

# Engl. 204 Modernists and the Beardstair Project: Building a Digital Project Spring 2013

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**Course Blog/Website:** <http://beardstair.wordpress.com/>

## Course Description

For this semester, we will explore the changing field of Digital Humanities by adding to an ongoing digital project, Project Beardstair. This project, piloted with four students in Fall 2011, will focus on the Modernist literary movement and will culminate in producing a digital scholarly edition that will be archived and displayed in King Library. The topic of this course and the focus of study will be three artists' books, slim volumes lavishly illustrated in color and produced in limited runs (1910-1935), a genre of early twentieth-century book that was inspired during the Modernist literary period. By decadently illustrating two writings by British Victorian authors (*The Sphinx* by Oscar Wilde and *Sebastian Van Storck* by Walter Pater), eccentric artist Alastair was instrumental in re-defining the idea of Victorian Classicism and fin de siècle Decadence, both movements that capped the British Nineteenth-Century. The third book for this digital project, "The Ballad of a Barber" by Aubrey Beardsley, introduces the Modernist penchant for revising nineteenth-century Aestheticism, a movement that focused on "art for art's sake." The project title, a combination of Beardsley and Alastair, became Project Beardstair to privilege the illustrators rather than the authors.

During this graduate course, we will continue to research the history of Modernist literature and print culture and even delve into bookbinding and paper-making. We will immerse ourselves in the newly instantiated genre of artist's books and learn how best to represent the history, culture, value of these mixed media books in a digital environment. By building on the pilot course from Fall 2011, we will pick up where those students left off with the research, writing, construction, building, and disseminating of the digital project.

### Master of Arts in English Mission Statement

The written word grounds the Master of Arts in English and Comparative Literature. Its students learn to analyze literature and to write on literary topics at an advanced level. Students complete a rigorous program of courses that introduce them to cutting-edge research while training them to understand a range of theoretical and literary-historical frameworks for understanding literature. Before students earn a Master of Arts in English, they pass a two-part comprehensive exam. They also may choose to write a thesis. Students have the option to engage in graduate study in rhetoric and to train as college-level writing teachers. The program also offers students pathways to prepare for doctoral work.

## MA in English Program Learning Outcomes

1. Students will demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.
2. Students will demonstrate high-level proficiency in literary research and in the synthesis of research.
3. Students will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.
4. Students will demonstrate a command of written academic English, including the abilities to a) organize and present material in a cogent fashion, b) formulate and defend original arguments, c) employ effectively the language of their discipline and d) write under time constraints.
5. Students will demonstrate a reading knowledge of at least one foreign language.

## A Word about Digital Humanities

Digital Humanities has been living in libraries and academic departments for fifty years under the name of Humanities Computing. In the last five years, though, Digital Humanities has become a hotbed of debate on issues around open access, scholarly communication, digital literacy, educational technology, preservation, archives. By collaborating with multiple disciplines on these questions, Digital Humanists are beginning to grapple with some of the major issues surrounding the future of libraries and the curation of our cultural heritage.

The assignments will approximate real-world scenarios such as collaborating in a group, managing a digital project, and learning basic mark-up languages. Many of our readings will come from blog discussions about Digital Humanities (e.g., the hotly-debated blog posts and comments on *Archives Next*). In addition to using open access journals, we will rely on an anthology that is freely available online as well as available for purchase in print; please choose whichever format best suits your learning style. By the conclusion of the course, we will have added to Project Beardstair and will (ideally) submit it for review by NINES, a peer-review entity for nineteenth-century digital projects. In essence, students will immerse themselves in the burgeoning field of Digital Humanities in order to contribute to a real-world scholarly publication.

## Student Learning Outcomes

**Upon successful completion of the course, students will be able to:**

1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature
2. Show familiarity with major critical approaches to British, American and World Literature;
3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject;
4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively; and
5. Articulate the relations among culture, history, and texts.

## Course Requirements

### Assignments

Assignment due dates are "subject to change with fair notice."

