

Anne McGrail ENG 217: Reading, Writing, and Digital Culture CURRICULUM MAP 2018¹

Course-Level Learning Outcomes I = Introduced; R = Reinforced; M = Mastery Oppty A = Assessment Oppty²	Assigned Learning Activities											
	Create Blog	Ethical Guidelines	Synthetic Selfies	What's on the Menu?	Scary Girl	Annotate Mrs. Dalloway	Dead Media Poster	Mapping Emotions in America	Distant Reading Voyant Tools	Collaborate Voyant COCC	Omeka	Digital Edition
Adopt and apply appropriate critical and analytical strategies to reading electronic literary and cultural texts, artifacts and new media;		I	I	I	I,R	I	I,R	I	I,R	I,R	I,R,M	I
Adopt and apply appropriate literary research tools and techniques in digital environments;	I	I	I	I, R	I	I,R	I,R	I,R	I,R	I,R	I,R,M	I
Convert primary sources to electronic formats and use relevant metadata to organize information.	I, R		I	I		I	I,R	I	R	I,R	I,R,M	I
Demonstrate appropriate use of digital humanities methods and research to interpretation of literary and/or other culturally significant texts.	I, R	I	I	I	I,R	I,R	I,R	I	R	I,R	I,R,M	I
Collaborate with peers using digital technologies.	I, R	I, R, M		I,R		R	I,R	I	R	R	R	

¹ See Assignment Rubrics and Outcomes below

² All activities are assessed at course level.

<p>Understand and analyze major debates in digital humanities, including ethical considerations and considerations of race, gender, sexual orientation and difference and explain how these issues are relevant for undergraduates in a community college setting.</p>		I, R	I		I,R		I,R	I,R		R	I,R	
<p>Collaboratively produce new digital humanities projects (e.g., a new digital archive or a system of tagging for an extant text or archive, a crowdsourced document, a geomapped open-source document, etc.)</p>				R		I		I,R	I,R		R	I

Assignment Rubrics ENG 217



5 Sandbox Assignments (35% of course grade total)



CREATE YOUR OWN BLOG AND INTRODUCE YOURSELF (*Sandbox*)

- Students follow instructions
- Students use log in information to create and account.
- Students choose a template, manage privacy settings, and post the URL to their blog in Moodle forum (managing to toggle between two digital platforms)



GROUP DISCUSSION: ETHICAL GUIDELINES FOR REPRESENTING YOURSELF AND OTHERS ONLINE and STATEMENT OF ETHICAL REPRESENTATION (*Sandbox*)

- Students practice working collaboratively in the Moodle digital forum to develop a set of guidelines for representing themselves and others online.
- Students evaluate issues of privacy, tradition, and property when scanning artifacts.
- Students define “ethics” and develop their own application of the definition for online environments.
- Students explain how and why their definitions fit community standards of “right” and “fair” and “good.”
- Students evaluate the consequences to their own privacy and the privacy rights of others of posting photos of themselves and others online.
- Students measure the rhetorical instability of posting online and the persistence of digital content on the web or in print.
- Students produce guidelines for representing others ethically in pictures and words, and mixed pictures and words.
- Students ask questions and provide examples that help others understand their ethical concerns.
- Students assess their values and what most matters to them as they represent others and as others represent them.
- Students recount attitudes others bring to this topic, and communicate how they shape the issue.
- Students analyze features of letters and other documents they may wish to scan digitally and include in their archive. They develop criteria to include to be sure that they have the consent of others to publish these primary sources.
- Students apply their revised statement of ethical representation of themselves and others by posting their statement on their archive and following it in building their archive.



SYNTHETIC SELFIES PROJECT (*Sandbox*)

- Students practice treating public monuments as cultural texts with an embodied point of view that can be learned and analyzed.
- Students speculate on the phenomenon of non-human subjectivities.
- Students observe and record physical features of non-human subjects (monumental human or animal figures)
- Students observe, analyze, and record the physical, historical, social environment in which the public figures are installed (e.g., parks, public spaces, governmental entities, etc.)
- Students observe, analyze and record the social context in which public monuments sit, paying particular attention to plaques with the historical record.
- Students may research the history of the monument, taking note of controversies or historical, social, political significance.
- Students practice exercising a shift in point of view by taking a “synthetic selfie” of the statue from the monument’s point of view.
- Students respond in writing to a prompt by George Oppen, “There are things we live among, and to see them is to know ourselves.” They analyze what the monument “sees” from its perspective and speculate on the cultural text created by non-human subjects, their cultural meaning, impacts and significance, and the human audiences that engage with it.



CROWDSOURCED EDITING WITH NYPL “WHAT’S ON THE MENU” ARCHIVE (*Sandbox*)

- Students follow the steps involved in digitizing primary source documents; they apply their editing skills by comparing original documents with digitized versions and proofreading them.
- Students collaborate with others in a community-based project whose intent is to preserve the cultural record.
- Students compare their own archive project goals with those of the NYPL archive and speculate on features they might include; they assess the relationship between culture and culinary history by reading menus produced from 1850s-2000s and selecting 3 to read closely.



