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| ENGL-249: Literature and Technology  |

### **Dates:** June 6 – July 29

### **Location:** Online

### **Faculty:** Karen L. Shaup

### **Faculty Contact Information:** Please email through the Canvas Inbox. If you have issues with the Canvas Inbox, you can use ks1192@georgetown.edu

### **Virtual Office Hours:** By appointment through Canvas Conference. Contact me by email to set up an appointment.

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| COURSE DESCRIPTION |

In this course, we will not only explore how digital technology affects reading, but we will also examine technologies of reading, such as close reading, distant reading, and data mining, as strategies for literary interpretation. Our readings will be focused on literary texts that feature “machines” and artificial intelligence as part of an investigation of what it means to be human. Reading texts like Mary Shelley’s *Frankenstein*, Oscar Wilde’s *The Picture of Dorian Gray*, and Kazou Ishiguro’s *Never Let Me Go*, we will pursue the following questions: What does it mean to read? What does it mean to be human? How do writers represent the relationship between reading and humanity? Can literary texts be treated as data, and, if so, what are the implications of such an approach?

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| COURSE OBJECTIVES |

By the end of this course, students will be able to:

* Understand how writers represent and respond to technology in specific historical, social, and geographical contexts.
* Evaluate theories of reading and analyze debates about strategies and technologies of reading.
* Apply different reading approaches to interpretations of literature.
* Practice developing, writing, and revising arguments about literature.

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| REQUIREMENTS |

## Books

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Barthes, Roland. *The Pleasure of the Text*.

Ishiguro, Kazuo. *Never Let Me Go*. 2005.

Moretti, Franco. *Distant Reading*. 2013.

Shelley, Mary. *Frankenstein*. First edition. 1818.

Digital Version for Class Activities:

<http://www.gutenberg.org/files/41445/41445-h/41445-h.htm>

Wilde, Oscar. *The Picture of Dorian Gray*. Second Edition. 1891.

Digital Version for Class Activities:

<http://www.gutenberg.org/files/174/174-h/174-h.htm>

**Articles**

Baron, Naomi. “How E-Reading Threatens Learning in the Humanities.” *The Chronicle of Higher Education*. 2014.

Barthes, Roland. “The Death of the Author.”

Campbell, Timothy. “Wireless Writing and the Pitfalls of ‘Radio Theory.’” *Wireless Writing In the Age of Marconi*. 2006.

Carr, Nicholas. “Is Google Making Us Stupid?” *The Atlantic*. July/August 2008.

Deleuze and Guattari, Selections from *A Thousand Plateaus.*

Drouin, Jeffrey. “Close – and Distant – Reading Modernism: Network Analysis, Text Miningh, and Teaching the Little Review.” 2014

Grusin, Richard. “What is an Electronic Author? Theory and Technological Fallacy.”

Hales, N. Katherine. “Toward Embodied Virtuality.” 1999.

Iser, Wolfgang. “The Reading Process: A Phenomenological Approach.” *New Literary History*. 1972.

Kaine, Patricia. “How to Do a Close Reading.” *Harvard College Writing Center*.

Loy, Mina. “Feminist Manifesto.”

Marinetti, F.T. “Joy” and “The Futurist Manifesto.”

Novac, Daniel. “Sexuality in the Age of Technological Reproducibility: Oscar Wilde, Photography, and Identity.”

Patterson, Nancy. “Hypertext and the Changing Role of Readers. *NCTE*. November 2000.

Pound, Ezra. “In a Station of the Metro.” Poem.

Query, Patrick. “*Never Let Me Go* and the Horizons of the Novel.”

Richards, I.A. Selections from *Practical Criticism*. 1930.

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| COURSE RESOURCES |

## Georgetown Library

Students enrolled in online School of Continuing Studies SCS coursework have access to the University Library System’s eResources, including 500+ research databases, 1.5+ million ebooks, and thousands of periodicals and other multimedia files (films, webinars, music, and images). Students can access these resources through the [Library’s Homepage](http://library.georgetown.edu/scs) by using their University username (NetID) and password (this is the same login information used to access email). The Library does not mail physical items to students.

