

**Syllabus - ENGL 757-857: Digital Composition, Literature, and Pedagogy**  
Spring 2016  
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See webpage for office hours and any schedule changes. Email for personal appointments. Meetings may also be in the Commonplace Coffeehouse or Digital Humanities Ctr., Sutton 352.

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In the preface to Blackwell's Companion to Digital Literary Studies, Alan Liu writes "that the boundary between codex-based literature and digital information has now been so breached by shared technological, communicational, and computational protocols that we might best think in terms of an encounter rather than a border." As a component of a society increasingly penetrated and reshaped by digital networks, the contemporary classroom is also a space of encounter.

Fortunately, the academy has begun to move beyond the false dichotomy of "digital immigrants" and "digital natives" to recognize that digital literacy can best be understood as a set of learned knowledges and practices. As graduate students move into their roles as the classroom teachers of millennials, they will find that this course has helped them to teach more effectively. "Digital pedagogy," according to Katherine D. Harris, "borrows from the mainstays of Digital Humanities: collaboration, playfulness/tinkering, focus on process, [and] building (very broadly defined). Digital pedagogy requires re-thinking curriculum, student learning outcomes [and] assessment.... It's not just about the flashy use of tools."

This course introduces students to the issues at the intersection of composition, literary studies, pedagogy and emerging digital technologies. Addressing history, theory, and teaching practice, it explores the emerging conventions of writing for digital environments, giving students practice in conceiving, composing, and producing networked texts; extends traditional skills of literary interpretation to emergent, digital genres, including both remediated/ archival, print texts and contemporary, "born digital" e-literature; and familiarizes students with changes in the field, exploring exemplary projects of digital scholarship and how they can be integrated into their own future research and teaching.

Through this course, students will develop their abilities to:

1. describe and identify specific conventions of writing in digital environments;
2. produce writing that demonstrates familiarity with these conventions and present it in a digital form
3. articulate, plan and demonstrate appropriate teaching strategies for digital writing;
4. describe changes in literature interpretation and criticism, evaluating effective responses to digital literature [and scholarship];
5. produce literary interpretations informed by the changes related to digital environments, scholarship, and born-digital literature;
6. articulate, plan and demonstrate appropriate teaching strategies involving the production and/or use of digital literary scholarship.
7. plan and model an individual or collaborative scholarly research project such as an archival exhibit, digital edition, or visualization; identifying and knowing how to develop appropriate DH skills for implementation

## Readings from these sources

(\*We will discuss the format of the works and your purchasing options at the first class. You may choose to work from books, the website, PDFs, prints, etc. but must have access to the texts in class.)

- D\_H** = *Digital Humanities*. Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner, Jeffery Schnapp. Cambridge, MA: MIT Press, 2012. ISBN: 9780262018470 <Print> Open Access PDF Available:  
[http://mitpress.mit.edu/sites/default/files/9780262018470\\_Open\\_Access\\_Edition.pdf](http://mitpress.mit.edu/sites/default/files/9780262018470_Open_Access_Edition.pdf)
- Debates** = *Debates in the Digital Humanities*. Ed. Matthew K. Gold. U Minnesota P, 2012. 978-0816677955 Expanded Website: <http://dhdebates.gc.cuny.edu/debates>
- DHPed** = *Digital Humanities Pedagogy: Practices, Principles, and Politics*. Ed. Brett D. Hirsch. Open Book Publishers, 2012. 978-1-909254-25-1 Html:  
<http://openbookpublishers.com/htmlreader/DHP/main.html> Web Flash:  
<http://www.openbookpublishers.com/reader/161>
- IDH** = *Introduction to Digital Humanities: Concepts, Methods, and Tutorials for Students and Instructors*. Johanna Ducker. 2012/2014 Website: [dh101.humanities.ucla.edu](http://dh101.humanities.ucla.edu) CC PDF:  
[http://dh101.humanities.ucla.edu/wp-content/uploads/2014/09/IntroductionToDigitalHumanities\\_Textbook.pdf](http://dh101.humanities.ucla.edu/wp-content/uploads/2014/09/IntroductionToDigitalHumanities_Textbook.pdf)
- CompLit** = *A Companion to Digital Literary Studies*. Eds. Ray Siemens and Susan Schreibman. Blackwell. 2008 Open website: <http://www.digitalhumanities.org/companionDLS/>
- CompDH** = *Companion to Digital Humanities Study*. Eds. Susan Schreibman, Ray Siemens, and John Unsworth. Blackwell. 2004 Open website:  
<http://www.digitalhumanities.org/companion/>
- LSDA** = *Literary Studies in the Digital Age: An Evolving Anthology*. MLA Commons. 2013  
<http://dlsanthology.commons.mla.org/>
- DHQ** = *Digital Humanities Quarterly*. Open website only: <http://www.digitalhumanities.org/dhq/>

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## REQUIREMENTS

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### Class Citizenship (30%)

*Personal Blog (10%)* - You will create a reflective, exploratory academic blog - [iblog.iup.edu](http://iblog.iup.edu). This blog uses the wordpress interface and gives you the opportunity to document your exploration of digital English study. It is a kind of semi-public journal, and your classmates and professor will read and comment. From time to time, you may be asked to respond to a specific writing prompt; however, you should plan on posting **at least** once or twice a week in any case. Effective blog posts are usually 150-300 words. You are encouraged to comment on classmates' posts as well. *There should be at minium of 15 posts and 3000 words for credit but most students will write much more.*

