

**English 199: Special Studies  
Literature and Digital Culture (CRN 26050)  
Winter 2017**

Professor Kaufman  
Office Hours W 11:30-2:30, and by appointment  
Class meets TR 2:00-3:20

hkaufman@uoregon.edu  
Office: PLC 365

**Our regular class meetings will take place in Knight Library 222. However, a few Tuesday classes will meet in McKenzie 445. Please be sure to check your syllabus for specific information about meeting locations.**

**Course Description**

What happens when digital tools meet literature? What can the “digital turn” in literary studies help us to understand about stories, history, language, aesthetics, form, cultural networks, adaptation, rhetoric, and the transmission of the written word?

This course will wrestle with these questions in three ways. First, we’ll focus on literary texts produced by nineteenth-century Londoners who attempt to represent their monstrous city—a terrifying and wonderful space that grew too large too fast. We’ll look particularly at writing that addresses the horrors of poverty, the movement of time in a modern world, and the significance of place and community in the new urban sphere. Second, we’ll use digital tools to help us address questions about space, time, and perspective in the works we study. And third, we’ll study the successes, failures, and challenges of digital culture’s efforts to shape our understanding and engagement with literature. In these ways, this course focuses on both digital culture as an object of analysis and as a methodology for the study of nineteenth-century literature. Along the way, you’ll have a chance to build digital projects of your own, including a blog, digital maps, timelines, annotations, and a crowd-sourced public humanities project. The combination of studying literature and creating projects with digital tools will help us to think about the intersection of digital culture and literary studies.

This course counts for Lower-Division Elective credit in Major I & II

**Course Materials (print texts can be obtained at the Duck Store)**

- \* Assorted readings posted on Canvas or links listed on the syllabus schedule (see below)
- \* Arthur Morrison, *Child of the Jago*, Ed. Diana Maltz. Ontario: Broadview Press, 2014.  
(ISBN 978-1-55111-985-4)
- \* Steven Johnson, *The Ghost Map*. New York: Riverhead Books, 2007.  
(ISBN 978-1594482694)
- \* Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr Hyde*, third edition edited by Martin A. Danahay. Peterborough, ON: Broadview Press, 2015.  
ISBN: 9781554810246 / 1554810248

## **B Expected Learning Outcomes**

- \* To learn how to read literary texts (including but not limited to digitized texts) with discernment and comprehension and with an understanding of their literary and digital conventions
- \* To practice drawing on relevant cultural and historical information (collected from library databases, for example) to situate texts and literary concerns within cultural, political, and historical contexts
- \* To perform critical, formal analysis of literary and other cultural texts
- \* To produce focused, analytical essays, exhibits, and blog posts in clear, grammatical prose.
- \* To employ logic, creativity, and interpretive skills to produce original, persuasive arguments using digital publishing platforms
- \* To learn basic vocabulary and concepts used in literary studies and in the field of digital humanities
- \* To examine how and why digital tools can be used to study literature
- \* To examine how and why literary analysis can be used to study digital knowledge
- \* To gain experience working collaboratively
- \* To learn how digital tools and media technologies function in society, academic culture, and/or scholarly research
- \* To gain knowledge of the way digital tools/technologies operate: how they structure and model knowledge, narrative, and information, and how they can be leveraged to make powerful arguments
- \* To gain experience developing (planning and/or building) a digital research project
- \* To learn how to use digital tools effectively, ethically, and thoughtfully to build new knowledge

## **Assessment**

- 10% Class participation — including quality and consistency of contributions to discussions, punctuality, preparedness for class, quiz/in-class work
- 25% Final Exam (cumulative, written exam containing short answer, multiple choice, and term/concept identification of course terms and *Spitalfields Life*)
- 30% 6 Blog posts, 400-500 words (min.) each
- 15% Timeline
- 5% Book Traces Contribution
- 15% Annotation Essay

This course will use the [Department of English Undergraduate Grading Policies](#)

Digital course work will be evaluated according to the following criteria:

- Careful and accurate use and application of data
- Degree to which assignment directions were followed
- Clarity and originality of written work embedded in digital projects
- Demonstration of understanding of the digital tool's power and abilities

## VI. Course Policies

### Class Participation

You should expect to participate fully in class discussions by contributing your ideas, asking questions, pointing to passages that interest or confuse you, and taking notes.