SCS students may make an appointment with a librarian to discuss a research topic, develop a search strategy, or examine resources for projects and papers. Librarians offer an overview of and in-depth assistance with important resources for senior or master's theses, dissertations, papers and other types of research. Appointments are conducted using Zoom videoconferencing software. It is recommended that students request appointment at least one week in advance of their desired appointment time (appointments are generally accepted between noon and 7PM EST Monday through Thursday). This service is available to currently enrolled students who need assistance with Georgetown-assigned projects and papers. Please review the [Services & Resources Guide for Online Students](http://guides.library.georgetown.edu/scs/online) for additional information.

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| STUDENT EXPECTATIONS |

This course consists of 8 modules and an orientation. All modules are open and available to you at the start of the course for your planning purposes. However, the modules and activities must be done sequentially and certain activities and assignments must be completed by certain dates.

You are expected to complete all the course material. Each module includes reading assignments, a pre-lecture activity, a lecture, and a post-lecture activity.

Participation is essential to your success in this class. In distance education courses you are required to participate just as if you were in a face-to-face course. This means that in order to get full credit for participation, you will have to complete all of your module activities and assignments by the assigned dates.

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| TIME EXPECTATIONS |

Our online classes are designed to meet the same academic standards as our place-based (face-to-face) courses. Our accelerated modules truncate a 15-week class into 7.5 weeks while requiring the same level of participation, commitment, and academic rigor. Thus students should plan on spending 15-20 hours per week on the work for any online module.

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| COMMUNICATION STRATEGIES |

## Canvas

Georgetown University School of Continuing Studies (SCS) uses Canvas as its Learning Management System. This course will be taught entirely through the Canvas platform. To learn more about Canvas, please go through the [Canvas Guide for Students](http://guides.instructure.com/m/4212).

## Communication with Peers

You will be expected to communicate with your peers via the discussion board.

## Email

In this course we will use Canvas to send email for private messages. You can either check your messages in the Canvas system or set your notifications to your preferred method of contact. Please check your messages at least once per day. When submitting messages, please do the following:

* Put a subject in the subject box that describes the email content with your name and module.
* Do not send messages asking general information about the class, please post those in the NEED HELP? question forum.

## Questions

In online courses, everyone will likely have many questions about things that relate to the course, such as clarification about assignments, course materials, or assessments. Please post these in the NEED HELP? question forum, which you can access by clicking the DISCUSSIONS button in the course navigation links. This is an open forum, and you are encouraged to give answers and help each other.

## Turnaround / Feedback

If you have a concern and send me a message, you can expect a response within 2 business days. Please allow 3 business days for assessment submission feedback.

## Netiquette Guidelines

To promote the highest degree of education possible, we ask each student to respect the opinions and thoughts of other students and be courteous in the way that you choose to express yourself. The topics in this course are often controversial and promote debate. Students should be respectful and considerate of all opinions.

In order for us to have meaningful discussions, we must learn to genuinely try to understand what others are saying and be open-minded about others’ opinions. If you want to persuade someone to see things differently, it is much more effective to do so in a polite, non-threatening way rather than to do so antagonistically. Everyone has insights to offer based on his/her experiences, and we can all learn from each other. Civility is essential.

And finally, what happens in a class discussion stays in a class discussion unless you receive permission from the instructor to share something outside the class.

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| COURSE ACTIVITIES AND ASSIGNMENTS |

Pre-Lecture and Post-Lecture Activities (25% of Final Grade): Before you view the topic’s lecture and after you view the lecture, you will participate in some type of activity. Most often I will ask questions for you to discuss with your classmates or I will ask you to pose questions of your own. We will also work with the texts: do close readings, data mine digital versions of the texts, and generate digital annotations.

