**FACULTY OF CREATIVE AND CRITICAL STUDIES**
DEPARTMENT OF ENGLISH AND CULTURAL STUDIES

*THE SELF-CONSCIOUS TEXT (3 Credits)*
*DIHU301/ENGL305*

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*The Faculty of Creative and Critical Studies acknowledges that the land on which we are situated is the unceded territory of the Syilx (Okanagan) People.*

*Dr. Emily Christina Murphy (she/her)*

**Academic Calendar Entry**
Addresses computational methods for student-led humanities research, including visualizing, mapping, and encoding. No Digital Humanities or computing experience required. Credit will be granted for only one of ENGL 305 or ENGL 355 when on the same topic.

*\*Prerequisites for ENGL305 and DIHU301 are identical*: One of ENGL 109, ENGL 112, ENGL 114, ENGL 150, ENGL 151, ENGL 153, ENGL 154, ENGL 155, ENGL 156, FILM 100, CULT 100. Third-year standing or permission of the instructor.

**Course Overview, Content and Objectives**
How is a text or cultural artefact aware of itself? How does technology make it aware of itself? Contemporary perspectives on literature and culture often perceive digital technologies and tools as the products of positivist computational logic, at odds with humanities traditions, which emphasize close attention to cultural objects and the preservation of individual human experiences and contexts. In this course, however, we explore the ways that the intertwined roots of *text* and *technology*—two closely related concepts—draw attention to themselves.
One of the best ways to understand these concepts is through the activity of producing textual artefacts for an audience. In this course you'll produce a short digital edition of a historical novel, theorizing your role as an editor, and positioning that edition in relation to an audience. Engaging with technologies for digital publication allows us to think critically about the technological construction of text, and to support this we will learn a computer language for scholarly encoding, simple tools for algorithmic textual analysis, and—most importantly—the critical humanistic skills to analyze those technologies. For this year, we'll base our editions on *Dracula* (1897) by Bram Stoker, which is especially rich in its thematic and formal treatment of media and technology. Your final project will include: 1 Encoded Chapter (using a scholarly encoding language called TEI), 1 Introduction, Justification, and Editorial Statement (the scale of both of these will depend on your contracted grade level). Smaller assignments will be designed to help you think through and produce first drafts of your final assignment.

**Learning Outcomes**
*\*Learning outcomes for ENGL and DIHU sections of this course are identical.*

By the end of the course students who have learned successfully will be able to
- Understand the broad history of technologies like print, the codex, and the Web

- Identify aesthetic traits of textual expression like meta-fictionality, intermediality, and media specificity
- Understand editorial theory and practice
- Use digital humanities methodologies
- Build on elemental digital skills to produce critical digital resources
- Engage critically and creatively with their own and others' digital texts
- Create a coherent, critical textual object within the framework of editorial theory and text technologies

**Additional Course Requirements**

There are no special prerequisites for this course (if you know how to send an email, you have all the technical skills that you need to dive in); however, you are expected to come to class prepared to discuss each week's readings and to participate fully in course activities. If you have a higher level of technical aptitude, I can provide more challenging tools for you to use. However, all evaluation will ultimately be based on your humanistic skills, your critical acumen, and the consistent and thoughtful execution of your ideas— not on your technological prowess.

**Evaluation Criteria and Grading**

This year, I'd like to try a grading method called *contract grading*. We'll go over contract grading in the attached document. For now, you should know three things: 1) you will need to fill out your Grading Contract before the end of our second week of class; 2) the contract you decide on will change the scope and number of assignments that you complete; 3) you'll find all assignments for each contract level on the Contract Grading attachment. Below I briefly describe your assignments, but how many and at what level of complexity you complete them will depend on your grade contract.

*Grading Contract* (Week 2)

Within the first two weeks of class, you'll fill out the Grading Contract to indicate what grade you plan to achieve in this class. I will provide a template on Canvas, and many of the questions will require you to think critically about your workload and your engagement with the course.

*Midterm Contract Revision Meeting* (Week 8)

Half way through the term, you will meet with me in a 1-on-1 meeting to go over your Grading Contract. The purpose of this meeting is to see if you're on track to meet your contracted grade, and to make any revisions to your contract based on the way your workload or circumstances might have changed over the semester. The point of this meeting is to support you in what you want and need from the course: if you are struggling to meet a contracted grade but still wish to fulfill that contract, we'll set out a plan for fulfilling it. If you have concerns about your grade contract *before* this meeting, you are encouraged to come see me earlier rather than later to stay on track.