### Lecture and discussion etiquette

Please turn off all electronic devices before class begins. Talking during class may impede other students' learning, so plan to hold your individual conversations outside class time. Any activity that disrupts or distracts others from course material is not only rude but may also violate the university's code of academic conduct. Please be considerate of those around you.

### Inclusive Learning Environments

The University of Oregon is working to create inclusive learning environments. Please notify one of the professors teaching this course if there are aspects of the instruction or course design that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center (formerly Disability Services) in 164 Oregon Hall at 541-346-1155 or [uoac@uoregon.edu](mailto:uoac@uoregon.edu).

### Lecture Notes and Missed Classes

Lectures may not be copied, taped, or videotaped in any manner unless you have documented a communication-related disability with the University and have received permission from the course instructor. Should you miss a lecture or discussion, it is your responsibility to obtain notes from your classmates, so be sure to get to know others in the course who would be willing to help you and whom you would be willing to help.

### Tutorial Help

Meaningful and successful learning often requires more than students and teachers can accomplish individually. Programs, workshops, courses, tutors, and mentors are among the many resources the **Teaching and Learning Center** provides to help students with educational pursuits at the University of Oregon. For example, the TLC offers courses, tutorials, and drop-in assistance for students' academic writing. The TLC is located in 68 PLC and their website is <http://tlc.uoregon.edu/>

Please note that any other assistance (beyond the UO TLS office) that you receive on papers, from organizing your paper to identifying your main points, from typing or proofreading papers to editing or revising papers, must be cleared with your professor. Alternately or additionally, I encourage you to make an appointment with the **Writing Associates** who are available to help students with any aspect of their writing for this course. They are peer tutors who can work with you one-on-one on your writing assignments. They are advanced English majors who have been trained to tutor writing. They can help you understand the process of writing about literature and media and show you how to make your written work for this class more clear, correct, and effective. To make an appointment with a Writing Associate, go to <http://english.uoregon.edu/writingassociates/>

### Academic Integrity

The University of Oregon values academic honesty. Students are informed of the University's expectations about conduct and academic honesty when they matriculate. You are here because you clearly have the ability to engage your own mind in rigorous intellectual work. All work submitted in this course must be your own and be written exclusively for this course. Any use of sources (ideas, quotations, and paraphrases) beyond the course lectures and discussion must be properly documented. Protect the integrity of your own work and others'. In accord with English Department policy, cases of clearly established plagiarism or cheating, a final course grade of "F" will be the minimum penalty; all incidents will be reported to the Office of Student Conduct, as required by the University. Please consult [Our Conduct Code](#) (including guidelines for citations) for further information about definitions of plagiarism and information on documentation should you need it. See your professor should you have any concerns about documentation and/or academic honesty.

### Attendance Policy

Class attendance is mandatory. Regular attendance is vital to the goals of this course. You may miss two class meetings without penalty. Final grades will drop one-third of a letter grade for each subsequent absence unless you have contacted the professor and worked out an agreement on alternative arrangements beforehand. You are responsible for work due or assigned on days you are absent. If you miss a class, it is your responsibility to contact a fellow student to find out what you've missed.

### Deadlines and Late Assignments

Course assignments should be turned in by the deadline. Work submitted after a deadline will be counted as late. Assignments will be docked 5 points for each day it is late. Emailing written work to the professor is not permitted unless arrangements have been made in advance due to extenuating circumstances.

### WordPress

Our class will use WordPress blogs in two ways. First, every student in the class will keep a blog using UO's WordPress blogsite. Your blog entries will appear on your site on designated days. I will submit grades and comments on your blog through Canvas. Second, we will have a class WordPress site: <http://blogs.uoregon.edu/english199/> On this site we'll work collectively to create visualizations of the texts we study in this course.

