

DIKULT304
SEMINAR TOPICS IN DIGITAL CULTURE
SPRING 2018-01-03
LAST UPDATE: JANUARY 5ST, 2018

Please note: this course description, especially the reading list, may be subject to change.

The Structure, Dynamics and Agency of Digital Textuality

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General info about DIKULT304 Spring Seminars in Digital Culture

Level of Study

Master and PhD

ECTS credits:

15

Objectives and Content

The master's program aims to provide a thorough introduction to digital culture, the theoretical and analytical methods, and work techniques. [DIKULT304](#) is a seminar course in Digital culture, with emphasis on a central question in research in the field of digital culture. The course covers relevant theory in conjunction with a further limited theme.

A central activity of the course is participation in discussions and oral presentations.

Learning Outcomes

After taking the course the students should have:

- in-depth knowledge of key issues related to digital textuality, digital publishing and editing.
- theoretical and practical knowledge and experience of academic argumentation, discussion and presentation

Students who complete the course should be able to:

- demonstrate depth of knowledge within the thematic area of Digital Textuality.
- analyse and develop complex research questions in relation to concrete study cases of Digital Textuality.
- prepare and deliver an effective academic oral presentation addressing the course theme.

Required Previous Knowledge

None.

Recommended Previous Knowledge

[DIKULT301](#) and [DIKULT302](#) or equivalent.

Access to the Course

The course is open to all students with the right to study in the master's or PhD program in Digital Culture at UiB. Students enrolled in other master's programs at UiB can apply to LLE for permission to enrol in the course. Erasmus students are welcome. Additional tuition may be offered in languages other than English and Norwegian.

Teaching Methods and Extent of Organized Teaching

Teaching will be in the form of a weekly seminar over 13 weeks. If less than five students are registered to a course, the department might reduce the teaching, please see the department's guidelines regarding this on <http://mitt.uib.no>. Regarding a course where this is a possibility the students get

information about this at the beginning of the semester, and before the deadline regarding semester registration 1st February/1st September.

Compulsory Assignments and Attendance:

Two oral presentations before exam in the seminar group is a minimum.

In order to take the exam was required that the student has participated in at least 75 percent of the teaching and in the classroom activities. Course participation is approved by the course leader.

Forms of Assessment

The final grade is based on the evaluation of 20 minutes long oral presentation on a given topic which is related to the course theme and the student's individual seminar project. The theme of the lecture will be given 7 days before the exam.

The oral presentations will be arranged as a conference for participants in the course and the academic community (open to all).

Grading Scale

Grade scale A-F. PhD students grade scale Pass/Fail.

Reading List

The required reading is approximately 1000 pages, of which normally half or more is selected individually by the student in consultation with the instructor.

Course Evaluation

Evaluation will be conducted in accordance with the University of Bergen's quality assurance system

Exam dates

Check StudentWeb and Course Web

Information about DIKULT304 Spring 2018

Please note: this course description, especially the reading list, may be subject to change.

Course leader:

Daniel Apollon
Associate Professor of Digital Culture
Department of Linguistic, Literary and Aesthetic Studies
University of Bergen
Address: PB 7805, 5020 BERGEN
Email: Daniel.Apollon@uib.no

Invited lecturers (to be confirmed):

Federico Meschini, Università di Perugia (Digital Critical Editing)
Brit Helle Aarskog, UiB, Dept of Information and Media, UiB (Text metatagging for information retrieval)
Daniel Jung, UiB (Scientific publishing on the Web)

Information meeting

Date: January 9, 2018 , 12:15-14:00, Jussbygget, Auditorium 3

Location (regular course sessions)

Sydneshaugen skole, Grupperom/ Group room H

SEMINAR TOPIC SPRING 2018

“The Structure, Dynamics and Agency of Digital Textuality”

The participants will explore the structure and dynamics of digital texts. The exploration of these “neotexts” will involve dealing with the issue of their materiality. Participants will acquire first-hand knowledge of the genesis, evolution and diffusion of digital content, through analysing concrete instances e. g., Wikipedia, Web-documentaries, digital critical editions, YouTube, electronic literature, electronic publishing (ebooks), vlogs, citation practices on the net, remix, transmedia products,

The first part of the seminar will be devoted to acquiring key conceptual tools enabling the participants to deal with various aspects of digital textuality. Particular attention will be given to paratextual theory (Genette) . Assignments (presentations, posters and discussions) will encourage participants to develop analytical and critical skills by e.g., comparing various contemporary instances of digital textuality. After the first part of the seminar each participant will have submitted an individual project proposal.