Response Papers (30% of Final Grade): At the end of the first three weeks of the semester, you will submit a short (500-750 word) response paper to the week’s topic. I will provide prompts for these short papers; you should have a thesis and support that thesis with evidence from the readings and our discussions.

Final Project (45% of Final Grade): Students will develop an original final project throughout the session. The final project may either be a traditional thesis-driven analytical paper (8-10 pages) or it may be a creative digital project (with an accompanying 2-3 page “methods” paper). To develop this project, students will complete a proposal and annotated bibliography, craft a draft and participate in peer review, and give a presentation during the last week of the course.

**Proposal** (5 % of Final Project Grade):By **11:59 p.m. on Friday of the second week** of the term, students will submit a **5-7 minute video proposal** that describes the purpose and scope of their project. Proposals will be available for all class members to view. Students will be expected to provide constructive feedback and questions for their classmates within 48 hours.

**Annotated Bibliography** (10% of Final Project Grade):By **11:59 pm on the Friday of the fifth week** of the term, students will submit an annotated bibliography. While there is no minimum number of sources that should be consulted, students are expected to consult a range of sources and conduct a rigorous investigation of their proposed topic. Students should expect to consult at least 4-6 sources.

**Draft and Peer Review** (5% of Final Project Grade): Students will compose a draft of their paper or digital project, and share it with small group of classmates to receive feedback twice. Review groups will be assigned during the course, and reviews should be completed no later than **11:59pm on Fridays of the sixth week and seventh week** of the term.

**Presentation** (5% of Final Project Grade): During the final week of the course, students will share their projects through a video presentation. These presentation should be 12-15 minutes. Presenters will also offer 1-2 questions for their classmates to answer on the discussion boards. All students will upload their presentations by 12:01 a.m. on Monday; students should participate in the discussion boards created by the presenters by 11:59 p.m. on Friday of the last week.

**Final Product** (20% of Final Project Grade): The final product will be evaluated independently of the process. There will be separate rubrics for the traditional essay and the digital project.

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| PERCENTAGE ALLOCATION  |

Your course grade will be based on the following:

Pre-Lecture and Post-Lecture Activities (25% of Final Grade)

Response Papers (30% of Final Grade)

Final Project (45% of Final Grade)

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| ABSENCES |

There are no absences in an online course. Students are expected to complete all work by the due date. If a student fails to submit and/or complete any of the assignments due in a module, including participating in discussion postings, writing and research assignments, quizzes, and/or pear review activities, the student will receive a zero on the assignment.

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| MAKE-UP POLICY |

In order to be excused from any assignment or activity in a module, you must have a doctor’s excuse and permission from your Dean, and/or have secured my permission well in advance.

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| ACCOMMODATION |

Under the Americans with Disabilities Act (ADA) and the Rehabilitation Act of 1973, individuals with disabilities are provided reasonable accommodations to ensure equity and access to programs and facilities. Students are responsible for communicating their needs to the Academic Resource Center, the office that oversees disability support services, (202-687-8354; arc@georgetown.edu; <http://academicsupport.georgetown.edu/disability>) before the start of classes to allow time to review the documentation and make recommendations for appropriate accommodations. The University is not responsible for making special accommodations for students who have not declared their disabilities and have not requested an accommodation in a timely manner. Also, the University need not modify course or degree requirements considered to be an essential requirement of the program of instruction. For the most current and up-to-date policy information, please refer to the [Georgetown University Academic Resource Center website](http://academicsupport.georgetown.edu/disability/). Students are highly encouraged to discuss the documentation and accommodation process with an Academic Resource Center administrator.

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| ACADEMIC INTEGRITY |

All students are expected to maintain the highest standards of academic and personal integrity in pursuit of their education at Georgetown. Academic dishonesty in any form is a serious offense, and students found in violation are subject to academic penalties that include, but are not limited to, failure of the course, termination from the program, and revocation of degrees already conferred. All students are held to the Honor Code. The Honor Code pledge follows:

In the pursuit of the high ideals and rigorous standards of academic life, I commit myself to respect and uphold the Georgetown University Honor System: To be honest in any academic endeavor, and To conduct myself honorably, as a responsible member of the Georgetown community, as we live and work together.