PLAY NARRATIVE GAME “SCARY GIRL” AND BLOG ABOUT IT (*Sandbox*)

- Students use in-game instructions to navigate the narrative game “Scary Girl.”
- Students apply Frictional Games’ “Four Layers Approach” to their experience playing “Scary Girl.”
- Students explain the narrative features in “Scary Girl” and evaluate whether and how these features fit the “Four Layers Approach” model.
- Students compare narrative features of multimedia with those from text-based narratives.

COLLABORATIVE ANNOTATION OF MRS. DALLOWAY 10 POINTS

- Students demonstrate time management skills (promptness).
- Students provide substantive comments relating to the text and provide an idea, insight, background fact, query, or guidepost for readers.
- Student comments demonstrate familiarity with the novel as a whole.
- In written form, students provide peers with historical background information about the literary work, glossary of unfamiliar words/terms, guideposts for new readers to help them understand the novel as a whole.
- Students cite sources and provide links to relevant sources within comments.

- Students demonstrate knowledge of Google Docs commenting features, logging in or signing their comments.

DEAD MEDIA POSTER 10 POINTS

- Students create a poster that applies what they learn from the history of mediation, print culture, and blogging
- Students employ digital poster software to create a presentation
- Students demonstrate knowledge of the history of a medium of communication that was once in use but is no longer.
- Students demonstrate correct citation of sources and credit photos/images.
- Students employ a poster format that includes textual as well as visual displays to succinctly, concisely and thoughtfully discuss some of the cultural impacts and effects of this medium during its “life.” Examples of thoughtful discussion features include:
 - Descriptions/explanations of the (dead) medium innovated, diverged, or responded to even earlier media; describes precisely what was new about it when it was the “new media.”
 - Description of the cultural effects of this medium during its heyday;
 - Descriptions of how the medium produced substantive changes in domestic life, politics, art, or other spheres.
 - Descriptions of competing media that attempted to meet the same needs or fill the same niche as your chosen medium.
 - Descriptions of how and why medium declined in importance.
 - Descriptions of the lasting effects or products of (dead) medium;
 - Descriptions of whether the medium was a media “dead end” or if new media evolved from it;
 - Descriptions of whether (dead) medium lingered in descendants, images, or language.

MAPPING EMOTIONS IN AMERICA PROJECT 10 POINTS

- Students use custom Google My Maps as an alternative essay format.
- Students annotate a Google Map.
- Students navigate the Library of Congress Database to track news coverage of emotions through newspapers in the 19th and 20th centuries
- Students develop skills in building a project by combining two online resources.
- Students develop consistent skills in citing online sources—transferring library citation information onto your projects.
- Students search for a word and observe how it appears historically in media: when it appears, the context in which it appears, where it appears etc.
- Students analyze themes that emerge using distant reading methods, recognizing issues of difference in regional news across the US over time and connect feelings of difference to news elements and media outlet audiences.

DISTANT READING PROJECT 10 POINTS

- Students recognize the limitations of “close reading” of literary texts: that the canon of literature in English is shaped by the limits of human reading capacity.
- Students apply methods of distant reading to a 19th century digitized novel
- Students navigate the Project Gutenberg archive.
- Students use at least 3 Voyant tools (e.g., word frequency, topic modeling, phrase frequency) to perform distant reading operations on texts.
- Students use literary data visualizations to analyze patterns in texts
- Students develop hypotheses/make predictions about what they might find before they use distant reading methods.
- Students test their hypotheses/predictions and reflect on what they learned from applying Voyant tools
- Students record results by taking screenshots and share their work digitally on blogs and in Moodle platform
- Students find and apply citation formats for archived digital texts.
- Students collaborate with students from another college, sharing insights gained from Voyant tools.

OMEKA ARCHIVE PROJECT 15 POINTS

- Students demonstrate rudimentary project management techniques: *mise en place*, time management, brainstorming and organizing themes around project goals.
- Students respond to the range of rhetorical persistence and their purposes in mediated forms: from ephemeral digital social media to more permanent digital archives
- Students recognize and collect “primary source documents and artifacts” and learn to digitize them by scanning and formatting them using freely available applications.
- Students use digital devices to follow procedural rhetoric that allow them to select, scan, format, save, send and upload artifacts (e.g., photos, documents, 3-D objects) into the Omeka archiving platform.
- Students apply rudimentary levels of the Dublin Core Metadata Element Set to create searchable archival documents.
- Students apply ethical principles developed in the course to the scanning, encoding, and uploading of their primary source documents.
- Students record their process: their choice of theme, how they collected items, their process for digitizing and uploading them, application of their ethical guidelines and their overall satisfaction with the product of their labors.
- Students manage visibility/privacy features of the platform to showcase their chosen artifacts.

CREATING DIGITAL EDITION 10 POINTS

- Students apply copyright laws by selecting a printed work in the public domain to digitize.
- Students interpret the history of print culture and the history of the codex/book including features such as paragraphing, spacing, capitalization rules, etc.
- They compare the printed book interface and digital interface and select codex/book features to use in a sample edition for a digital interface (Omeka archive).
- Students apply the Google OCR tool (Optical Character Recognition) to translate their digital text into a searchable text (extra credit).