The second part of the master seminar will be devoted to supporting the individual projects of participants. Individual as well as group supervision will be offered. Each individual project will be finalised as a written assignment (academic paper or practical project report) which will need to be delivered and accepted as prerequisite for being allowed to take the final exam.

The oral examination will be organised as a full-day open seminar, during which the participants who have enrolled for examination will present and defend an assigned topic related to their individual project.

The following excerpts from course texts highlight key issues covered by the Spring Seminar:

"The very status of texts, heirs to a long tradition of manuscript and printed books, is evolving with multimedia writing, constantly developing technologies, and new reader expectations. Dynamic creation of new spaces and media for knowledge is gradually superseding the authority of secular cultural objects." (Apollon, Bélisle and Régnier, 2014:1)

"We need more people thinking deeply about ways in which texts translated into new mediums lose old functions as they acquire new functions and how interactions with texts in the electronic world differ from interactions with print editions." (Peter Shillingsburg. *From Gutenberg to Google*. Cambridge: Cambridge University Press, 2006)

"The paratext is the satellite debris orbiting and radiating out from the core text: what the post-telecast chat fest *Talking Dead* is to *The Walking Dead*, what Madonna-vs.-Lady Gaga mashups are to the original music videos, what Wolverine action figures are to the X-Men franchise—what all the buzzing swarms of trailers, teasers, bloopers, tweets, swag, webisodes, podcasts, chat rooms, fanzines, geek conventions, DVD extras, synergistic tie-ins, and branded merchandise, in all their infinite varieties, are to the mother ship." (Doherty, T. 2014, January 6). The Paratext's the Thing. *The Chronicle Review*, January 6, 2014)

"Once digitized, a page of words loses its fixity. It can change every time it's refreshed on a screen. A book page turns into something like a Web page, able to be revised endlessly after its initial uploading. There's no technological constraint on perpetual editing, and the cost of altering digital text is basically zero. As electronic books push paper ones aside, movable type

seems fated to be replaced by movable text." (Nicholas Carr, "Books That Are Never Done Being Written. Digital text is ushering in an era of perpetual revision and updating, for better and for worse", WSJ, 31 Dec 2011)

"Ephemeral media' invokes screen forms defined by their briefness [...] It describes a range of temporally compressed media that can be viewed or consumed in seconds or minutes, from the promotional texts that function in television's interstitial space to the explosion of online short-forms enabled by web platforms such as YouTube." (Paul Grainge. Ed. *Ephemeral Media: Transitory Screen Culture From Television to YouTube*. London: Palgrave Macmillan, 2011)

"Most scholarly scripts, printed or digital, carry with them embedded elements of one kind or another that sometimes go unnoticed or are simply taken for granted. Elsewhere I have labeled these features "*rhapos*" (from the Greek meaning "trifles" or "petty wares") and referred to their systematic study as a form of *rhopography*—an art historical term that refers to everyday items depicted in still-life paintings." (Blaise Cronin's preface to Desrochers & Apollon, *Examining Paratextual theory in Digital Culture*)

"It is probable that the idea of an encyclopaedia may undergo very considerable extension and elaboration in the near future. Its full possibilities have still to be realized. ... There is no practical obstacle whatever now to the creation of an efficient index to all human knowledge, ideas and achievements, to the creation, that is, of a complete planetary memory for all mankind." (H.G. Wells, 1937, *World Brain*)

