



University of Central Florida

ENG 6800 Introduction to Texts and Technologies

Instructors: B. Janz & M. Stanfill

Time: Wednesdays 6-8:50 pm

Phone: Janz: 407-823-5408; Stanfill: Use email

Course Web Page & Resource Page:
Webcourses

Office Hours: Janz: Wed. 4:30-6; Stanfill: Wed.
4-5

Prerequisites: PR: Graduate standing or C.I.

Term: Fall 2016

Room: PSY 228B

Credits: 3

Section: 0001

Course Number: 81519

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This course is the core introductory course in the Texts and Technologies Ph.D. program. Its purpose is to familiarize students with some core concepts that will recur throughout the T&T program, and which form the theoretical basis and backbone of the program. At the same time, we will be looking at some aspects of digital humanities tied to the concepts. The goal will be to both give students a lexicon and familiarity with concepts, and also to discuss some issues of the production of digital knowledge and experience.

Required Texts:

- Nicholas Gane & David Beer. *New Media: The Key Concepts* Bloomsbury, 2008. (GB)
- Noah Wardrip-Fruin & Nick Montfort eds. *The New Media Reader*. MIT Press, 2003. (WM)
- Julie Thompson Klein, *Interdisciplining Digital Humanities: Boundary Work in an Emerging Field*. Ann Arbor, MI: University of Michigan Press, 2014.
<http://quod.lib.umich.edu/d/dh/12869322.0001.001/1:5/--interdisciplining-digital-humanities-boundary-work?g=dculture;rgn=div1;view=fulltext;xc=1> (K) Online or hard copy.
- Online readings

Requirements

1. **Mandatory Financial Aid quiz:** There is a quiz in Webcourses that all students must do, by order of the university. It is to ascertain who actually begins a course. The university

needs to generate this data to report to the federal government. There is no reason for us to have a quiz at this point except to meet this requirement, but we have decided to try to make it useful by having you tell us about yourself and your goals for the course. We ask all of you to complete this, by the latest, by Friday, Aug. 26 at midnight, even if you are not on financial aid. The "grade" will not figure in your final grade for the course.

2. Weekly Questions: (10 weeks of the semester of your choice, 15% of final grade). In 10 of 15 weeks of their choice, students will send us (both!) 3 discussion questions by email, due 2 hours before class time.
3. Concept Exploration Paper (10% of final grade, due Wednesday Oct. 5). This course is set up around a series of concepts that will recur throughout your program. This short paper is your chance to investigate a concept of your choice. The readings for each week are meant as background, and you are encouraged to go outside of the assigned readings and use readings from other weeks in exploring your concept. Target length: 5-7 pages.
4. Prospectus for final paper or digital artifact (due Wednesday, Oct. 26, 15% of final grade). It will be possible to either do a traditional research paper for the course, or a digital project. In either case, you will need to demonstrate both an understanding of the area, literature and/or previous digital products, and also make a case for some way of thinking about or looking at something. You can choose to develop a concept we have looked at in the course or investigate a new concept relevant to T&T. You could "wireframe" a digital humanities project –the prospectus would give the initial pitch for the project and the final digital artifact would be the full mockup, proof of concept, or in-depth overview of the process for knowledge production.
5. Background reading report (or literature review, or annotated bibliography, due Wednesday, Oct. 26, 10% of final grade) for final paper or digital artifact. Examples will be given in class for this.
6. Final paper or digital artifact (due Monday, Dec. 5, 50% of final grade) This follows on your prospectus and background reading report/annotated bibliography.

One thing to note about the requirements: For a Ph.D. seminar, we don't think it's appropriate to have grades for things like attendance, punctuality or participation. At this level, this should be a given. If we think there's a problem, though, with someone's attendance, we will reserve the right to lower the overall course grade, as a last resort. We will not do that without previously speaking with the person and trying what we can to encourage constructive engagement with the course.

Grade Distribution: I will record the assignment grades based on the percentage of the course grade during the term. The letter grade will be calculated only at the end of the course, based on full course grade. The distribution will be as follows:

A: 93-100	B: 83-86	C: 70-76	D: 63-66
A-: 90-92	B-: 80-82	C-: does not exist	D-: 60-62
B+: 87-89	C+: 77-79	D+: 67-69	F: 0-59

Schedule: Introduction to Texts and Technologies

There will be readings from the reading package and the website for each week (apart from presentation weeks). The reading schedule and more details on the weeks' topics are available online.

	Date	Topic/Concepts	Reading
1	Aug 24	Course & Program Intro	<ul style="list-style-type: none"> WM Perspectives on New Media GB 1 A Letter to Past Graduate-Student Me: http://chronicle.com/article/A-Letter-to-Past/236870/?cid=VTKT1 How to Read for Grad School https://miriamsweeney.net/2012/06/20/readforgradschool/
2	Aug 31	Humanities, Disciplinarity, Interdisciplinarity	<ul style="list-style-type: none"> Jill Vickers, "Diversity, Globalization, and 'Growing up Digital': Navigating Interdisciplinarity in the Twenty-First Century" in <i>History of Intellectual Culture</i> 3:1 (2003) K intro, ch. 1, 2 Stanfill, Mel. 2012. "Finding Birds of a Feather: Multiple Memberships and Diversity Without Divisiveness in Communication Research." <i>Communication Theory</i> 22 (1): 1-24. doi:10.1111/j.1468-2885.2011.01395.x.
3	Sep 7	Subjectivity & Self in the Digital Age	<ul style="list-style-type: none"> WM 35 Hayles, N. Katherine. 1999. <i>How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics</i>. University Of Chicago Press. pp. 1-49 (on website) Brock, André. 2011. "Beyond the Pale: The Blackbird Web Browser's Critical Reception." <i>New Media & Society</i> 13 (7): 1085-1103
4	Sep 14	Technology: Philosophy of Tech	<ul style="list-style-type: none"> WM 1-5, 20, 36, 37 WM CD