- **Discussion Forum Posts (SLO 1, 2):** Over the semester, we will engage with "hot" topics in Digital Humanities. Because many of the readings are actually videos or blog posts, I expect that your discussion forum posts will poke holes in these current arguments. Feel free to take advantage of our medium to include visual elements. Each post is worth 8 points; 12 posts total. See further instructions.
- **Facilitate a Weekly Discussion (SLO 1, 5):** This assignment will allow you to explore a theme of the course in depth. It will provide you with the opportunity of leading an on-line discussion, gaining first hand experience in developing new rhetorical modes for on-line communication. See further instructions.
- **Twitter Analysis (SLO 2):** Many of the Digital Humanities scholars are following each other on Twitter, a micro-blogging platform that allows users to type only 140 characters to convey an idea. Typically, they blast the community with ideas and receive real-time responses (as opposed to email, blogging, wikis or print scholarly apparatus). In other words, they are constructing narratives from conversations with other Digital Humanists in a constantly evolving atmosphere. For this assignment, we will follow various Digital Humanists and report back on their evolving ideas. See further instructions.
- **Review of 5 Digital Projects (SLO 4):** In an effort to familiarize ourselves with the various types of digital projects, you will provide an assessment and analysis of 5 Digital Humanities projects. See further instructions.
- **Review of 5 Digital Tools (SLO 4):** Similar to the above assignment, this analysis will help you become more familiar with the already-available tools. Both of these assignments will prepare us for the final project. See further instructions.
- **Final Project, Digital Scholarly Edition (SLO 1-5):** In a collaboration, groups will produce a digital scholarly edition of a series of rare books that were found in King Library – the primary text being an artist's book. The group will learn collaboration, project management, mark-up of the texts, scanning, scholarly editing, historical research, and usability of scholarly resources. This final project will be produced in scaffolded assignments to facilitate successful completion. The final product will live at King Library on their server, be listed in the Modern Language Association's database of digital projects, and will be submitted for peer review to a professional committee (NINES [www.nines.org](http://www.nines.org)). All of our readings work towards this final project and will facilitate your work with this project. Further instructions will be distributed.

## Course Calendar

Date	Topics	Reading Due	Assignment Due
Thur 8/23	<b>Introductions</b>	Greensheet	Discussion Board: Post your Intellectual Autobiography by Mon 5pm  Sign up for a Discussion Moderation
Week of	<b>What is Digital Humanities?</b>	<ul style="list-style-type: none"> <li>• Lisa Spiro's Presentation "<a href="#">Why the Digital Humanities?</a>" (pdf)</li> </ul>	Discussion Board Post due by Friday

Date	Topics	Reading Due	Assignment Due
8/27		<ul style="list-style-type: none"> <li>• Svensson, Patrik. "<a href="#">The Landscape of Digital Humanities.</a>" <i>Digital Humanities Quarterly</i> 4, no. 1 (2010)</li> <li>• Dr. Edward L. Ayers on "<a href="#">What is Digital Scholarship, and Why Do We Need It?</a>" (video)</li> <li>• Dr. Dan Cohen on "<a href="#">The Community of Scholars</a>" (video)</li> <li>• Digital Humanities in an Underfunded Institution: <a href="#">Day of DH 2012</a></li> <li>• Matthew Kirschenbaum, "<a href="#">What is Digital Humanities and What's It Doing in an English Department</a>" (pdf)</li> </ul>	5pm PST (kdh)
Week of 9/3	<b>Libraries in the Digital Age</b>	<ul style="list-style-type: none"> <li>• <a href="#">What is Digital Humanities and What's It Doing in the Library?</a></li> <li>• "<a href="#">Care of the Soul,</a>" Stephen Ramsay</li> <li>• "<a href="#">Reality Bytes,</a>" Bethany Nowviskie RBMS Keynote</li> <li>• "<a href="#">The Ultimate Internet Café: Reflections of a Practicing Digital Humanist about Designing a Future for the Research Library in the Digital Age,</a>" Bernard Frischer</li> <li>• "Role of Librarians in Digital Humanities Centers"</li> <li>• "<a href="#">Digital Humanities and the Future of Libraries</a>" (video)</li> </ul>	Discussion Board Post due by Friday 5pm PST
Week of 9/10	<b>Why the Fuss about Open Access?</b>	<ul style="list-style-type: none"> <li>• "<a href="#">Introduction to Open Access,</a>" Micah Vandegrift</li> <li>• "<a href="#">Fight Club Soap,</a>" Bethany Nowviskie</li> </ul>	Discussion Board Post due by Friday 5pm PST
Week of 9/17	Alternative forms of Publication, Dissemination, Broadcasting: Scholarly Communication	<ul style="list-style-type: none"> <li>• "<a href="#">Principles and Strategies for the Reform of Scholarly Communication,</a>" ACRL</li> <li>• Council on Library and Information Resources. <a href="#">Working Together or Apart: Promoting the Next Generation of Digital Scholarship.</a> Washington, D.C., March 2009 (pdf)</li> </ul>	Begin working on the Twitter assignment by signing up for an account and following a few Digital Humanists (see instructions)