## Plagiarism

Stealing someone else’s work is a terminal offense in the workplace, and it will wreck your career in academia, too. Students are expected to work with integrity and honesty in all their assignments. The Georgetown University Honor System defines plagiarism as "the act of passing off as one's own the ideas or writings of another.” More guidance is available through the Gervase Programs at <http://gervaseprograms.georgetown.edu/honor/system/53377.html>. If you have any doubts about plagiarism, paraphrasing, and the need to credit, check out <http://www.plagiarism.org>.

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| COMPUTER REQUIREMENTS |

Students need to have sufficient technology and Internet access to complete this course.

Here are the requirements listed by Canvas:

## Operating Systems

* Windows XP SP3 and newer
* Mac OSX 10.6 and newer
* Linux - chromeOS

## Mobile Operating System Native App Support

* iOS 7 and newer
* Android 2.3 and newer

## Computer Speed and Processor

* Use a computer 5 years old or newer when possible
* 1GB of RAM
* 2GHz processor

## Internet Speed

* Along with compatibility and web standards, Canvas has been carefully crafted to accommodate low bandwidth environments.
* Minimum of 512kbps

**Audio and Video Capablity**

* You will need an internal or external microphone. Most computers now come with them built in.
* You will need an internal or external camera. Most computers now come with them built in.

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| TECHNICAL SKILLS REQUIREMENTS  |

As an online student your "classroom" experience will be very different than a traditional student. As part of your online experience, you can expect to utilize a variety of technologies, such as:

1. Communicate via email including sending attachments
2. Navigate the internet using a Web browser
3. Use office applications such as Microsoft Office or Google Docs to create documents
4. Learn how to communicate using a discussion board and upload assignments to a classroom Web site
5. Upload and download saved files
6. Have easy access to the Internet
7. Navigate Canvas, including using the email component within Canvas
8. Use a microphone to record audio through your computer
9. Use an internal or external camera to record video through your computer

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| TECHNICAL SUPPORT |

## Canvas

Click on the Help link (on top-right of page in Canvas) to reach Canvas Support, including the [Canvas Student Guide](http://guides.instructure.com/m/4212) and 24 hour Canvas Support Hotline at 855-338-2770.

## Google Apps

Use of Georgetown University-issued accounts (Links to an external site.) for Google Mail, Calendar, Groups, Talk, Docs, Sites, Video, and Contacts is governed by the contract between Georgetown University and Google. For help managing your Google Documents, visit Google Drive Help Center (Links to an external site.)

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| STUDENT SUPPORT SERVICES |

## Learning Resources

SCS offers a host of l[earning resources](http://scs.georgetown.edu/academic-affairs/resources/) to its students. Two that you might find particularly helpful in this course are the [Writing Center](http://writingcenter.georgetown.edu/) and [Refworks](http://guides.library.georgetown.edu/refworks).

* The [Writing Center](http://writingcenter.georgetown.edu/) offers professional writing support through its online peer tutoring service.
* [Refworks](http://guides.library.georgetown.edu/refworks) is an online research management tool that aids in organizing, storing, and presenting citation sources for papers and projects.

## Support Services

SCS offers a variety of support systems for students that can be accessed online, at the School of Continuing Studies downtown location, and on the main Georgetown campus:

* **Academic Resource Center**
202-687-8354 | arc@georgetown.edu
<http://academicsupport.georgetown.edu/>
* **Counseling and Psychiatric Services**
202-687-6985
<http://caps.georgetown.edu/>
* **Institutional Diversity, Equity & Affirmative Action (IDEAA)**
(202) 687-4798
<https://ideaa.georgetown.edu/>

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| COURSE CONTENT OUTLINE |

This course is divided into 8 modules plus an orientation to the course and Canvas. Below is a detailed outline for each module. In this course, each module is divided into two sessions.

