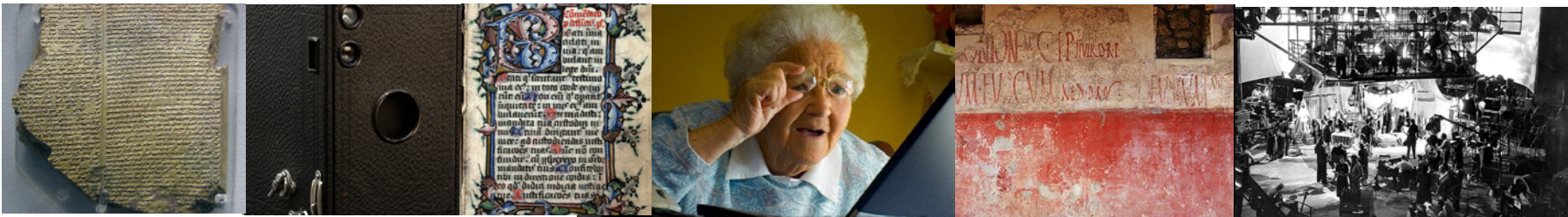


History of Text Technologies: Making, Constellating, Producing, Socializing, Assembling



ENG 3803-0003

Synchronous Class Times: T/Th 11:00-12:15

Instructor—Michael Healy

Email—mhealy@fsu.edu

Office—WMS 329

Virtual Office Hours—T/Th 12:30-1:30PM and by Appointment.

Appointment directions on Canvas. Please come see me!

Online Instruction and Course Delivery

This course is going to challenge you in a number of ways and will likely be different in content and delivery method from other classes you have taken in the past. The format of an online course is different from a face-to-face class, and this class may be different from other online classes. During this term we will engage in synchronous and asynchronous modes of learning, and a variety of activities both individual and collaborative. In order to be successful in this class you will need to engage frequently, read carefully, respond intentionally and in a timely manner, and communicate empathetically.

By the end of the first day of class you should:

- Carefully read the syllabus – familiarize yourself with the course policies and the assignments
- Sign into Canvas and familiarize yourself with the course. It has been organized into [Modules](#) that will unfold throughout the term
- Familiarize yourself with the [strategies for successful online learning](#)

Course Delivery

This course will be delivered in a largely synchronous manner, with an expectation of asynchronous work and engagement to prepare and inform our synchronous time together. We will be holding synchronous class meetings on Tuesdays and Thursdays from 11:00-12:15 in which we will do some reading discussion, but the primary focus will be on experiencing text technologies through case studies and collaborative inquiry. If we will not be meeting synchronously, it will be noted on the course calendar. In addition to our synchronous work, you will also be responsible for a number of activities, from posting and responding to discussion boards, reading, collaborative work, and projects. There will be a lot of reading required, and I will do my best to facilitate, excerpt, and manage the class. In order to be successful in this class, you will need to be engaged throughout our synchronous and asynchronous work, and to keep up with the readings.

Course Description

Proceeding both chronologically and thematically, this course offers an introductory survey of the history of various technologies that have been used to record and transmit cultural memory and experience across time and space. As this is a history course, our focus will be primarily on past modes of textual creation; as it is a survey course, our focus will be necessarily broad and, regrettably, incomplete. In coming to understand how earlier societies shaped and were shaped by various tools and processes of communication, we will develop a greater understanding of our own culture's relationship with text technologies. As you develop into writing professionals, this course will give you a better foundation on which to evaluate the tools you use to communicate, to assess the relationship between form and content, to recognize how given technologies negotiate permanence, ephemerality, materiality, functionality, and intentionality – in short, to become familiar with the way material form shapes rhetoric.

Cave painting, tattoo, graffiti, scroll, handmade and machine-made books, photographs, film, television, and digital media: each of these technologies emerged from specific cultural conditions and persist or have gone out of fashion due to developments in technology and to changes in a culture or society’s needs or interests. As we will see, however, outmoded technologies often persist, taking on new and different cultural significance. We will investigate how these technologies emerge from certain cultural conditions and how they shape culture in turn. Our investigations will rely on a number of case studies from major technologies, accompanied by foundational theoretical writings. We will use the concepts of making, producing, constellating, socializing, and assembling to frame our explorations of what texts mean in contexts, and how technology affects meaning, content, and context.