### Reading Assignments

This course includes a variety of forms of written work. We will read printed materials, e-books, and born digital texts. Designating reading assignments in a static book is easy—you simply read the assigned page numbers. An assignment to read an interactive website can be trickier since the text not only lacks page numbers, but the "text" or site requires you to interact with it through by exploratory reading practices (clicking on tabs, following hyperlinks, creating visualizations, etc.). I've therefore designated page assignments for texts that have page numbers and time allowances for those that don't. Along the way class discussions will focus on how to "study" or analyze websites and digital tools, how to make sense of digital visualizations, and how we might leverage these tools to help us read/analyze literary works and culture.

## Course Schedule and Assignments

### Week 1: Introductions and Overviews

**Key Terms:** Digital Humanities (DH), media/mediation/remediation, techne, literature, blog, website

T 1/10 **Introductions, Part I.** Definitions of “Digital Humanities” or DH. How is the digital world literary? Why are acts of “making” or “tinkering” so essential to the study of the Digital Humanities and literary studies?

R 1/12 **Introductions, Part II.** How do we analyze and interpret a website as a form of literature? What’s literary about websites and blogs?

Assignments Due on this day:

- 1) [Take this tutorial on Google searching and advanced searching](#)
- 2) Complete the following steps; bring your work to class on a paper document.  
Using this site: <http://www.blogsearchengine.org/>
  - a) Find a url for a great blog and a bad blog on a subject that interests you.
  - b) Briefly explain what features of these blogs (form, content, style, language, symbolism, imagery, argument, etc.) make them good and bad

### Week 2: WordPress and Blogging

**Key terms:** interface, web 2.0, dashboard, anatomy of a url

T 1/17 **Birth of the Blog:** **CLASS MEETS IN MCKENZIE 445**

Class time will be spent in a workshop creating your own WordPress site. By the end of this class you will have completed the setup of your own UO WordPress blog. You will also be able to publish your first blog entry on the site. In class you’ll learn how to create the following pages on your blog: Welcome Page, Blog Posts, and other features you may wish to include in your site. This is a space created exclusively for your class work in this course. Please do not include material on the site unless it pertains directly to assignments in this class.

Assignments Due on this day:

- 1) Subscribe to and begin reading the blog [Spitalfields Life](#); Continue reading daily blog entries on this site for the duration of the course (20 minutes).
- 2) [Read Interview with the anonymous Spitalfields Life](#) author (15 minutes)
- 3) Write **Blog Post #1**. (See “Course Assignments” at the end of this syllabus for details about Blog Post Assignments). **Prior to class you should complete your post, email a copy to yourself, and post a copy on Canvas.** During class you will have an opportunity to upload your blog post to your site. Your Post should address the following: How is blogging similar to/different from other forms of writing (newspapers, short-story, diary, novel, encyclopedia, etc.). Point to examples you collected in your homework assignment due on 1/12 and your experience (albeit brief) reading *Spitalfields Life*.

## TR 1/19 **London Introductions**

Assignments Due:

- 1) Continue reading *Spitalfields Life* (20 minutes)
- 2) Read *The Ghost Map* (pages 1-56)

## **Week 3: Finding/Making/Visualizing**

**Key Terms: curation, exhibit, multi-media, digital rhetoric, perspective**

### T 1/24 **Discussion of *The Ghost Map*: space, mapping**

Assignments Due:

- 1) *The Ghost Map*, (pages 57-109) and continue reading *Spitalfields Life*
- 2) **Blog Post #2 (Should be posted prior to class):** Select something from *The Ghost Map* that surprised or confused you. Write and post a blog that addresses the cause of your surprise or confusion. What does Johnson help you to see or understand about Victorian London? What questions remain unanswered? What social, geographic, or cultural problems does he set up?