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> <li>• Flanders, Julia. "<a href="#">The Productive Unease of 21st-century Digital Scholarship</a>." DHQ: Digital Humanities Quarterly 3, no. 3 (Summer 2009)</li> <li>• Bethany Nowviskie, "<a href="#">A Skunk in the Library</a>"</li> </ul>	Discussion Board Post due by Friday 5pm PST
Week of 9/24	<b>How Do Students Fit into Digital Humanities: Digital Literacy</b>	<ul style="list-style-type: none"> <li>• Interview with Jen Rajchel, Bryn Mawr "<a href="#">Digital Humanities and the Undergrad</a>"</li> <li>• "<a href="#">What Do Next Gen Digital Humanities Think?</a>" Re:Humanities Conference 2012</li> <li>• Part V: Teaching the Digital Humanities, all essays in <i>Debates in the Digital Humanities</i></li> </ul>	Discussion Board Post due by Friday 5pm PST  Final Project Assignment: Research Modernist Artist Books (for discussion board post)
Week of 10/1	<b>Managing a Public Personae</b>	<ul style="list-style-type: none"> <li>• Read the Twitter feed of <a href="#">@wynkenhimself</a>, the blog of <a href="#">crazylibrarystuff</a>, and <a href="#">Folger Shakespeare Library</a> blog (all managed by Sarah Werner, librarian at Folger Shakespeare Library)</li> <li>• "<a href="#">What are Some Challenges to Doing DH in the Library</a>," Miriam Posner</li> <li>• <a href="#">Living Outside the Institution</a></li> </ul>	Discussion Board Post due by Friday 5pm PST  Final Project Assignment: Research Modernist Publishers (for discussion board post)
Week of 10/8	<b>Preservation &amp; Sustainability</b>	<ul style="list-style-type: none"> <li>• "<a href="#">What is Preservation and Why Does it Matter?</a>" in Blackwell's</li> <li>• "<a href="#">Does the Library Have a Role to Play in Digital Humanities?</a>"</li> </ul>	Discussion Board Post due by Friday 5pm PST  Final Project Assignment: Preserving Old Books (discussion with Danelle Moon, Director of Special Collections)
Week of 10/15	<b>Preservation of Born Digital Materials</b>	<ul style="list-style-type: none"> <li>• Kirschenbaum, Matthew G., Richard Ovenden, and Gabriela Redwine. <a href="#">Digital Forensics and Born-Digital Content in Cultural Heritage</a></li> </ul>	Discussion Board Post due by Friday 5pm PST

Date	Topics	Reading Due	Assignment Due
		<p><a href="#">Collections</a>. Council on Library and Information Resources, December 2010 (pdf)</p>	<p>Final Project Assignment: Discuss Beardstair books visual needs</p>
<p>Week of 10/22</p>	<p><b>Corporate Preservation: Hathi Trust, Internet Archive &amp; Google Books</b></p>	<ul style="list-style-type: none"> <li>• “<a href="#">Past, Present and Future of Digital Libraries</a>” in Blackwell's</li> <li>• Hathi Trust <a href="http://www.hathitrust.org/about/">http://www.hathitrust.org/about/</a></li> <li>• The Internet Archive <a href="http://archive.org/index.php">http://archive.org/index.php</a></li> <li>• “<a href="#">Unlocking HathiTrust</a>”</li> <li>• “<a href="#">How Tweet it Is: Library of Congress Acquires Entire Twitter Archive</a>”</li> </ul>	<p>Discussion Board Post due by Friday 5pm PST</p> <p>Final Project Assignment: Scan Beardstair Books according to Digital Library Federal Standards</p>
<p>Week of 10/29</p>	<p><b>Mark-up as Preservation</b></p>	<ul style="list-style-type: none"> <li>• Read all of Part II from Blackwell's on <a href="#">Principles</a></li> </ul>	<p>Discussion Board Post due by Friday 5pm PST</p> <p>Final Project Assignment: Lab Day to mark up Beardstair scans in TEI/XML</p>
<p>Week of 11/5</p>	<p><b>“Archives” Debates Gets Heated</b></p>	<ul style="list-style-type: none"> <li>• “<a href="#">Digital Humanities Archive Fever</a>,” Matt Kirschenbaum (video)</li> <li>• “.txtual condition,” Matt Kirschenbaum (pdf – draft of follow-up article)</li> <li>• <a href="#">Digital Humanities Now Editor's Choice: Archival Silences Roundup</a> (read all blog posts &amp; comments)</li> <li>• “<a href="#">Two Meanings of 'Archival Silences'</a>”</li> <li>• “<a href="#">The Problem with the Scholar as 'Archivist'</a>”</li> <li>• <a href="#">Doing the Risky Thing with a Gothic Critical Archive</a></li> <li>• <a href="#">Revising Scholarly Editions in the Digital Realm</a></li> <li>• Student project to create intellectual materials: “<a href="#">Original to Digital</a>”</li> </ul>	<p>Discussion Board Post due by Friday 5pm PST</p> <p>Final Project Assignment: Organize &amp; arrange TEI pages in Omeka</p>
<p>Week of 11/12</p>	<p><b>Reviews of 5 Tools &amp; 5 Projects</b></p>	<ul style="list-style-type: none"> <li>• Find digital projects here: <a href="http://www.arts-humanities.net/">http://www.arts-humanities.net/</a> or at the NEH:</li> </ul>	<p>Reviews of 5 Digital Tools &amp; 5 Digital Humanities Projects</p>