Course schedule

WEEK NO	DATE	SESSION	ACTIVITY	LECTURER	ASSIGNMENTS	DEADLINE
2	9 Jan	0	Info meeting 9 Jan 12:15-14:00 Jusbygget (Law Faculty) Auditorium 3			
3	15 Jan	1	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA		
4	22 JAN 12:15-15:00	2	Student Brainstorming Session 12:15-15:00 Sydneshaugen skole, Grupperom H	Only students	ASS. 1 Web discussion	
5	29 JAN	3	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA		
6	5 FEB	4	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA	ASS. 2 Analysis paper	
7	12 FEB	5	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA		
8	19 FEB	6	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA	ASS. 3 Project proposal	
9	26 FEB		NONE / READING WEEK		Refining the project prposal	
10	5 MAR		NONE / READING WEEK		Deadline individual project draught version	
11	12 MAR	7	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA		
12	19 MAR	8	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA		
13	26 Mar	9	NONE			
14	2 APR		NONE			

15	9 APR	10	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA Invited lecturer	
16	16 APR	11	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA Invited lecturer	
17	23 APR	12	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	DA FM	
18	30 APR	13	SEMINAR 12:15-15:00 Sydneshaugen skole, Grupperom H	FM	ASS 4 Project paper / Project report Acceptance to examination
19	7 MAI	(14)	Exam preparation meeting (optional)	DA	

Reading list

This list is advisory and may be subject to serious updates. Participant will produce an individual reading list related to their individual project.

Introductory reading, general works

- Apollon, D., Bélisle, B., & Régnier, P. (Eds.). (2014, 2nd ed. paperback 2017). *Digital Critical Editions. Topics in Digital Humanities*. Chicago: University of Illinois Press.. Also available at Kindle: https://www.amazon.com/Digital-Critical-Editions-Topics-Humanities-ebook/dp/B00JMOLQGC/ref=mt_kindle?_encoding=UTF8&me= (French edition: Apollon, Daniel, Claire Bélisle and Philippe Régnier, *L'édition critique à l'ère du numérique*, L'Harmattan, Paris 2017).
- Desrochers, Nadine & Apollon, Daniel (Eds.) (April 2014). *Examining Paratextual Theory and its Applications in Digital Culture*. IGI Global. 419 pages. <http://www.igi-global.com/book/examining-paratextual-theory-its-applications/97342#table-of-contents>
- Eco, Umberto, *Opera aperta* / (Original ed. 1962, English edition 1989). Harvard University Press, 1989.
- Eisenstein, E 1983, *The Printing Revolution in Early Modern Europe*, Cambridge University Press, Cambridge UK.
- Eisenstein, E 1997, *The Printing Press as an Agent of Change*, Cambridge, Cambridge University Press.
- Bruns, Axel, *Blogs, Wikipedia, Second Life, and Beyond. From Production to Produsage*, New York: Peter Lang, 2008.
- Genette, G. (1997a). *Paratexts: Thresholds of interpretation* (J. E. Lewin, Trans.). New York, NY: Cambridge University Press. [Genette, G. (1987). *Seuils*. Paris: Éditions du Seuil.]
- Goody, J. (1996). *The Logic of Writing and the Organisation of Society*. Reprinted 1988, 1989, 1992, and 1996. Cambridge, UK: Cambridge University Press.
- Shillingsburg, P. (2006) *From Gutenberg to Google*. Cambridge, UK: Cambridge University Press. (available as Kindle edition)
- Ong, W. (2002). *Orality and Literacy: The Technologizing of the Word*. 2nd ed. New York: Routledge.