Course Objectives

- By the end of the course, students should be able to:
- Understand the historical (including socioeconomic, cultural, and political) contexts that have informed the development and use of various text technologies
 - Identify and describe the processes of textual production over the last three millennia
 - Articulate the distinctive and shared trends in the emergence of text technologies
 - Articulate experiences with text technologies through personal inquiry
 - Describe differences in how text technologies illuminate and erase experiences with texts
 - Describe the culturally-specific impact of text technologies

Course Texts

A Companion to the History of the Book, Simon Eliot and Jonathan Rose, Eds. Blackwell, 2009. ISBN: 978-1-4051-9278-1 Digital Version available through Wiley-Blackwell (free when accessed from FSU campus).

Various PDF and links to texts/media available through our course Canvas site.

Email Etiquette

Please email with the subject line “ENG 3803 – Your Name – Subject,” and I will respond within 24 hours Monday-Friday. If you do not use this naming convention, I can’t guarantee how quickly I will get back to you (if ever). You run the risk of your email getting eaten by my inbox-monster. Be respectful in your email communications with me and with your peers. For questions, make sure that you have attempted to find answers, yourself, by consulting the syllabus and course documents.

Any time you send an email to someone with a question, concern, or request, it is expected that you acknowledge their response. A quick “thank you” would suffice.

Participation and Collaboration

In this class, you are part of a community of learners. Be prepared to work with your peers during discussions, activities, and workshops. Additionally, in order to fully participate and collaborate, you’ll need to have readings, texts, drafts, and materials ready for class each day. **Failure to read the assigned materials will likely result in you earning a lower grade than you’d like.**

Attendance

You should be in our Zoom meetings for class. I will be there, and I’ll notice if you’re not. Attendance will be taken every day. Your success in the course depends on your presence and participation in class. **After four absences, the grade for the course will incur a penalty of 5% per additional absence.** In addition, you will be required to have a (virtual) meeting with me to develop a plan for your continued work in the course, which you will send to me via email for approval. You should also be “checking in” to Canvas at least four times a week. Checking in = logging in, submitting assignments, participating in activities, completing tasks, participating in Zoom. You are required to be an active member of the ENG 3803 classroom community, and if you do not attend class regularly, you cannot fulfill that requirement.

Your attendance is your responsibility. An excused absence allows you to make up work that you missed, but still contributes toward your total of two absences. Assignments are due in class on the due dates.

In accordance with University attendance policies, students will not be penalized for a reasonable number of absences due to school-sponsored events, observance of religious holidays, active military service, and personal emergencies. However, official documents need to be presented in support of these absences so that they are not counted as unexcused. The calendar of school-sponsored events and religious holidays that will affect class attendance must be presented to the instructor by end of the first week of classes. If the number of absences expected as a result of participation in school-sanctioned events and religious holidays is more than two-weeks’ worth of classes, students should enroll in a section that accommodates that calendar or drop the course in order to take it at a later semester. In order to drop the course as a result of this situation or other extenuating circumstances, please consult with an adviser in the Office of Undergraduate Studies, A3300 University Center, (644-2451).

Course Requirements

- To be successful in this course, students must:
- Participate in class and online.
 - Read regularly, actively, and on time.
 - Work collaboratively with classmates.
 - Complete all major project on time
 - Be respectful.

Grades Distribution

QQCs: 10%
CRRs: 15%
Special Collections Work: 15%
Archive Project: 20%
Treatise: 15%
Drafts, Workshops, Activities: 10%
Exam: 15%

Grading Scale

A: 93 – 100
A-: 90 – 92
B+: 87 – 89
B: 83 – 86
B-: 80 – 82
C+: 77 – 79
C: 73 – 76
C-: 70 – 72
D+: 67 – 69
D: 63 – 66
D-: 60 – 62
F: 0 – 59

Brief Assignment Descriptions

QQC: We will reflect collectively in our shared QQC discussion on Canvas. You are responsible for providing one interesting/confusing/thought-provoking **QUOTE** from the reading and one **QUESTION** you have about the reading—its content, argument, or relation to other readings/ experiences. You will also follow up with a thoughtful **COMMENT** to another student’s post. These QQCs are valuable for three reasons: (1) they ensure that you are keeping up with the assigned readings, (2) they push you to read texts carefully, and (3) they provide questions and avenues for us to explore during class discussions. Your quote and question are due as a single post on Wednesdays by 11:59pm, unless otherwise specified in the course calendar. By Thursday at 11:00AM, you will then comment (as a reply) to at least two of your peers’ posts, offering a solid paragraph where you try to engage with the other person’s question.

