Digital Editing and Curation

ENGL 676
Wednesdays, 6-8:50PM
Meets in Greenlaw 104

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Course website: https://digitaleditingspring2016.web.unc.edu

This course introduces students to book history and scholarly editing through the frameworks of media studies and digital humanities. In this course, we will:

• learn basic bibliography;
• study literary texts as material documents, examining the relationship between form and meaning;
• trace the development of textual studies;
• challenge our expectations of both print and digital media;
• critically analyze a variety of digital humanities projects;
• explore remediation and other key concepts in media studies;
• and, of course, edit and curate literary texts!

Class sessions will consist of discussions of the assigned readings, collaborative analysis of sample projects, and workshops on various tools and technologies used to remediate literary texts in digital spaces.

Required Text


Assignments

The core assignment in this course is the development of your own scholarly digital edition, broadly construed. This may be an edition of a document or set of documents from special collections at a local institution (UNC and Duke both have a wealth of rare books and manuscripts waiting for their digital debut), or a text found online, or something you’ve been working with outside of class. I take a capacious approach to concept of “scholarly editing” and welcome creative interpretations of what an electronic edition of a text might look like. Regardless of what shape your project takes, it needs to include a
rationale outlining your editorial approach and the ideas and theories that motivate it. One-page project proposals are due March 2\textsuperscript{nd}; please email them to me before class. The completed project is due April 27\textsuperscript{th}; please email me a link to your project before class. At the end of the semester, you will present your work in a conference-style talk of 10-15 minutes. The edition and presentation together are worth 50 points (40 points for the edition, 10 for the presentation).

Leading up to this project is your comparative archaeology of how a work has been remediated over the years, from print to digital. I have provided a list of work in UNC’s collections that have particularly interesting or unusual editorial histories; but truly, every text is unusual in its own unique ways, so I welcome proposals for other studies. These reviews will go on a public website, to serve as a resource for other scholars. This must be added to the class website that we will build for this purpose before class on March 23\textsuperscript{rd}. It is worth 25 points.

In addition to these core assignments, you will be contributing to our course blog. I see the blog as an opportunity to air questions, discuss the readings, or share examples from one’s own research - and to do so while developing a professional, yet colloquial voice as a scholar participating in a community of practice. I would like you to aim for 2 posts every three weeks, or 10 posts over the course of the semester. Please aim to respond to your classmates’ posts once a week as well, or 15 times over the course of the semester. Each post is worth a point, or 25 points over the course of the semester.

Schedule

This schedule is subject to change.

Week 1: Wednesday, January 13

introduction to the debates in the field; collective discussion of class resource

optional reading:


Event: Matthew Kirschenbaum will be giving a keynote lecture on Thursday, January 14, 3pm, Toy Lounge in Dey Hall. You can also join him for a meet-and-greet (11:30am) and seminar discussion (starting at 12:30pm) on January 15 in Donovan Lounge, Greenlaw Hall. There are readings for the seminar. Please
attend one of these events. More information: http://digitalhumanities.unc.edu/event/boundaries/

**Week 2: Wednesday, January 20**

*what is a book? introduction to bibliography*

readings:
- Greetham, “Introduction” and “Making the Text” chapters, pp. 1-12, 47-151.

resources for further study:
- If you are particularly interested in descriptive bibliography, please continue on in the Greetham to read “Describing the Text.”
- The standard guides to descriptive bibliography remains Fredson Bowers’ *Principles of Bibliographical Description* (New Castle: Oak Knoll Press, 1994) and Philip Gaskell’s *A New Introduction to Bibliography* (New York: Oxford UP, 1972). Bowers is better on collational formula; Gaskell is better on describing how books were made, from 1450 to about 1950. You can read to your own period or, if you are interested in book history more generally, the entire book.
- For paleography, codicology, and manuscript illumination in the medieval period, see Raymond Clemens and Timothy Graham’s *Introduction to Manuscript Studies* (Ithaca: Cornell UP, 2007).

**Week 3: Wednesday, January 27**

*what is an edition? textual studies within literary studies*

readings:
- Thomas Tanselle, “The Nature of Texts,” in *A Rationale of Textual Criticism* (University of Pennsylvania Press, 1992), pp. 11-38. (worth reading but optional if you are pressed for time)
• Browse the MLA’s “Guidelines for Editors of Scholarly Editions”

optional:
• If you find the Greetham quite dry and dense, please review Elena Pierazzo, “Traditional and Emerging Editorial Models,” in *Digital Scholarly Editing: Theories, Models and Methods*, pp. 11-36, for an overview of major editorial theories.

**Week 4: Wednesday, February 3**

*what is digitization? encountering texts between page and screen; remediation*

readings:

optional:
• Martin Foys and Whitney Trettien, “Vanishing Transliteracies in Beowulf and Samuel Pepys’s Diary,” *Textual Cultures, Cultural Texts* (Boydell and Brewer, 2010). [https://www.academia.edu/2149595/Vanishing_Transliteracies_in_Beowulf_and_Samuel_Pepys_Diary_with_Whitney_Trettien_pre-publication_draft](https://www.academia.edu/2149595/Vanishing_Transliteracies_in_Beowulf_and_Samuel_Pepys_Diary_with_Whitney_Trettien_pre-publication_draft)

**Event:** Alan Liu, “Key Trends in Digital Humanities,” February 9, 3:30pm

This talk, part of the Critical Speaker Series, will take place in Toy Lounge, Dey Hall. A seminar with Professor Liu will take place the following day, February 10, in Hyde Hall, at 3:30pm.