### R1/26 **Visualizing Spatial Narratives**

Assignment Due:

- 1) *The Ghost Map*, (pages 110-end)
- 2) Watch [Street Life in Victorian London](#)
- 3) Study [Dickens's London Brought to Life](#)

## **Week 4: Registering London's Spatial Geography**

**Key terms: space/place, perspective, visibility/seeing/interpreting, visual rhetoric**

### T 1/31 **Reading East and West London**

Assignments Due:

- 1) Read Matthew Arnold's poems: ["East London"](#) and ["West London"](#)
- 2) Answer the following questions about the above poems; bring paper printout to class
  - a) identify the speaker in each poem
  - b) identify the perspective of the speaker: who or what is the speaker?
  - c) identify 1 prominent image in each poem
  - d) identify particular place names in each poem
- 3) Continue reading *Spitalfields Life*

### TR 2/2 **Mapping East and West London**

Assignments Due:

- 1) Study the maps on this site: [GIS Analysis of John Snow's Maps](#)  
Consider what kind of story each map tells
- 2) Tuan, "Visibility: The Creation of Place" (Canvas)

## Week 5: (Digital) Close Reading Part I and Jago: Annotation

**Key Terms:** literary realism, slum fiction, annotation, close reading, edition

### T 2/7 Annotation/Close Reading: **CLASS MEETS IN MCKENZIE 445**

Class time will be spent in a workshop using Annotation Studio to interpret Arnold's poems, drawing from all of the reading we've completed to date

Assignments Due:

- 1) Continue reading *Spitalfields Life*
- 2) Begin reading *Child of the Jago*

### TR 2/9: *Child of the Jago*

Assignments Due:

- 1) Read from the Broadview edition of *Child of the Jago*, 64-102
- 2) **Blog Post #3 Due:** Find a single passage to discuss from *Child of the Jago*. Summarize the content of the passage. What does this passage suggest about poverty and/or childhood in late-Victorian London?

### **SUNDAY 2/12: Annotation Essay due; upload to Canvas by 5:00 PM**

## Week 6: Reading/Seeing Through & Against Texts

**Key terms:** public domain, plagiarism, text analysis, topic modeling, abjection, pathos,

### T 2/14: Literary realism and the Jago

Assignments Due:

- 1) *Child of the Jago* 102-168
- 2) Continue reading *Spitalfields Life*

### TR 2/16: (Digital) Close Reading Part II and Jago: Topic Modeling

Assignment Due:

- 1) *Child of the Jago*, finish
- 2) Study this tutorial on Voyant, a Topic Modeling tool:  
<http://ricedh.github.io/02-voyant.html>

## Week 7: From Realism to Fictional Truth

**Key Terms:** allegory, detective story, narrator

### T 2/21 Topic Modeling Analysis

Assignments Due:

- 1) Miriam Posner's blog:  
["Very Basic Strategies for Interpreting Results from a Topic Modeling Tool"](#)
- 2) **Blogpost #4 Due:** After reading the above article, write a blog in which you consider what you learned about *Child of the Jago* by viewing it through the lens of Voyant. Consider Posner's blog post in your discussion. What does Voyant help or hinder you from seeing?
- 3) Continue reading *Spitalfields Life*

**TR 2/23 *Jekyll and Hyde* & Fictional Truth**

Assignments Due:

- 1) *Jekyll and Hyde* (Story of the Door 31-The Last Night 60)
- 2) As you read the above, sketch out a timeline of events—not as they are presented in the novel, but as they would occur if they happened in real life. Bring a printout of your timeline to class

**Week 8: Detection & Timelines**

**Key Terms: chronology and sequence, tension, science fiction, characterization**

**T 2/28 Reading and Chronology: Why does time matter to the telling of this narrative?**

Assignment Due:

- 1) *Jekyll and Hyde* (Dr. Lanyon's Narrative 71-120, end)
- 2) As you read the above, sketch out a timeline of events—not as they are presented in the novel, but as they would occur if they happened in real life. Bring a printout of your timeline to class
- 3) Continue reading *Spitalfields Life*

**TR 3/2 Seeing/Annotating Narrative Time**

Assignment Due:

- 1) Study these examples of time lines:  
<http://maptherebellion.com/timeline>  
<https://timeline.knightlab.com/examples/houston/index.html>
- 2) Analyze your time line, and select the two most important events that you would like to see on our class time line. Find visual digital images in the public domain for the events you've selected
- 3) **Blogpost #5 due:** Why have you selected these two moments in time as most important to the plotting of *Jekyll and Hyde*? Why are they good examples of the moments you've selected? What can we understand about the text through these images?