CRR: We will complete Critical Reading Responses (CRRs) throughout the course. Each CRR will, at the very least, ask you to address several texts that you have read for class. Usually this will include readings that we have not yet discussed as a class, so you will be expected to stretch yourself to grapple with those in the CRR (about 1,000 words). Several CRRs will have instructions beyond the designated readings and/or will be collaborative (about 1,500 words).

- Here is a tentative and brief outline of the CRRs:
1. Literacy, Technology, and Thinking
 2. Culture(s) and Text(s)
 3. Industrialization, Assemblages, and the DIY (Collaborative)

Exam: There will be one exam covering material from readings and class discussions. This exam will cover material from Unit 1, will focus on the historical tracing of text technologies, and will be preceded by a review a virtual session. See the Course Schedule for the specific dates and topics. The exam is intended to be a checkpoint for you. It will be completed using Canvas and will be “take home.” You will be allowed to reference course materials but expected to complete the exam individually. It will be entirely essay. I’ll provide 4-5 questions, and you will answer two of them.

In-Class Activities: These will be opportunities to work collaboratively as we explore text technologies and their material manifestations. They may range from developing research questions, analyzing a text, exploring a technology, or expanding on a case study. You will often be asked to share something via Canvas or discussion during a synchronous meeting.

Special Collections: Throughout the semester we will spend time experiencing FSU’s special collections and variety of archives. You will be asked to prepare for these trips, reflect on the experiences, and work with/produce archival materials throughout the term.

Archive of Text Technologies: With a collaborative group, you will collect, select, and present a variety of textual artifacts within a digital archive for our entire class. We will start work early in the semester, and it will be ongoing throughout the term. This archive will feature a collection of artifacts that have been cataloged within the collection, with appropriate data and metadata to aid your team as researchers, our class, and future researchers. Each group will be responsible for proposing and developing an exhibit for the archive that It will also feature a collaborative exhibit that works between individual perspectives and those developed by your group.

Textual Treatise: The final individual project is a text technologies treatise that considers the affects, influences, values, and functions of the various technologies on/in the collaborative archive and your collaborative exhibit. This reflective treatise will draw on historical roots, current trends, readings from the course, and experiences in the archives and/or studio. This project will require a proposal, drafts, workshops, and a presentation/exhibition. It is due at the end of the course.

Late Work

Late work will not be tolerated. QQC’s that are late will receive half credit, and if they are late by more than one class period, they will receive zero credit. Major assignments that are not turned in on the due date will be marked down a full letter grade (e.g., A to B) for each day —note day, not class period—that it is late. In other words, be responsible and punctual in completing your work. That said, extensions can be made available for those with extenuating circumstances, so please do let me know if there’s a reason you don’t think you’ll be able to complete your work on time. Extensions are not requested the night before the due date; over-procrastination is not an excuse.

Academic Honor Policy

The Florida State University Academic Honor Policy outlines the University’s expectations for the integrity of students’ academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to “. . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University.” (Florida State University Academic Honor Policy, found at <http://dof.fsu.edu/honorpolicy.htm>.)

Plagiarism is grounds for suspension from the university as well as for failure in this course. It will not be tolerated. Any instance of plagiarism must be reported to the Director of Undergraduate Studies. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: “Regarding academic assignments, violations of the Academic Honor Code shall include representing another’s work or any part thereof, be it published or unpublished, as one’s own.”

Students with Disabilities

Students with disabilities needing academic accommodation should:(1)register with and provide documentation to the Office of Accessibility Services; and(2)request a letter from the Office of Accessibility Services to be sent to the instructorindicating the need for accommodation and what type; and(3)meet (in person, via phone, email, skype, zoom, etc...) with each instructor to whom aletter of accommodation was sent to review approved accommodations.This syllabus and other class materials are available in alternative format upon request.

