

Pittsburg State University
English 556/756: Topics in Writing
Digital Literacies
Grubbs Hall 304, Spring 2014

Instructor: Dr. Jamie McDaniel

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In this face-to-face course, we will be exploring the dynamics of networked environments and digital spaces by examining their social, cultural, political, legal, ethical, and rhetorical dimensions. We will consider the connections between all of these dimensions throughout the course—at the center of which will be two major projects: one on Digital Writing and one on Digital Humanities. Our reading of William Gibson’s *Pattern Recognition* will serve as an example of popular culture’s engagement with digital environments and will enable us both to practice our digital literacy and to explore the obligations of that literacy (by investigating the legal, political, social, and rhetorical questions raised in the novel). Other course readings will address past and current hypertext theory, legal and political debates over copyright and distribution, multimedia design guidelines, and new ways of exploring literature. Each component of the course will help us deepen our understanding of what it means to be “digitally literate.”

Learning Objectives

1. Explore and understand digital spaces as rhetorical spaces.
2. Understand the socio-cultural dynamics of digital production and consumption.
3. Understand the multiple and layered elements of digital communication conventions and digital documents.
4. Become more sophisticated researchers and navigators of the information available to us in digital environments.
5. Become more effective writers, communicators, and designers in print and digitally mediated spaces.
6. Explore and use technology to facilitate new ways of reading literature through the completion of a Digital Humanities project.

Required Texts and Materials

N. Katherine Hayles, *Writing Space*, The MIT Press, 2002.
ISBN: 0262582155

Lawrence Lessig, *Remix: Making Art and Commerce Thrive in the Hybrid Economy*, Penguin Books, 2009.
ISBN: 0143116134

Franco Moretti, *Graphs, Maps, Trees: Abstract Models for Literary History*, Verso, 2007.
ISBN: 1844671852

Matthew Jockers, *Macroanalysis*, University of Illinois Press, 2013.
ISBN: 0252079078

Sean Morey, *The New Media Writer*, Fountainhead Press, 2014.
ISBN: 1598717808 (Print) or 1598717815 (Digital – Available at www.kno.com)

Stevie Smith, *Collected Poems*, New Directions Publishing, 1983.
ISBN: 0811208826

William Gibson, *Pattern Recognition*, Berkley Trade, 2004.
ISBN: 0425192938

Twitter and Facebook Accounts

Outside materials available for download from Canvas or on reserve in the library.

iPad Apps (* are required; others are optional)

*iMovie

*GarageBand

Explain Everything

Adobe Photoshop Touch (NOT PS Express)

Directr

Quark Design Pad (with Pro Feature Pack—if you want to complete design projects on iPad)

iMockups

Clefit

SketchyPad

Soundnote

MagicalPad

iAnnotate PDF

Notability

Goodreader

Writepad

iPhoto

Dropbox

Skitch

Layout

Grading Scale

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

Assignments and Evaluations

Digital Writing: 50%

- Technology Autobiography: 10%
- Remediated Technology Autobiography (podcast, iMovie trailer, photo essay, or other option): 15%
- Final Web Project with Video (using Weebly): 25%

Digital Humanities: 50%

- Digital Humanities Labs: 10%
- Asynchronous Contributions: 15%
- Distant Reading (using Weebly): 25%

You must fully complete all assignments for the course in order to receive a passing grade.

Electronics/Technology Policy

Cell phones should be turned off or on silent during class. If I see you using your phone for either phone calls or text messaging or if the ringer is not turned off, you will receive a “0” in participation for the day. If you must keep your phone on for emergencies or another reason, please let me know.

You may use a laptop, e-reader, or other electronic device to take notes or to bring in readings or assignments that are available via Canvas or the Internet. You may not use your electronic device to do anything other than reviewing class-related material or taking notes. If you use your electronic device for any purpose other than these, your privileges will be suspended. I maintain the right to revise this policy at any point during the semester if improper usage becomes a problem.

PSU's Center for Teaching, Learning, and Technology (CTLT) has awarded this class iPads for use in completing daily class activities as well as the major class projects. You should bring the iPad to each class session, and you are welcome to use the iPad to complete coursework for other classes. Consult appropriate handouts for other iPad policies set forth by the CTLT.

Presentation

This class depends upon actively engaged speakers, listeners, and writers. Your responsibility is to be an active participant. As a result, this class demands that all reading assignments are completed, **in full**, on the day they are due and that you **bring the assigned text to class**. In addition, all assignments are to be typewritten and done according to directions. I encourage you to think for yourself, challenge each other, and assume pride and ownership in every text you produce.

According to federal guidelines, you should expect to spend two out-of-class hours devoted to coursework for each hour spent in the classroom or in direct faculty instruction. Therefore, for this three-credit class, you should expect to devote at least six hours per week on average to prepare your work. Of course, some weeks may require more time, and some weeks will require less.

I also suggest that you consult the following links about interacting with faculty:

6 Things You Should Say to Your Professor

<http://www.usatodayeducate.com/staging/index.php/campuslife/6-things-you-should-say-to-your-professor>

5 Things You Should Never Say to Your Professor

<http://www.usatodayeducate.com/staging/index.php/campuslife/5-things-you-should-never-say-to-your-professor>

Late Work and Attendance Policy

I reserve the right to decrease the grade of late work by ONE FULL LETTER GRADE for every day it is late including the first. For example, if an essay is two days late and the original grade is a B+, the final penalized grade would be a D+. If you have a problem with an assignment, please see me or call me BEFORE the due date. Any student who accrues excessive absences (three or more) will most likely fail the course. If you do miss class for any reason, you are still accountable for the work given and due that day unless prior arrangements have been made. Finally, I also expect you to be on time to class. Any student who is tardy more than three times will be marked absent according to my discretion. If you have a problem getting to class on time (i.e., you have class on the other side of campus), please let me know as soon as possible.