**Week 9: Digital Collaborations**

**Key terms: plot, narrative**

**T 3/7: Building a *Jekyll and Hyde* timeline. CLASS MEETS IN MCKENZIE 445.**

Assignments Due

- 1) Continue reading *Spitalfields Life*
- 2) Bring to class electronic versions of the two images you selected for 3/2's class and any others you would like to see included in the timeline.



## TR 3/9: Collaborations

### Assignments Due

- 1) **Blog Post #6:** Write a response to our class time line. First, identify your contributions to the time line. Next, consider it how it compares with the hand-made time line you created. Finally, consider what you learned through the process of reorganizing the sequence of the text? Do the visual elements of the time line add to your understanding of the story or detract from it?
- 2) Find and bring to class a library book (from Knight) published between 1800-1923 containing writing in the margins or pages of the book (marginalia) or traces of previous readers or owners of the book—including dedications, inscriptions, pressed flowers, newspaper clippings, book plates, book marks, or other signs of the owner or user of the book.

## Week 10: Crowd Sourcing & Round-Up

**Key terms: Crowd Sourcing, book history, Public Humanities**

## T 3/14 Pre-Digital Book Traces with Special Collections librarian, Linda Long

### Assignment Due

- 1) Find examples of books on [Book Traces](#) similar to the one you found in the library

## TR 3/16 Book Traces and Course Conclusions

### Assignment Due

- 1) Research names, places, and any references in your traces left in the book you've selected from the library. Bring research to class as an electronic document.
- 2) Bring camera/phone to class
- 3) **Upload your book traces entry to Canvas by 3/10 at 10AM**

**Final Exam will take place Wednesday, March 22 at 12:30**

## **Course Assignments:**

### 1) Reading Assignments

This course will use Digital Humanities tools and methodologies as a lens through which to analyze texts. Sometimes you'll be asked to "read" a digital website. Other times you'll be asked to "read" a print narrative or poem. In both cases you'll want to think about the interaction of the content and form of the assigned reading material. "Reading" a text means thinking about what you hear the texts saying. How does this body of literature attempt to capture, nuance, hide, dramatize, or otherwise represent individual lives, perspectives, or social problems? How does the medium shape the way we interact with the content?

### 2) Blog Posts

You will complete blog posts of 400-500 words (minimum) each, or one page single-spaced. Blog Post topics are embedded in syllabus schedule. Blog posts should be posted to your WordPress site. Please let me know if you prefer to keep your work unpublished so that we can set up your blog to be available to me only. Blog posts will be evaluated based on the accuracy and clarity of the presentation of content; how well they are edited and revised; and the degree to which they reflect thoughtful discussion of subject matter. My assessment of your work will include both a grade and narrative comments and will be placed on Canvas.

### 3) Annotation Exercise & Essay Assignment

#### **Annotation Exercise**

For this assignment you'll work in pairs. Each pair will focus on a set of questions/issues regarding the two Arnold Poems, "East London" and "West London"

Group One: Cultural / Literary / Geographical References: What places, people, events, or other cultural references does the poem make? Include external links to sites that authoritatively explain these names, places, etc.

Group Two: Claims: Is the speaker making any arguments in this poem? Is the speaker trying to persuade us to see the world from his point of view? Point to examples to show how you know the reader is being persuaded of a particular argument.

Group Three: Tone / Language / Syntax: How would you describe the tone of this poem? Annotate and describe at least one section that supports your answer. How would you describe Arnold's use of language (the words he is choosing for descriptions) in this poem? Annotate and describe a section that supports your answer. How would you describe the syntax (sentence construction) at work here? Annotate and describe a section that supports your answer.