*Mandatory Engagement Assignments*

There are two mandatory Engagement Assignments in this class.
1) Developing a Research Question (Week 4)
2) TEI Editing Worksheet (Week 8)

Each of these Engagement Assignments is designed to help you to plan aspects of your major assignment in this class. **Mandatory Engagement Assignments are designed to take 2-3 hours to complete.**

*Additional Engagement Assignments* (variable)
There will be up to 6 Additional Engagement Assignments, which will focus either on starting aspects of assignments or on engagement with course content. Depending on the grade you contract for, you may complete 4 (A grade), 2 (B grade), or 1 (C grade) of these Additional Engagement Assignments. **Additional Engagement Assignments are designed to take no more than 45 minutes to complete.**

*Final Self-Assessment* (Week 13)
All students in the class will complete a Final Self-Assessment that details how you understand that your work met you're the grade level in your Contract. I will provide a template for your Self-Assessment, and the assignment will also require thoughtful reflection from you.

*Annotated Bibliography* (Week 6)
An Annotated Bibliography is a formal record of your research in a topic of your choice that you are pursuing for your final project. It includes a short (200-300 word) introduction and multiple annotations of well-chosen research sources (200-300 words each). The size of your Annotated Bibliography in this class depends on the grade you have contracted for: 6 sources (A grade), 4 sources (B grade), or 3 sources (C grade). No matter which grade you have contracted for, your Annotated Bibliography must include at least 1 primary resource and 1 secondary resource. The resources you choose cannot be materials that we have covered in class. Each annotation should account for why you have selected that resource, how it relates to your overall project, and how it expanded your thinking or taught you something new about *Dracula*. Pay close attention to the assignment description for further details of the requirements at each contracted grade.

*Encoded Chapter First Draft Presentation* (Week 10)
In both academic and professional contexts, you will frequently be asked to distill work in progress into short, concise presentations. In this assignment, you will present the first draft of your Encoded Chapter in TEI. Your presentation is to be no more than 5 minutes and no more than 3 slides. Your 3 slides should cover: 1) the editorial position and research question that you've developed through your encoding; 2) the ways that you've pursued these questions in your encoding; 3) the ways that your encoding has allowed your research questions to change or expand in new directions. You'll receive verbal feedback from me, which you are expected to integrate into your final draft. You will also receive detailed explanation of what counts as a first-draft in this class.

*Introduction, Justification, and Editorial Statement (500-1500 words*; Week 12)
Any scholarly edition requires an account of the intellectual and technical decisions that an editor made. This assignment is the most substantive piece of *writing* in the course, and your opportunity to explain the work you've done in your Encoded Chapter and to position this work in relation to the concepts from the course.

*Encoded Chapter* (Week 12)

You will encode a chapter of *Dracula* in TEI (a markup language we are learning in class). While you are required to include the original paragraph breaks and a few TEI header elements, the rest of the descriptive encoding is up to you and in line with the grade you have contracted for. Since no one person can encode everything of interest in a written text, you will have to select the most appropriate elements for your research questions and your role as an editor.

**Assignment Policies**

*Assignment Extensions*

Each student will receive two "day tokens"[1] that you can apply without question: you can hand in one assignment that is two days late, or two assignments that are one day late. No questions asked, and no need to clear this with me. Tokens do not apply to the *Grading Contract*, *Midterm Contract Revision Meeting*, or *Encoded Chapter First Draft Meeting*.

If you need any further extensions, you must request one at least 72 hours in advance of the due date. If, as sometimes happens, you require an extension for a personal or health emergency after this 72-hour period, I will assess need on a case-by-case basis. I will not grant extensions of more than 10 days beyond the due date.

*Negotiable Due Dates*

As you'll see on your Grading Contract, if you know in advance that the default deadlines are going to be tight for you, you can suggest a different one. This new deadline should be within 1 week of the original so that you progress through the course in a timely manner. You'll write this new deadline in your Grading Contract.

*Late Assignments*

In a contract grading system, late penalties don't really work the same way as in conventional grading. In your Grade Contract, you can suggest what you think a reasonable late penalty for your work might be—docked percentages of your grade will not be a suitable late penalty within this grading system.