Pre- and post-lecture activities will ask you to engage and play with the reading materials in a variety of ways. While you will be asked to answer traditional discussion questions, you will also utilize different apps, such as VoiceThread, to collaborate with your classmates on ways of reading and interpreting texts.

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| MODULE 1: Readers, Texts, and Technology  |

### LEARNING OBJECTIVES

Understand and discuss the relationship of reading to technology. Look at and discuss multiple perspectives on the issue.

Understand how writers represent and respond to technology in specific historical contexts.

Evaluate theories of reading and analyze debates about strategies and technologies of reading

Examine criticism on the interaction between writers and technology.

Practice developing, writing, and revising arguments about literature.

### MODULE ACTIVITIES & ASSESSMENTS

Introductions

**Session A: Reading Problems?**

 Readings: Nancy Patterson, “Hypertext and the Changing Role of Readers”

 Nicholas Carr, “Is Google Making Us Stupid?”

 Naomi Baron, “How E-Reading Threatens Learning in the Humanities”

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Session B: Case Study: Futurist Manifestos**

 Readings: Ezra Pound, “In a Station of the Metro”

 F.T. Marinetti, “Joy” and “The Futurist Manifesto”

 Mina Loy, “Feminist Manifesto”

 Timothy Campbell, “Wireless Writing and the Pitfalls of ‘Radio Theory’”

 Jeffrey Drouin, “Close –and Distant- Reading Modernism: Network

Analysis, Text Mining and Teaching the Little Review”

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Reading Response #1 Due no later than 11:59 pm on Sunday, June 12**

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| MODULE 2: Defining the Human: The Act of Reading in Frankenstein  |

### LEARNING OBJECTIVES

Understand how writers represent and respond to technology in specific historical and social contexts.

Perform and reflect on close reading strategies for literary interpretation.

Perform and reflect on reader response strategies for literary interpretation.

Evaluate theories of reading and analyze debates about strategies and technologies of reading.

Practice developing, writing, and revising arguments about literature.

MODULE ACTIVITIES & ASSESSMENTS

**Session A: Practices of Close Reading**

 Readings: Mary Shelley, Frankenstein, Volume I

 Patricia Kaine, “How to Do a Close Reading” from the Harvard College

Writing Center

 I.A. Richards, Selections from *Practical Criticism*

Complete Pre-Lecture Activity: Perform Close Reading of Passage Individually

 Complete Post-Lecture Activity: Perform Close Reading of Passage Collaboratively

**Session B: Practices of Reader Response**

 Readings: Mary Shelley, Frankenstein, Volume II

 Wolfgang Iser, “The Reading Process: A Phenomenological

Approach”

Franco Moretti, *Distant Reading* (1-45)

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Reading Response #2 Due No Later than 11:59 pm on Sunday, June 19**

**Proposal for Final Project Due No Later than 11:59 pm on Sunday, June 19**

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| MODULE 3: Defining the Human: The Act of Authoring in Frankenstein  |

### LEARNING OBJECTIVES

Understand how writers represent and respond to technology in specific historical and social contexts.

Evaluate theories of reading and analyze debates about strategies and technologies of reading.

Apply different reading approaches to the interpretation of literature.

Practice developing, writing, and revising arguments about literature.

MODULE ACTIVITIES & ASSESSMENTS

**Session A: What is an Author?**

 Readings: Mary Shelley, Frankenstein, Volume III

 Roland Barthes, “The Death of the Author”

 Franco Moretti, *Distant Reading* (46-150)

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Session B: Authorship and Distant Reading**

 Readings: Mary Shelley, Frankenstein, Volume III

 Franco Moretti, *Distant Reading* (151-end)

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Reading Response #3 Due No Later than 11:59 pm on Sunday, June 26**

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| MODULE 4: The Pleasure of Reading in *The Picture of Dorian Gray*  |

### LEARNING OBJECTIVES

Understand how writers represent and respond to technology in specific historical and social contexts.