**Week 5: Wednesday, February 10**

*sociologies of the text*

examples:
- 6 Degrees of Francis Bacon: [http://6dfb.org](http://6dfb.org)
- Mukurtu: [http://mukurtu.org](http://mukurtu.org)

tools:
- Wikimedia, Wikibooks
- Genius
- Annotation Studio

readings:
- Barbara Bordalejo, “What is meant by editing in the phrase social editing?,” Presented at University of Saskatchewan. [https://www.academia.edu/4125893/What_is_Meant_by_Editing_in_thePhrase_Social_Editing](https://www.academia.edu/4125893/What_is_Meant_by_Editing_in_thePhrase_Social_Editing)
- Jessica Otis and Scott Weingart, “Gender Inclusivity in Six Degrees of Francis Bacon,” online: [http://6dfb.tumblr.com](http://6dfb.tumblr.com)
- Kim Christen Withey, “Press Pause: Slowing Down Digital Humanities Practices”: https://www.youtube.com/watch?v=q0kW6swgM5o
Week 6: Wednesday, February 17

*unediting the text, resurgence of documentary editing*

examples:
- Herbert, “Easter Wings”
- Shakespeare Quartos Archive: [http://www.quartos.org](http://www.quartos.org)
- Emily Dickinson Archive: http://www.edickinson.org

tools:
- Internet Archive’s BookReader

readings:

**Event**: Duncan Wu, “Wordsworthian Carnage,” February 22, 6pm

This keynote talk introduces the new exhibit in Wilson, “Lyric Impressions,” which traces the reception of Wordsworth’s verse through a series of editing events that repackaged and repurposed Wordsworth for new audiences. The talk is at 6pm in the Pleasants Family Assembly Room in Wilson Library, following a reception at 5:30pm.

**Event**: Digital Humanities Happy Hour, February 23, 6pm, Zog’s

Please join us for drinks and informal presentations of student work.

Week 7: Wednesday, February 24

*variance, fluid texts, hypertext*

examples:
- Typee, a fluid text edition
tools:
• Visualizing Variation: http://individual.utoronto.ca/alangaley/visualizingvariation/
• Juxta: http://juxtacommons.org
• Prism: http://prism.scholarslab.org

readings:

optional:

Event: Eco-Critical Digital Humanities THATCamp, February 27

This one-day “unconference” takes place on Duke’s campus. Follow the link above to register.

Event: CHAT Festival, March 1-4

I encourage you to attend as much of this event as you are able to make. Note in particular the Graduate Research Workshop, March 3, 11am-3pm. Proposals are due Febraruy 15th.

Week 8: Wednesday, March 2

Due: One-page project proposal. Email it to the instructor before class.

between database and narrative; Joe Viscomi visit

eamples:
• William Blake Archive: http://www.blakearchive.org/blake/
• Walt Whitman Archive: http://www.whitmanarchive.org

readings:
• In responses to Folsom, read Meredith McGill, “Remediating Whitman.”

optional:
• Jerome McGann, “Database, Interface, and Archival Fever,” response to Folsom in *PMLA*.

**Week 9: Wednesday, March 9**

*XML/TEI and HTML/CSS workshop*

TBA tutorial on the TEI

**Week 10 - SPRING BREAK**

**Week 11: Wednesday, March 23**

Due: Comparative archaeology of a work. Add it to our website before class.

*distant reading*

tools:
• Bookworm: [http://bookworm.culturomics.org/](http://bookworm.culturomics.org/)
• Palladio: http://palladio.designhumanities.org/#/

readings:
Week 12: Wednesday, March 30 - class cancelled

Please use this time to work on your final projects. A reminder: please read each others' archaeology assignments and email comments to your assigned person.

Week 13: Wednesday, April 6

deformance and the new materialism

Readings

Optional
- Lori Emerson, “Introduction” and “Chapter 1,” Reading Writing Interfaces (Minneapolis: University of Minnesota Press, 2014), pp. ix-xxi, 1-46.

Event: Day of DH 2016, April 8

An annual tradition in which people doing digital humanities work tweet and blog about their days. Sign up to participate here: http://www.dayofdh2016.uned.es

Event: Ometeca Conference keynotes, April 9, 3:30pm

The 2016 Ometeca Conference is “State of the Art/Working Session on the Relations between the Humanities and Science in the Hispanic World” with keynote speakers N. Katherine Hayles (Fellow, American Academy of Arts and Sciences; James B. Duke Professor of Literature, Duke University) and Loss Pequeño Glazier (Director, Electronic Poetry Center; Media Study Professor, SUNY-Buffalo).

Hayles will speak on April 9 at 3pm on “Apophenia: The Interplay between Randomness and Meaning in Digital and Print Contemporary Literature.” Glazier will discuss “Albayzín, Arrays, ‘Asombra de la Luna’: Towards Language,
Moonlight, and the Balcony’s Open Door” at 4:30 following his book signing. He will also present a digital poetry reading at 5:45. For more information, visit http://ometeca.org.

**Event:** Archiving Your Activism THATCamp, April 9

Register for this event or find more information here.

**Week 14: Wednesday, April 13**

**whither race and gender? critiquing the tradition**

readings:

optional:

**Week 15: Wednesday, April 20**

open workshop, presentations of projects

**Week 16: Wednesday, April 27**

Due: Final digital project. Email a link to the instructor before class.

dinner presentations of projects at my house