Textual fixity and fluidity

- Freedman, Eric. (2011). *Transient Images: Personal Media in Public Frameworks*. Philadelphia, Pe: Remple University Press. (Also available as Kindle edition) http://www.amazon.com/dp/1439903271/ref=rdr_ext_tmb
- Grainge, Paul (ed.). (Nov 22 2011). *Ephemeral Media: Transitory Screen Culture from Television to YouTube*. Paul Grainge (ed.), British Film Institute, Palgrave Macmillan 2011. [Part 1, "The Recurrent, the Recombinatory and the Ephemeral"; Part 3 "The Evolving Media Ecosystem"; Part 4 "Below: Video- and User-generated Content"].
- Grainge, Paul .2011. Introduction: Ephemeral Media. In: Grainge, Paul (ed.). (Nov 22 2011). *Ephemeral Media: Transitory Screen Culture from Television to YouTube*. Paul Grainge (ed.), British Film Institute, Palgrave Macmillan 2011.
- Hillesund, T., & Bélisle, C. (2014). What Digital Remediation Does to Critical Editions and Reading Practices. Pp. 114-154. In C. Bélisle, Apollon, & and Philippe Régnier (Eds.). *Digital Critical Editions. Topics in Digital Humanities*, Chicago: University of Illinois Press.

- Jenkins, H. (2007, March 22). Transmedia storytelling 101. *Confessions of an ACA fan: The official weblog of Henry Jenkins*. Retrieved November 13, 2013, from http://henryjenkins.org/2007/03/transmedia_storytelling_101.html
- Kim, J. (2012). The institutionalization of YouTube: From user-generated content to professionally generated content. *Media, Culture & Society*, 34(1), 53-57.
- Mod, C. 2011, 'Post-Artifact Books & Publishing, digital's effect on how we produce, distribute and consume content', blog, Juin 2011, @craigmod. Accessible à l'adresse: http://craigmod.com/journal/post_artifact/.
- Owens, T 2012, 'The is of the Digital Object and the is of the Artifact', blog, 25 octobre 2012, The Signal, Digital Preservation. Accessible à l'adresse : <https://blogs.loc.gov/digitalpreservation/2012/10/the-is-of-the-digital-object-and-the-is-of-the-artifact/>.

Agency

- van Dijck, J. (2009). Users like you? Theorizing agency in user-generated content. *Media , Culture Society*, 31 (1), 41-58.
- Jenkins, H. (1992). *Textual poachers: Television fans & participatory culture*. New York, NY: Routledge.

Paratextual theory

- Apollon, D., & Bélisle, C. (2014). The digital Fate of the Critical Apparatus in D. Apollon, Pp. 81-113. In C. Bélisle. Apollon, & and Philippe Régner (Eds.). *Digital Critical Editions. Topics in Digital Humanities*, Chicago: University of Illinois Press.
- Birke, D. & B Christ. (2013). Paratext and Digitized. *Narrative: Mapping the Field*. Narrative, Vol 21, No 1, 65-87.
- Burgess, J. & J. Green (2009). *YouTube, Online Video and Participatory Culture*. Cambridge: Polity Press.
- Jenkins, H. (2010, March 8). On Anti-Fans and Paratexts: An Interview with Jonathan Gray (Part One and Two). http://henryjenkins.org/blog/2010/03/on_anti-fans_and_paratexts_an.html
- Doherty, T. (2014, January 6). The Paratext's the Thing. *The Chronicle Review*, January 6, 2014. Retrieved January 10, 2014, from: <http://chronicle.com/article/The-Paratexts-the-Thing/143761/>
- McCracken, E. (2013) Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature. *Narrative*, Vol 21, (1), 65-87
- Stanitzek, G. (2005). Texts and Paratexts in Media. *Critical Inquiry* 32: 27–42.

Ebooks

- Esposito, J. Theory of the E-book. *The Scholarly Kitchen*. 6 Dec. 2012. Accessed from <http://scholarlykitchen.sspnet.org/2012/12/06/theory-of-the-e-book/>

Methods

- Cooper Moore, D. (2010). Pause, Point, Rewind: The Use of Screen Capture Software for Media Analysis. *Recherches en Communication*, 34.
- Herring, S. C. (2004). Computer-mediated discourse analysis: An approach to researching online behavior. In S. A. Kling & J. H. Gray (Eds.), *Designing for virtual communities in the service of learning* (pp. 338-376). New York, NY: Cambridge.