Evaluate theories of reading and analyze debates about strategies and technologies of reading.

Apply different reading approaches to the interpretation of literature.

### MODULE ACTIVITIES & ASSESSMENTS

**Session A: Electronic Authorship**

 Readings: Oscar Wilde, *The Picture of Dorian Gray* (Chapter I-VII)

Richard Grusin, “What is an Electronic Author? Theory and the Technological Fallacy?”

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Session B: The Pleasures of Reading**

 Readings: Oscar Wilde, *The Picture of Dorian Gray* (Chapters VII-XV)

 Roland Barthes, Selections from *The Pleasure of the Text*

Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

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| MODULE 5: The Ethics of Reading in *The Picture of Dorian Gray* |

### LEARNING OBJECTIVES

Understand how writers represent and respond to technology in specific historical and social contexts.

Evaluate theories of reading and analyze debates about strategies and technologies of reading.

Apply different reading approaches to the interpretation of literature.

Review and interpret scholarship for independent project.

### MODULE ACTIVITIES & ASSESSMENTS

**Session A: Reading and Photography**

 Readings: Oscar Wilde, *The Picture of Dorian Gray* (Chapters XVI – end)

Daniel Novac, “Sexuality in the Age of Technological Reproducibility: Oscar Wilde, Photography, and Identity”

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Session B: Reading and the Law**

 Readings: Reviews of Oscar Wilde’s *The Picture of Dorian Gray* from 1890

 Excerpts from the Trial of Oscar Wilde

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Annotated Bibliography for Final Project Due by 11:59 pm on Sunday, July 10.**

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| MODULE 6: The Human as Machine as in *Never Let Me Go*  |

### LEARNING OBJECTIVES

Understand how writers represent and respond to technology in specific historical and social contexts.

Evaluate theories of reading and analyze debates about strategies and technologies of reading.

Apply different reading approaches to the interpretation of literature.

### MODULE ACTIVITIES & ASSESSMENTS

**Session A: Humanism and Posthumanism**

 Readings: Kazuo Ishiguro, *Never Let Me Go* (Chapters 1-6)

 N. Katherine Hales, “Toward Embodied Virtuality”

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Session A: Posthumanism and Emergence**

 Readings: Kazuo Ishiguro, *Never Let Me Go* (Chapters 7-11)

 Deleuze and Guattari, Selections from *A Thousand Plateaus*

**Complete first peer review of project draft no later than 11:59 pm on Sunday, July 17.**

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| MODULE 7: The End(s) of the Novel  |

### LEARNING OBJECTIVES

Understand how writers represent and respond to technology in specific historical and social contexts.

Evaluate theories of reading and analyze debates about strategies and technologies of reading.

Apply different reading approaches to the interpretation of literature.

MODULE ACTIVITIES & ASSESSMENTS

**Session A: Toward New Readings**

 Readings: Kazuo Ishiguro, *Never Let Me Go*  (Chapters 12-16)

 Deleuze and Guattari, Selections from *A Thousand Plateaus*

Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Session B: Reading the Ends**

 Readings: Kazuo Ishiguro, *Never Let Me Go* (Chapters 17-end)

 Patrick Query, “*Never Let Me Go* and the Horizons of the Novel”

 Complete Pre-Lecture Activity

 Complete Post-Lecture Activity

**Complete second peer review of project draft no later than 11:59 pm on Sunday, July 17.**

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| MODULE 8: Student Presentations: (Re)NEW(ed) Models of Reading  |

### LEARNING OBJECTIVES

 Review and discuss student projects.

Evaluate theories of reading and analyze debates about strategies and technologies of reading.

### MODULE ACTIVITIES & ASSESSMENTS

Each student will prepare a 12-15 minute video of his or her final project. Other students will offer constructive feedback. Students will have time to revise their final projects before submission no later than 11:59 pm on July 29.