT Press, 2018) Available: Course Website	Weekly blog post: due 11:59 pm, 11/25* Omeka Milestone 4: due 11:59 pm, 11/25* *NOTE: This is a Sunday due date, to accommodate for the Thanksgiving Break
	Week 8 11/25 - 12/1	Selections of Writing Generators (off-Twitter) by Nick Montfort Available: Course Website Nick Montfort, <i>Exploratory Programming for the Arts and Humanities</i> (MIT Press, 2016), Introduction and Chapter 1 (1-34) Available: Course Website Robert Schoenbeck, "Playing With Chance: On Random Generation in Playable Media and Electronic Literature," <i>Digital Humanities Quarterly</i> , vol. 7 no. 3, 2013 Available: http://digitalhumanities.org:8081/dhq/vol/7/3/000165/000165.html Christopher Funkhouser, "Digital Poetry: A Look at Generative, Visual, and interconnected Possibilities in its First Four Decades," in <i>A Companion to Digital Literary Studies</i> , 2008 Available: http://digitalhumanities.org:3030/companion/view?docId=blackwell/9781405148641/9781405148641.xml&chunk.id=ss1-5-11&toc.depth=1&toc.id=ss1-5-11&brand=9781405148641_brand	Weekly blog post: due 11:59 pm, 12/1 Omeka Milestone 5: due 11:59 pm, 12/1
	Week 9 12/3 - 12/4	None	None
Reading Period & Exams Week	Week 10 12/5 - 12/13	None	Complete Omeka Portfolio: Due, 11:59 pm, 12/13