For the latest version of this statement and more information about services available to FSU students with disabilities, contact the:
Office of Accessibility Services 874 Traditions Way 108 Student Services Building Florida State University Tallahassee, FL 32306-4167
(850) 644-9566 (voice)(850) 644-8504 (TDD)
oas@fsu.edu
<https://dsst.fsu.edu/oas>

Syllabus Change Policy

Except for changes that substantially affect assessment and evaluation (i.e., grading), this syllabus is a guide for the course and is subject to change with advance notice.

Thanks to Dr. Graban, Dr. Nance, Jessi Thomsen, Dr. McElroy and others who have provided materials and input in the creation of this syllabus. Their feedback and ideas have been invaluable in the creation and my experiences in teaching this course.

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Course Calendar

Key: Canvas = Available in Canvas Module, Submit = Submit to Canvas by indicated time

Unit 1: Foundations of Text Technologies

Week 1 - Introductions - What is Text Technology and Why Study its History?

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| Tuesday August 25th - Synchronous Meeting via Zoom |
| Assignments |
| Submit: Introductory Notecard, 11:59 PM |
| In Class |
| Course introduction. Download, save, and read syllabus and schedule |
| Thursday August 27th - Synchronous Meeting via Zoom |
| Reading Due |
| Canvas: “Introduction to the History of the Book”; Standage, “The Ancient Foundations of Social Media: Why Humans are Wired for Sharing” |
| In Class |
| Writing systems, and oritenting to the study of texts as subjects of inquiry |
| Sunday August 30th |
| Submit: Letter of Expectations - 11:59PM |

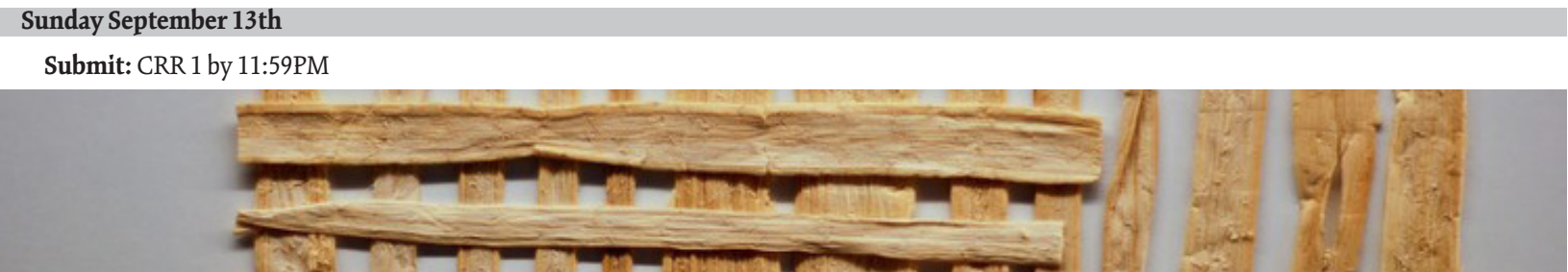


Week 2 - Foundational Concepts - Textual Scholarship, Cultural Rhetorics, and Literacy

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| Tuesday September 1st - Synchronous Meeting via Zoom |
| Reading Due |
| Canvas: Greetham “What Is Textual Scholarship?” (PDF); Powell et. al “Our Story Begins Here: Constellating Cultural Rhetorics” selections (link) |
| In Class |
| Text, Culture, Materials, Ontologies and Epistemologies |
| Thursday September 3rd - Synchronous Meeting via Zoom |
| Reading Due |
| Canvas: Baron, “From Pencils to Pixels: The Stages of Literacy Technologies” (PDF); Ong, “Writing is a Technology that Restructures Thought” |
| Assignments Due |
| Submit: QQC 1 - Initial Post by 11:59PM on Wednesady, Responses by 11:00 AM |
| Sunday September 6th |
| Nothing Due - Enjoy labor day weekend |