Date	Topics	Reading Due	Assignment Due
		<a href="http://www.neh.gov/divisions/odh/featured-project">http://www.neh.gov/divisions/odh/featured-project</a> <ul style="list-style-type: none"> <li>Find digital tools at Bamboo DIRT: <a href="http://dirt.projectbamboo.org/">http://dirt.projectbamboo.org/</a></li> </ul>	Final Project Assignment: Collaborate on final research text to be included in scholarly edition
Week of 11/19	<b>Final Project: Creating a Scholarly Edition of Beardstair Materials</b>	<ul style="list-style-type: none"> <li>“<a href="#">Designing Sustainable Projects</a>” in Blackwell's</li> <li>Nowvskie, Bethany, and Dot Porter. “<a href="#">Graceful Degradation Survey Findings: Managing Digital Humanities Projects Through Times of Transition and Decline?</a>” Digital Humanities 2010 Conference Abstract, June 2010</li> <li>“<a href="#">Digital Humanities in the Library isn't a Service.</a>” Trevor Munoz</li> </ul>	Twitter Report due by Friday 5pm  Final Project Assignment: Organize materials in Omeka platform (both scanned images & written text)
Thur 11/22	<b>THANKSGIVING</b>		
Week of 11/26	<b>Final Project: Digital Scholarly Edition</b>		Final Project Assignment: Collaborate on “About/Information” page of project to document progress and what needs to still be completed (for next semester of students?)
Week of 12/3	<b>Final Project: Digital Scholarly Edition</b>	SHOW N' TELL!	Submit Final Project for grade; review Teamwork Rubric & write evaluation of your collaborators (shared with me privately)

## Grading

- 25% Discussion Forum Posts
- 10% Facilitate Weekly Discussion

- 10% Twitter Analysis
- 10% Review of 5 Digital Projects
- 10% Review of 5 Digital Tools
- 35% Final Project

**Grading policy on late or missed work:** Any late discussion post will not be accepted. For all other assignments: If you cannot meet a deadline, you must contact me *at least 72 hours prior* to the due date to resolve the situation. If this is not done, for *every day* that an assignment is late, you will be penalized one grade step: A becomes A-, A- becomes a B+, etc. The weekend will count as one day.

## Textbooks

### Required Textbooks:

- Gold, M. K. (Ed.). (2012). *Debates in the digital humanities*. Minneapolis, MN: University of Minnesota Press. Available through [Amazon: 0816677956](#)
- Schreibman, S, Siemens, R, & Unsworth, J (2004). *A Companion to Digital Humanities*. Malden, MA: Blackwell Publishing. Available through [Amazon: 1405168064](#).

## Grading Policy

The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU *Catalog* (“The Grading System”). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. Courses graded according to the A,B,C,NoCredit system shall follow the same pattern, except that NC, for NoCredit, shall replace D or F. In A,B,C,NoCredit courses NC shall also substitute for W (for Withdrawl) because neither NC nor W affects students’ grade point averages.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

For your final grades, 100-90 is an A, 89-80 is a B, 79-70 is a C, 69-60 is a D, and below 60 is an F. Pluses and minuses are the middle of each range. In calculating the final grade, a set number will represent each letter grade; for example, B+ is 87.5, B is 85, and B- is 82.5.

## General Information

### SJSU Writing Center

Visit me during office hours for help with your writing. For even further help, go to the Writing Center located in Clark Hall, Suite 126. Call for appointments at 924-2308 or go online at [www.sjsu.edu/writingcenter](http://www.sjsu.edu/writingcenter) . Work with tutors in a one-on-one environment. Make appointments online at the above website.

### **Library Liaison**

For library research questions, contact Toby Matoush, the English Department's Library Liaison: (408) 808-2096 or [toby.matoush@sjsu.edu](mailto:toby.matoush@sjsu.edu) . King Library has created an extensive and **very useful** [list of the library's resources specifically for English majors](#).

### **Student Technology Resources**

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the [Martin Luther King Library](#). A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

### **Academic Integrity**

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University's Academic Integrity policy, located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at [http://www.sa.sjsu.edu/judicial\\_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html).

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

### **Campus Policy on Compliance with Americans with Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with DRC to establish a record of their disability. The DRC website is <http://www.drc.sjsu.edu> .