Digital literacies

- Arke, E. T., & Primack, B. A. (2009). Quantifying media literacy: development, reliability, and validity of a new measure. *Educational Media International*, 46 (1), 5365.
doi:10.1080/09523980902780958
- Bekkhus, N., & Zacchetti, M. (2009). A European Approach To Media Literacy. IJLM. net: International Journal of Learning and Media website . <http://ijlm.net/news/europeanapproachmedialiteracy>
- Buckingham, D. (2009). The future of media literacy in the digital age: some challenges for policy and practice. *Proceedings of Euromeduc: Media literacy in Europe: controversies, challenges and perspectives* (p. 1324). Présenté à Euromeduc: Second European congress on media literacy, Bellaria, Italy.
- Buckingham, D., Banaji, S., Carr, D., Cranmer, S., & Willett, R. (2005). The media literacy of children and young people: a review of the research literature (Monograph). London: OFCOM. Retrieved from <http://eprints.ioe.ac.uk/145/>
- De Smedt, T. (ed.). (2006). *Mediappro, A European Research Project: the Appropriation of New Media By Youth*. Paris: CLEMI.
- Evans, B. (2009, June 10). Do your friends make you smarter? Exploring social interactions in search. Presented at the Cognitive Science Department Graduate Students Presentations, University of California, San Diego. Retrieved from <http://www.slideshare.net/bmevans/do-your-friends-make-you-smarter-exploring-social-interactions-in-search>
- Graham, S., Harris, K., & Mason, L. (2005). Improving the writing performance knowledge, and self-efficacy of struggling young writers: The effects of self-regulated strategy development. *Contemporary Educational Psychology*, 30(2), 207-241.
- Grafe, S., & Tulodziecki, G. (2010). Developing a competency standard model for media education. *Recherches en Communication*, 33, 53–67.
- Hargittai, E. (2002). Second-level digital divide: Differences in People's Online Skills. *First Monday*, 7 (4).
- Hobbs, R., & Frost, R. (2003). Measuring the Acquisition of Media-Literacy Skills. *Reading Research Quarterly*, 38 (3), 330-355.
- Hollan, J. D., & Stornetta, S. (2000). Asynchronous Negotiated Access. *Proceedings of Human Computer Interaction 2000* (p. 1726).
- Ito, M., Horst, H. A., Bittanti, M., boyd, danah, Herr-Stephenson, B., Lange, P. G., Pascoe, C. J., et al. (2008). *Living and Learning with New Media: Summary of Findings from the Digital Youth Project*. The John D. and Catherine T. MacArthur Foundation Reports on Digital Media and Learning. MacArthur Foundation. <http://digitalyouth.ischool.berkeley.edu/files/report/digitalyouth-TwoPageSummary.pdf>
- Jenkins, H., Purushotma, R., Clinton, K., Weigel, M., & Robison, A. J. (2006). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*(White paper). The John D. and Catherine T. MacArthur Foundation Reports on Digital Media and Learning. The John D. and Catherine T. MacArthur Foundation.
http://digitallearning.macfound.org/atf/cf/%7B7B7E45C7E0A3E04B89-AC9C-E807E1B0AE4E%7D/JENKINS_WHITE_PAPER.PDF
- Kirsh, D. (2000). A few thoughts on cognitive overload. *Intellectica*, 30 (1), 1951.
- Dijk Y. van 2014. 'The Margins of Bookishness. Paratexts in Digital Literature', in: Desrochers N. et Apollon D. (éds.), *Examining Paratextual Theory and its Applications in Digital Culture*, IGI Global, Hershey, PA, pp. 24-45.
- Williams, P., & Rowlands, I. (2007). *Information behaviour of the researcher of the future. The literature on young people and their information behaviour. Work Package II*. London: British

Library / University College London, JISC.

<http://www.jisc.ac.uk/media/documents/programmes/reppres/ggworkpackageii.pdf>

Web-doc

Bill Nichols, Representing Reality, Issues and Concepts (Indiana University Press : 1990)

Dufresne,D., Brault, A. (2011). Prison Valley. <http://prisonvalley.arte.tv>

Lotz, S., Ronez, J., Szalat,A. (2008). Gaza Sderot. <http://gaza-sderot.arte.tv/>