



University of Central Florida

ENG 6800 Introduction to Texts and Technologies

Instructor: B. Janz

Time: Tuesdays 6-8:50 pm

Phone: 407-823-5408

Course Web Page & Resource Page:
Webcourses

Office Hours: See website

Prerequisites: PR: Graduate standing or C.I.

Term: Fall 2015

Room: PSY 228B

Credits: 3

Section: 0001

Course Number: 82616

Office: PSY 225

Email: bruce.janz@ucf.edu

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 I would ask

all of you to complete this, by the latest, by Wednesday Sept. 2, even if you are not on financial aid. The "grade" will not figure in your final grade for the course.

2. **Presentation on a concept or set of concepts** for a given week (due in the week of the relevant topic, 25% of final grade). This course is set up around a series of concepts that will recur throughout your program. Presentations are your chance to investigate those concepts. There are readings for each week - these are meant as background. Everyone needs to do them, but the presentation is not just a discussion of the readings, but of the concepts. So, you can go outside of the assigned readings (in fact, you are encouraged to). You can use readings from other weeks.

There are more people in this course than there are weeks for presentation. That means that there will be a couple of weeks when we will have two presenters. In those weeks, we will have two topics, and each presenter will take a different one. We will begin sign-ups on the first night, since in the second week there will already be a presentation.

There is a short set of guidelines for presentations on my courses page (bbjanz.com/courses). Scroll to the bottom of the page for these and more helpful guidelines on other topics.

3. **Prospectus for final paper or digital artifact** (due Tuesday, Oct. 20, 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.
4. **Background reading report** (or literature review, or annotated bibliography, due Tuesday Oct. 20, 10% of final grade) for final paper or digital artifact. Examples will be given in class for this, and there is discussion of this on my courses page (bbjanz.com/courses).
5. **Final paper or digital artifact** (due Tuesday, Dec. 8, 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, I 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 I think there's a problem, though, with someone's attendance, I will reserve the right to lower the overall course grade, as a last resort. I will not do that without previously speaking with the person and trying what I 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: 73-76	D: 63-66
A-: 90-92	B-: 80-82	C-: 70-72	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	Issues of Method	Reading
1	Aug 25	Course Intro	Course Intro	<ul style="list-style-type: none"> WM Perspectives on New Media GB 1
2	Sept 1	Humanities, Disciplinarity, Interdisciplinarity	What kinds of knowledge do the humanities produce? Does the digital change this?	<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
3	Sept 8	Subjectivity & Self in the Digital Age	Who is the subject of research and who is the researcher in the digital humanities?	<ul style="list-style-type: none"> WM 35, 43, 44
4	Sept 15	Technology: Philosophy of Tech	(How) Is the digital different earlier modes of technology?	<ul style="list-style-type: none"> WM 1-5, 20, 36, 37 WM CD
5	Sept 22	Text: Classical Textuality, Hermeneutics, Narrative, Rhetoric	Pre-Research: How do we produce a new text in the humanities?	<ul style="list-style-type: none"> WM 12, 38, 42 WM CD

6	Sept 29	Orality, Literacy, Electracy	What does dialogue look like? What is digital competency?	<ul style="list-style-type: none"> • WM 47-50, 52
7	Oct. 6	Media: Transmediality, Remediation, Media History	How do digital tools move from being records of research to engines of research?	<ul style="list-style-type: none"> • WM 13, 18, 19, 21, 32, 45, 54
8	Oct 13	Space, Place, Time, Event	How is research performed in space and time? How are new possibilities for knowledge created?	<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 20	Network: Network Theory, ANT	Interdisciplinarity, crowdsourcing, public engagement, collaboration.	<ul style="list-style-type: none"> • GB 2 • WM 11, 27, 46, 53 • K 3, 4
10	Oct 27	Information, Knowledge	What constitutes research in the humanities? What kind of knowledge do the humanities produce? What does a question look like?	<ul style="list-style-type: none"> • GB 3 • WM 40, 51
11	Nov 3	Interface, Cognition	The sites of human experience. Shared cognition, extended mind.	<ul style="list-style-type: none"> • GB 4 • WM 8, 9, 16, 23, 28, 29, 33
12	Nov 10	Archive, Memory	Production and dissemination of humanities knowledge. How do we deal with the past when the digital tends to look forward?	<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.

13	Nov 17	Interactivity, Engagement, Affordance	Creating human experience.	<ul style="list-style-type: none"> • GB 6 • WM 24, 25, 26, 34, 39, 41 • K 5, 6
14	Nov 24	Simulation, Poiesis	How do models work in the humanities?	<ul style="list-style-type: none"> • GB 7 • WM 6, 7, 10, 14, 15, 22
15	Dec 1	Course Conclusion	Course Conclusion	<ul style="list-style-type: none"> • GB 8

The Fine (but Important) Print

For all course guidelines, practices, rules, and parameters, see the online *Fine Print* at <http://pegasus.cc.ucf.edu/~janzb/courses/fineprint.htm>. The *Fine Print* is an official part of this syllabus.