Plagiarism

Plagiarism includes the presentation, without proper attribution, of another's words or ideas from printed or electronic sources. It is also plagiarism to submit, without the instructor's consent, an assignment in one class previously submitted in another. I reward plagiarism with a zero. Further action by the university may also be taken. Please familiarize yourselves with the university policy on plagiarism. If you feel that you need extra help with your assignments, tutors are available in the Writing Center in Axe Library (235-4694). If you have any questions about what constitutes plagiarism or how to cite sources properly, do not hesitate to ask me for help. Please also consult PSU's Academic Honesty and Integrity Policy available online at

<http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot>

Also, make sure to consult the Syllabus Supplement, which can be thought of as a "one-stop" place for students to access up-to-date information about campus resources, notifications, and expectations. It is available at

<http://www.pittstate.edu/dotAsset/9e421c72-1f34-441c-8c7f-2f68fd510e80.pdf>

A Word of Advice

All students are more than welcome to drop by during office hours or schedule an appointment to ask questions, continue discussion of issues from class, or to offer comments. This is especially true during the first week of class and especially true for students with disabilities who are registered with the Center for Student Accommodations

(235-4309) and who may need individual arrangements. **Make use of your teachers!!** We are here to help you learn, and we do not expect you to be perfect (who is?). We regard intelligent questions in and out of class and an eagerness to improve one's abilities as evidence of an A student more than written work alone. There is no such thing as a stupid question!

Tentative Schedule of Readings and Assignments (ALL DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE!):

Week One

- Jan. 14: Introduction to the Course
- Jan. 16: Vannevar Bush, "As We May Think"
<http://www.theatlantic.com/magazine/archive/1945/07/as-we-may-think/303881/>
Janet Murray, Excerpt from *Hamlet on the Holodeck* (Canvas)
Paul Levinson, Excerpt from *New New Media* (Canvas)

Week Two

- Jan. 21: Sean Morey, Chapter 1: Introduction and Chapter 2: Visual Rhetoric
- Jan. 23: Sean Morey, Chapter 3: Reading Visual Arguments

Week Three

- Jan. 28: Technology Orientation Day
Technology Autobiography Due by 11:59 p.m.
- Jan. 30: Sean Morey, Chapter 4: Media Convergence

Week Four

- Feb. 4: Jay David Bolter, Excerpt from *Writing Space* (Canvas)
Jean Baudrillard, Excerpt from "The Precession of the Simulacra" (Canvas)
Espen Aarseth, "Nonlinearity and Literary Theory" (Canvas)
- Feb. 6: Sean Morey, Chapter 10: Design

Week Five

- Feb. 11: Sean Morey, Chapter 8: Story Development (Argument) and Chapter 9: Scripts (Writing)
- Feb. 13: Discussion of Final Digital Writing Project
Technology Autobiography Remediation Due by 11:59 p.m.

Week Six

- Feb. 18: N. Katherine Hayles, *Writing Machines*
- Feb. 20: N. Katherine Hayles, *Writing Machines*

Week Seven

- Feb. 25: Sean Morey, Chapter 6: Screening Audiences and Actors and Chapter 7: Preproduction (Research)
- Feb. 27: Brian Ballentine, "Hacker Ethics and Firefox Extensions"
<http://www2.bgsu.edu/departments/english/cconline/Ballentine/index.html>
Robert Coover, "The End of Books"
<http://www.nytimes.com/books/98/09/27/specials/coover-end.html>

Sven Birkets, Excerpt from *The Gutenberg Elegies* (Canvas)
Katie Hafner and John Markoff, Excerpt from *Cyberpunk* (Canvas)

Week Eight

Mar. 4: Sean Morey, Chapter 11: Editing

Mar. 6: William Gibson, *Pattern Recognition*

Week Nine

Mar. 11: William Gibson, *Pattern Recognition*

Mar. 13: William Gibson, *Pattern Recognition*

Week Ten

Mar. 18: Spring Break

Mar. 20: Spring Break

Week Eleven

Mar. 25: Richard Stallman, “The GNU Manifesto”
<http://www.gnu.org/gnu/manifesto.html>
About Tim Berners-Lee and the World Wide Web Foundation
<http://www.webfoundation.org/about/sir-tim-berners-lee/>
Gary Rivlin, “Leader of the Free World”
http://www.wired.com/wired/archive/11.11/linus_pr.html
Optional: Eric Raymond, “The Cathedral and the Bazaar”
<http://www.catb.org/~esr/writings/cathedral-bazaar/cathedral-bazaar/index.html>

Mar. 27: Research Day—No Class.

Week Twelve

Apr. 1: Housekeeping and Reflection on Asynchronous Assignments
Final Digital Writing Project Due by 11:59 p.m.

Apr. 3: Matthew Jockers, *Macroanalysis*

Week Thirteen

Apr. 8: Matthew Jockers, *Macroanalysis*

Apr. 10: Franco Moretti, *Graphs, Maps, Trees*

Week Fourteen

Apr. 15: Franco Moretti, *Graphs, Maps, Trees*

Apr. 17: Digital Humanities Lab

Week Fifteen

Apr. 22: Digital Humanities Lab

Apr. 24: Digital Humanities Lab

Week Sixteen

Apr. 29: Digital Humanities Lab

May 1: Digital Humanities Lab

Final Digital Humanities Project due by Friday, May 9, at 11:59 p.m.