Week 3 - Ancient Writing Systems - Caves and Clay - Implications of Writing


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| Tuesday September 8th - Synchronous Meeting via Zoom |
| Reading For Class |
| Canvas: “A Journey to the Oldest Cave Paintings in the World” (link); Hertzog, <i>Cave of Forgotten Dreams</i> , selections, (link) |
| In Class |
| Explore and discuss cave paintings, and wall art, as a text technology |
| Thursday September 10th - Synchronous Meeting via Zoom |
| Reading Due |
| Canvas: Robson, “The Clay Tablet Book in Sumer, Assyria, and Babylonia; Robinson, “Writing Systems”; Excerpts from Clay Tablets |
| Assignments Due |
| Submit: QQC 2 - Initial Post by 11:59PM on Wednesady, Responses by class time |
| In Class |
| Gilgamesh and Clay Tablets case study |



Week 4 - Ancient Writing Systems - Papyrus, Alphabets, and Archives

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| Tuesday September 15th - Synchronous Meeting via Zoom |
| Reading For Class |
| Canvas: Roemer, “The Papyrus Roll in Egypt, Greece, and Rome” (PDF); Standage, “The Roman Media: The First Social-Media Ecosystem” (PDF; The Egyptian Book of the Dead (Link) |
| In Class |
| Exploring Papyrus and Scrolls |
| Thursday September 17th - Synchronous Meeting via Zoom |
| Reading Due |
| Canvas: Graban and Sullivan - “Digital and Dustfree”; Ostergaard - “Prepare to be Surprised” |
| Assignments Due |
| Submit: Special Collections Deliverable from the class period |
| In Class |
| Special Collections Visit |
| Sunday September 20th |
| Submit: Collaborative Special Collections Reflection |

Week 5 - Technogenesis, Literacy, and Parchment

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| Tuesday September 22nd - Synchronous Meeting via Zoom |
| Reading For Class Canvas: Plato <i>The Phaedrus</i> , excerpts (PDF); Hayles “How We Think” |
| Assignments Submit: QQC 3 - Initial Post by 11:59PM on Monday, Responses by class time |
| In Class Discussion on technogenesis, literacy, and epistemologies of writing |
| Thursday September 24th - Synchronous Meeting via Zoom |
| Reading Due Canvas: Parchment and Parchment Making (link) |
| Assignments Due Bring to class - questions for exam |
| In Class Parchment as a writing technology, exam review |
| Sunday September 27th |
| Submit: Exam bt 11:59 PM |
|  |
| Week 6 - The Codex and Paper |
| Tuesday September 29th - Synchronous Meeting via Zoom |
| Reading For Class Canvas: Brown, “The Triumph of the Codex: The Manuscript Book before 1100” |
| Assignments |
| Thursday October 1st - Synchronous Meeting via Zoom |
| Reading Due Canvas: Edgren “China”; Wilson, “European Medieval Book”; Text selections on Canvas |
| Assignments Due QQC 4 - Initial post by 11:59 PM on Wednesday, Responses by class time |
| Sunday October 4th |

Week 7 - Texts as Cultural Things

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| Tuesday October 6th - Synchronous Meeting via Zoom |
| Reading For Class Canvas: Cushman, ”Wampum, Sequoyan, and Story: Decolonizing the Digital Archive” (PDF); Clanchy, “Parchment and Paper: Manuscript Culture 1100-1500”; |
| Assignments |
| Thursday October 8th - Synchronous Meeting via Zoom |
| Reading Due Canvas: Gladwell, “The Social Life of Paper” (link); Benton, “The Book as Art” |
| Assignments Due QQC 5 - Initial post by 11:59 PM on Wednesday, Responses by class time |
| Sunday October 11th |
| Assignments Due Submit: CRR 2 by 11:59 PM |
|  |
| Week 8 - Books as more than just Books |
| Tuesday October 13th - Synchronous Meeting via Zoom |
| Reading For Class Canvas: Hellinga, “The Gutenberg Revolutions”; Watch “Stephen Fry and the Gutenberg Press” https://www.youtube.com/watch?v=8svE2AjQWYE |
| In Class Case Study: Writing Machines; Introduction to Text-Archives Project |
| Thursday October 15th - Synchronous Meeting via Zoom |
| Reading Due Canvas: Standage, “How Luther Went Viral: The Role of Social Media in Revolutions” |
| Assignments Due Submit: Special Collections Activity |
| Sunday October 18th |
| Assignments Due Submit: Special Collections Collaborative Refleciton |
| Sunday October 18th |