**Required Readings and Videos**

All readings for this course will be accessible electronically. You are required to use the software oXygen for this course. I strongly recommend that you purchase it: https://www.oxygenxml.com/xml_editor/tei_editor.html. If you are not able to purchase this software, there is a free 30-day trial and it is available in some computer labs on campus.

**Recommended Readings**

The text of Bram Stoker's *Dracula* (1897) is available free and online on Project Gutenberg: http://www.gutenberg.org/ebooks/345. If you wish to purchase a copy, I recommend the Broadview Press edition of the novel, but I have not ordered it to the bookstore. This edition is also available in hard copy through the UBC Okanagan Library and is on 2-hour loan reserve for

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[1] Credit to Darren Wershler at Concordia University for this approach to late policies.

our course. It contains extensive additional material that will help you understand the contexts and histories of the novel beyond what we can cover in class.

**Course Schedule**
\* Check the Canvas for details on excerpts and portions of texts.
\* Completing the "Modules" is a requirement for all grade contracts.

WEEK 1
Introduction to the Course; Syllabus
*Synchronous (S)* Wednesday

WEEK 2
**Due Date (All grade contracts): Grade Contract**
**Additional Engagement Assignment Option Available**
*Readings* \*This week's readings apply to both the synchronous and asynchronous classes, so aim to complete them before Monday.
Stoker, Bram. *Dracula*. 1897. Project Gutenberg copy available here:
         http://www.gutenberg.org/ebooks/345 (Links to an external site.) **\*1ˢᵗ half\***
Marsh, Richard. *The Beetle.* 1897. Project Gutenberg copy available here:
         http://www.gutenberg.org/ebooks/5164 (Links to an external site.) **\*excerpt\***
*Asynchronous (A):* Introducing *Dracula* and its contemporaries; *Dracula*, Media, and Technology
\*In-person meeting during scheduled class time.
*Synchronous (S):* Reading Like an Editor; Class Discussion of *Dracula* and *The Beetle*

WEEK 3
**Additional Engagement Assignment Option Available**
*Readings*
*A: Dracula and Technologies of the Mind*
Stoker, Bram. *Dracula*. 1897. Project Gutenberg copy available here:
         http://www.gutenberg.org/ebooks/345 (Links to an external site.) **\*2ⁿᵈ half\***
*S: Class Discussion of* Carmilla*; Carmen Maria Machado: Modelling the Editor*
LeFanu, Sheridan. *Carmilla*. 1872. Project Gutenberg copy available here:
         https://www.gutenberg.org/files/10007/10007-h/10007-h.htm **\*excerpt\***
Machado, Carmen Maria. "You Are Mine: Obsession, Odylic Influences, and
         Lefanu's *Carmilla*." Introduction to *Carmilla*. On Canvas.

WEEK 4
**Due Date (All grade contracts): Mandatory Engagement Assignment, Developing a Research Question**
*A: What's a Book? What's a Text? What's an Audience?; Editorial Theory*
Barthes, Roland. "The Death of the Author." 1968. On Canvas.
Borsuk, Amaranth. "The Book as Content." *The Book*. 2018. Available through UBCO Libraries
         online collections.
Tanselle, G. Thomas. "The Varieties of Scholarly Editing." On Canvas.

Buzzetti, Dino and Jerome McGann. "Electronic Textual Editing: Critical Editing in a Digital Horizon." On Canvas.

*Suggested Reading:*
Driscoll, Matthew James and Elena Pierazzo, eds. *Digital Scholarly Editing: Theories and Practice.* 2016. On Canvas.
- *Any of the readings in this book are very useful, especially Chapter 2 "What is a Scholarly Digital Edition."*

Borsuk, Amaranth. *The Book*. 2018. Available through UBCO Libraries online collections.
- *This is a fantastic, nuanced history of print and digital book technologies. The Chronology and Glossary are both especially good.*

*S: Text Technologies and the Self; Intertextuality; Developing a Research Question; Library Module\**
Mandatory module to be completed before class.
Developing a Research Question handout.