5	Sep t 21	Text: Classical Textuality, Hermeneutics, Narrative, Rhetoric	<ul style="list-style-type: none"> • Barthes, Roland. 1978. "The Rhetoric of the Image" and "The Death of the Author" In <i>Image-Music-Text</i>, translated by Stephen Heath, New York: Hill and Wang: 32-51 and 142-48. (on website) • Foucault, Michel. 1980. "What Is an Author?" In <i>Language, Counter-Memory, Practice: Selected Essays and Interviews</i>, 113-38. Cornell University Press. (on website) • Turk, Tisha, and Joshua Johnson. 2011. "Toward an Ecology of Vidding." <i>Transformative Works and Cultures</i> 9. http://journal.transformativeworks.com/index.php/twc/article/view/326
6	Sep t 28	Orality, Literacy, Electracy	<ul style="list-style-type: none"> • WM 47-50, 52 • Culture Digitally essays: Digital, Analog. http://culturedigitally.org/2016/07/keywords-digital-analog
7	Oct. 5	Media: Transmediality , Remediation, Media History	<ul style="list-style-type: none"> • WM 13, 54 • Horkheimer, Max, and Theodor W. Adorno. 2006. "The Culture Industry: Enlightenment as Mass Deception." In <i>Media and Cultural Studies: KeyWorks</i>, edited by Meenakshi Gigi Durham and Douglas Kellner, 41-72. Malden, MA: Blackwell. (on website) • Terranova, Tiziana. 2000. "Free Labor: Producing Culture for the Digital Economy." <i>Social Text</i> 63, 18 (2): 33-58. • Johnson, Derek. 2013. "A History of Transmedia Entertainment." In <i>Spreadable Media: Creating Value and Meaning in a Networked Culture</i>, edited by Henry Jenkins, Sam Ford, and Joshua Green. New York, NY: New York University Press. http://spreadablemedia.org/essays/johnson/#.UbSmuZzqOZQ
8	Oct 12	Space, Place, Time, Event	<ul style="list-style-type: none"> • WM 31 • Janz, "Walls and Borders" in <i>City and Community</i> 4:1 (March 2005): 87-94. • Hansen, Mark, "Living (with) Technical Time: From Media Surrogacy to Distributed Cognition" in <i>Theory, Culture & Society</i> 26:2-3 (2009): 294-315. • Others TBA
9	Oct 19	Network: Theory and Practice	<ul style="list-style-type: none"> • GB 2 • WM 11, 27, 46, 53 • K 3, 4

10	Oct 26	Information, Knowledge, Data	<ul style="list-style-type: none"> • GB 3 • Foucault, Michel. 1990. <i>The History of Sexuality, Vol. 1: An Introduction</i>. New York, NY: Vintage. p. 17-73 (on website) • boyd, danah, and Kate Crawford. 2012. "Critical Questions for Big Data: Provocations for a Cultural, Technological and Scholarly Phenomenon." <i>Information, Communication & Society</i> 15 (5): 662–79. doi:10.1080/1369118X.2012.678878.
11	No v 2	Interface, Cognition, Affordance	<ul style="list-style-type: none"> • GB 4 • WM 8, 23, 28 • Renninger, Bryce J. 2015. "'Where I Can Be Myself ... Where I Can Speak My Mind': Networked Counterpublics in a Polymedia Environment." <i>New Media & Society</i> 17 (9): 1513–29. doi:10.1177/1461444814530095.
12	No v 9	Archive, Memory	<ul style="list-style-type: none"> • GB 5 • WM 30 • Michela Ferron & Paolo Massa, "Beyond the Encyclopedia: Collective Memories in Wikipedia" <i>Memory Studies</i> 7:1 (2014): 22-45. • Literat, Ioana, and Anne Balsamo. 2014. "Stitching the Future of the AIDS Quilt: The Cultural Work of Digital Memorials." <i>Visual Communication Quarterly</i> 21 (3)
13	No v 16	Interactivity, Engagement, User	<ul style="list-style-type: none"> • GB 6 • WM 24, 34 • K 6 • Kücklich, Julian. 2005. "Precarious Playbour: Modders and the Digital Games Industry." <i>Fibreculture</i> 5: n.p.
14	No v 23	Simulation, Poiesis	<ul style="list-style-type: none"> • GB 7 • WM 6, 7, 10, 14, 15, 22
15	No v. 30	Course Conclusion: Communicatin g Research	<ul style="list-style-type: none"> • GB 8 • Chess, Shira, and Adrienne Shaw. 2015. "A Conspiracy of Fishes, Or, How We Learned to Stop Worrying About #GamerGate and Embrace Hegemonic Masculinity." <i>Journal of Broadcasting & Electronic Media</i> 59 (1): 208–20. doi:10.1080/08838151.2014.999917. • Walker, Leila. 2016. "Beyond Academic Twitter: Social Media and the Evolution of Scholarly Publication." <i>Hybrid Pedagogy</i>, July. http://www.digitalpedagogylab.com/hybridped/beyond-academic-twitter

The Fine (but Important) Print

For all course guidelines, practices, rules, and parameters, see the online *Fine Print* in Webcourses. The *Fine Print* is an official part of this syllabus.