Week 11 - Mass Production, Assemblage, Collaboration

Tuesday November 3rd - Synchronous Meeting via Zoom

Reading For Class

Canvas: Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

Assignments

Submit: QQC 8 - Initial Post by 11:59PM Monday, Responses by class time

Thursday November 5th - Synchronous Meeting via Zoom

Reading Due

Canvas: McKenzie - "The Book as Expressive Form"; Vielstimmig - "Petals on a Wet Black Bough"

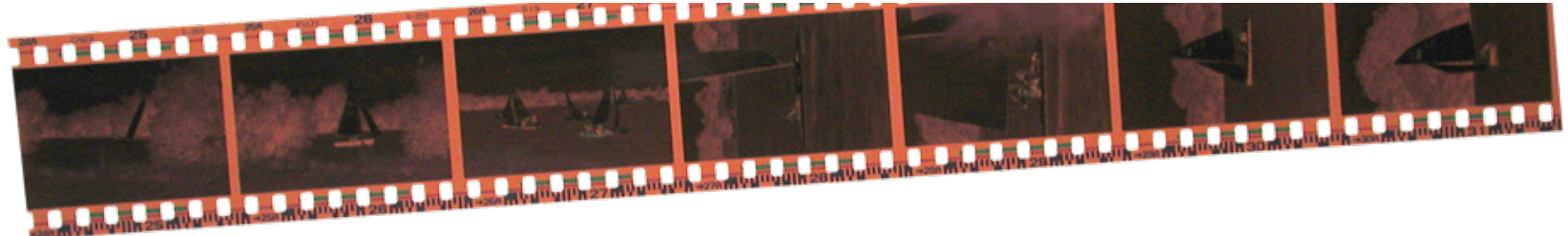
Assignments Due

Submit: Draft Proposal for Workshop

Sunday November 8th

Assignments Due

Submit: Archive Exhibit Proposal



Week 12 - Photography and Film

Tuesday November 10th - Synchronous Meeting via Zoom

Reading For Class

Canvas: Sontag, Selections from “On Photography”; Finnegan - “Doing Rhetorical History of the Visual”

Assignments

Submit: Bring personal photos and videos for activity

Thursday November 12th - Synchronous Meeting via Zoom

Reading Due

Canvas: bell hooks - "Making Movie Magic"; Blakesly, "Defining Film Rhetoric: The Case of Hitchcock's *Vertigo*"

Assignments Due

Submit: Post Collaborative CRR draft to discussion board

Sunday November 15th

Assignments Due

Submit: 10 curated artifacts

Submit: CRR 3

Week 13 - New Textual Technologies

Tuesday November 17th - Synchronous Meeting via Zoom

Reading For Class
Canvas: Chadwyck-Healey - “The New Textual Technologies”; Drucker - “From Entity to Event”

Assignments
Submit: QQC 9 - Initial Post by 11:59 PM Monday, Responses by Classtime

Thursday November 19th - Synchronous Meeting via Zoom

Reading Due
Canvas: Anderson and Sayers - “The Metaphor and Materiality of Layers”; Bauman - “The Evolution of Internet Genres”

Assignments Due
Submit: Archive Exhibit draft posted to board for workshop

Sunday November 22nd

Assignments Due
Submit: Collaborative Archive Exhibit and Reflection



Week 14 - Literacy

Tuesday November 24th - Synchronous Meeting via Zoom

Reading For Class
Canvas: bell hooks - “Talking Back”; Crain - “New Histories of Literacy”

Assignments
Submit: Textual Treatise Proposal

Thursday November 26th

No Class - Thanksgiving

Sunday November 29th

Week 15 -Textuality

Tuesday December 1st - Synchronous Meeting via Zoom

Reading For Class
Canvas: McElroy - “Assemblages of Asbury Park”;

Assignments
Submit: QQC 10 - Initial Post by 11:59 PM Monday, Responses by Classtime

Thursday December 3rd - Synchronous Meeting via Zoom

Reading Due
Canvas: Bryant - “Three These for an Ontology of Networks”

Assignments Due
Submit: Draft of Textual Treatise for Workshop

Textual Treatise due Tuesday December 8th by 11:59 PM