*Oral Participation (10%)* - Graduate classes are most productive when all students arrive to class prepared, having completed and reflected upon the reading. I look for your active, engaged, and generously community-minded dialogue with classmates. We will discuss, explore, and articulate our differences in a spirit of respectful inquiry. I do not require that you be an expert or that you pontificate! I do expect you to contribute every class meeting. If you are shy about speaking or intimidated by some of your classmates: write down questions, bring in a copy of your blog post. **You cannot get an "A" in this class if you do not participate orally.**

### *Preparedness (10%)*

I expect you to come to class having done any required reading or pre-writing. Some class time will be devoted to project work. You **must** prepare and bring appropriate materials in order to productively use that time.

### **Mini-Projects and Presentations (50%)**

1.

Professional Web Page (10%)- You will create and publish a professional academic homepage on your IUP server space. This simple page will enable you to become familiar with the basics of HTML/CSS. We will not use sophisticated software, as the goal is not to produce an award winning design but to allow you to "read" and "write" HTML, which provides the foundation for most digital content today.

2.

Omeka Site (10%)- Much digital literary scholarship and teaching involves the digitization, curation, interpretation, and publication of cultural materials. Such projects can often be quite interdisciplinary, involving art, sociology, history, etc. In this class you will create a small, model site. It is not necessary for you to digitize original materials; but you will become familiar with the other steps in site development.

3.

Text Analysis /Visualization (10%)- You will gather appropriate text(s) and use a computational tool such as Voyant to produce visualizations or quantitative data that can be interpreted. We will spend time learning one or two tools in class, although those with interest and initiative are free to explore other tools

4.

Multi-linear Text (10%)- One of the most prominent developments in electronic literature is the exploration of non- or multi-linear texts. Hypertext is one such mode, and Interactive Fiction is a close cousin. What both have in common is the move away from the print codex as a compositional frame. Your project may include original content or you may draw on existing texts (within the bounds of copyright law). Fiction, expository, and analytical writing are options. It would be very interesting if someone were to create an educational text as well.

5.

Pedagogical Intervention (10%) - Drawing upon class readings on pedagogy or simply considering the teaching dimensions of the projects and research methods explored in this class, you will make a pedagogical intervention. You may teach a mini-lesson; create an instructive web exhibit; design a lesson plan; create a course syllabus for digital studies. Other options will be considered; simply write an exploratory blog post and share it with the professor.

### **Final Project (20%)**

Your final project can be either an extension of one of the mini-projects above or a new work. You will be asked to share an informal proposal through your blog, and are invited to talk with me during the course of the semester about your ideas. Students may choose to write an extended "critical review" of a digital literature project such as a website or archive. In addition to these ideas, you might consider a critical essay on a digital English topic. The essays in *Digital Humanities Quarterly* model the application of established critical practices to digital themes.

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## POLICIES

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### Attendance and Deadlines

People get sick, automobiles break down, etc. I trust that, as a graduate student, you will strive to attend every class when humanly possible. There is no need to provide medical notes, etc. **You will be allowed up to three absences. Additional absences will result in a 5% deduction from your final average. With five absences, it will become mathematically impossible for you to earn a B in the class.**

The deadlines in this course are important; you must meet them or lose 5% per day late on a given assignment. Exceptions may be granted in **rare** circumstances at the instructor's discretion. An extension must be requested in writing with a rationale; I will then ask you to meet with me, explaining your project, how and why and extension would benefit your learning, and why it is justified. This strictness is necessary because of the number of small projects you must complete in this course.

### Cheating, Plagiarism, and Collusion

Academic Dishonesty is a serious matter. I am savvy and vigilant in detecting students who use unattributed web sources, "borrowing of work" from fellow students beyond approved forms of collaboration, or utilize other "clever" methods to enhance their grades. Take the grade you honestly earn on an assignment. Should a classmate attempt to use your work, refuse; I make no distinction between cheaters and those who aid them. A plagiarized assignment will earn you a zero for the assignment at a minimum and may result in failure of the course or university-wide disciplinary action. In order to help enforce academic honesty, I may require the submission of electronic copies of formal work to Turnitin.com. Please be familiar with the IUP Academic Integrity Policies and Procedures. **Please consult with me if you have any questions about academic honesty or citation practices.** You may also use the Writing Center as a resource for this and other writing issues.

### Technology

Interested and capable students are encouraged to explore and integrate non-print media into their coursework. I recognize that students may bring varied media and technology skills to the class, and do not want to disadvantage those who are new-media "freshman." However, incorporation of digital tools is fundamental to digital literary study. You must be prepared to learn new interfaces and to, occasionally, struggle with new challenges. I will strive to instruct and assist you as necessary in using these web tools. Please speak with me if you experience difficulties. Of course, if it presents an accessibility issue because of disability for instance, we will together find an accommodating solution.

*Indiana University of Pennsylvania and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred to the Department of Human Services (1-800-932-0313) and University Police (724-357-2141). Information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at: <http://www.iup.edu/social-equity/policies/title-ix/>*