Group Four: Contexts: Literary critics often read with an attention to gender, race, and class. To this list we might add religious and secular faiths, political statements, and any other aspects of social life or identity one can notice in the text. You may choose to pose questions about these issues in your annotations, rather than attempt to write a finalized idea. Questioning elements of the text is as important as defining them.

Group Five: Impact: How does this poem strike you? Find a section that you find troubling, emotionally moving, or funny (these are just some examples to get you started) – a section that is somehow powerful or revealing to you. Why does this section stand out? What, as precisely as possible, makes the section function in this way – what makes it have this effect on you as a reader?

## Essay

For this assignment you'll respond to the following question:  
Compare and contrast Arnold's depictions of social class in his poems, "East London" and "West London"?

Your essay will begin with an introduction in which you introduce the text (author and title of work) followed by a clearly-stated thesis in which you make a claim about the central differences and/or similarities between the poems. The body of your essay should offer examples from the poems to prove your point.

Essays should be 3 pages (minimum). You should not include secondary research in your essay. You may, however, consult the annotated editions we created as a class.

### 4) Time Line

The class will collaborate on the creation of a timeline of Stevenson's *Jekyll and Hyde*. You will be evaluated on the strength of the contributions you make to this assignment:

Are the images you've selected good examples of the moment you're illuminating?

Have you successfully integrated your contributions in light of the rest?

Are the links live, do they work, and do they help to tell a story?

### 5) Book Traces Contribution

Each person in the class will participate in a Crowd Sourcing project, *Book Traces*. You will find a book, upload photographs of that book, and submit a book to the site. Your work will be evaluated based on your handling of the material you find and your attentiveness to features of the book you've selected.

Prior to class you should:

Search the library catalogue for books published between 1820-1923 from the library stacks (not special collections) based on a certain topic (see list of topics below).

Look through these books to find one book with marginalia (annotations or marks) or any of the following: inscriptions, owner's names, any other type of writing, drawing, bookmarks, inserts, clippings pasted into the book, photos, original manuscripts, letters. In short: signs that someone read or used the book.

Check out the book and bring it to class.

In class we will do the following:

Take pictures of the marginalia or inserts in the book, fill out the information about your book and its marginalia, **including the “description” field**, on <http://www.booktraces.org/>, upload your photos, and submit your entry.

#### 6) Final Exam

The final exam will test your knowledge of the key terms we’ve covered in this class. Importantly, the exam will not test your knowledge of the dictionary definitions of these words. Questions will instead ask you to elucidate the term *as we have used it in this course*—in our discussions, readings, workshops, and projects. Questions will also focus on the blog we’ve been reading, *Spitalfields Life* both in terms of the content of the blog and your experience writing and reading a blog in this course.

#### **Extra Details...**

##### Computer References

Unsure how to do something? Check this list!

How to:

- Take a screenshot: <http://www.take-a-screenshot.org/>
- Get an image URL: <http://support2.constantcontact.com/articles/FAQ/1801>
- Zip and unzip files: <https://answers.stanford.edu/solution/how-do-i-zip-and-unzip-files-and-folders-do-i-need-winzip-or-stuffit>
- Get longitude and latitude of a location with Google Maps: <https://support.google.com/maps/answer/18539?hl=en>

Interesting sites to consider:

“Historical Eye”

(<http://historicaleye.com/1896%20London%20then%20and%20now/index.html>)

The “Old Bailey Online” (<http://www.oldbaileyonline.org/static/London-life19th.jsp>)

“Charles Booth Online Archive” (<http://goo.gl/JgRmhL>)

“Locating London” (<http://www.locatinglondon.org/>)

“British Histories” (<http://www.british-history.ac.uk/>).

“London Buildings and Monuments illustrated in the Victorian Web”

(<http://www.victorianweb.org/victorian/art/architecture/london/index.html>)