WEEK 5
**Additional Engagement Assignment Option Available**
*A: Text and/as Data; Close and Distant Reading*
Jockers, Matthew, and Julia Flanders. "A Matter of Scale." Faculty Publications -- Department of English, University of Nebraska Arts and Humanities Commons (2013): n. pag. http://digitalcommons.unl.edu/englishfacpubs/106/ (Links to an external site.)
Underwood, Ted. "Seven ways humanists are using computers to understand text." The Stone and the Shell blog. https://tedunderwood.com/2015/06/04/seven-ways-humanists-are-using-computers-to-understand-text/ (Links to an external site.)
*S: Close and Distant Reading con't.*
Class activity with Voyant Tools.
No readings.

WEEK 6
**Due Date (All grade contracts): Annotated Bibliography**
*A: Cultural History and the Internet*
Campbell-Kelly, Martin et al. "The World Wide Web." *Computer: A History of the Information Machine*. 3rd ed. New York: Westview Press, 2013. Available through UBCO Library
    **Chapter 10: The Shaping of the Personal Computer** up to p. 235
    **Chapter 12: The Internet** (if you're tight on time, skip the sections "Going Mobile" and "Social Networking")
*S: Introduction to XML and TEI Module\*; Introduction to oXygen*
No readings. Mandatory module to be completed before class.
\*Group work to begin Encoded Chapter\*

WEEK 7
**Additional Engagement Assignment Option Available**

*S + A: Introduction to XML and TEI Part 2*

Thomas, Julia. "Digital Transformations." *Journal of Victorian Culture* 13.1 (2008): 101–107.
    (Access through UBC-O Library online catalogue)
TEI Guidelines. Chapter 3 Introduction, 3.1 - Paragraphs, 3.8.1 - Notes and Simple Annotation
    http://www.tei-c.org/release/doc/tei-p5-doc/en/html/CO.html

WEEK 8
**Due Date (All grade contracts): Mandatory Engagement Assignment, TEI Editing Worksheet**
**Midterm Contract Revision Meeting**
*A: No Asynchronous Content*
Midterm Contract Revisions only

*S: Linking and Segmentation*
TEI Guidelines. Chapter 16 "Linking, Segmentation, and Alignment" http://www.tei-c.org/release/doc/tei-p5-doc/en/html/SA.html
*Group work to develop Encoded Chapter*

WEEK 9
**Additional Engagement Assignment Option Available**
*A: Authority, Quality, and the Crowd; TEI and Editorial Context*
Warner, Michael. "Introduction." From *Publics and Counterpublics*. Access on Canvas.
Cohen, Dan. "The Social Contract of Scholarly Publishing." Debates in the Digital Humanities.
    Ed. Matthew Gold. Minneapolis, MN: U Minnesota P, 2012. 319–321.
    https://dhdebates.gc.cuny.edu/read/untitled-88c11800-9446-469b-a3be-3fdb36bfbd1e/section/a2de6b66-9198-4ff7-9ef0-a814cdf0b08f#p4b1 (Links to an external site.)
    *If this link doesn't work, search for the publication in Google. On the publisher's website navigate to the 2012 edition of the series, and then to the chapter indicated.
*S: Metadata and Bibliography*
TEI Guidelines. Chapter 3.11 "Bibliographic Citations and References" http://www.tei-c.org/release/doc/tei-p5-doc/en/html/CO.html.
    *Scroll down to the 3.11 sections.
*Group work to develop metadata and TEI Header for Encoded Chapter*

READING WEEK

**Option for the next four weeks:** *This course used to contain a lot of material about adaptations of* Dracula. *It was fun! But I cut it to streamline workload. If you would like a completely for fun, no reading involved, lecture on adaptation and* Dracula, *we can do that!*

WEEK 10
**Due Dates (All grade contracts): Encoded Chapter First Draft Presentation**
No synchronous or asynchronous materials; presentations and meetings only.

WEEK 11
**Additional Engagement Assignment Option Available**
No synchronous or asynchronous materials to allow time to work on final projects.
Sign up for 1-on-1 help.

WEEK 12
**Due Dates (All grade contracts): Encoded Chapter**
**Due Date (A grade contracts): Introduction + Justification + Editorial Statement**
**Due Date (B grade contracts): Justification + Editorial Statement**
**Due Date (C grade contracts): Editorial Statement**
No synchronous or asynchronous materials to allow time to work on final projects.
Sign up for 1-on-1 help.

WEEK 13
**Due Dates (All grade contracts): Final Self-Assessment**
No synchronous or asynchronous materials to allow time to work on final projects.
Sign up for 1-on-1 help.

**Final Examinations:**
There is no final exam for this course.