

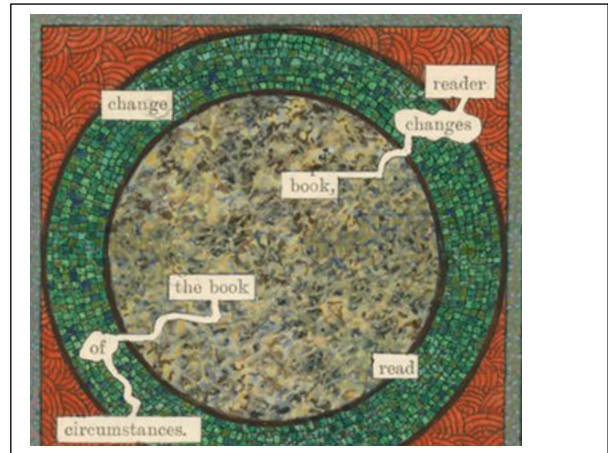
ENGL 127L| Fall 2022 | T/TH 1:30-2:45
CRN: 12433

Dr. Margaret Konkol | mkonkol@odu.edu

Office: BAL 4028

Office Hours: Monday and Thursday 3-4PM

Location: BAL 2067



Honors English: Texts and Technologies Course Description

Welcome to Honors English! This is a course about creativity and about how we define experience and make new worlds through one of the oldest and most transformative and adaptive technologies—the technology of textual communication.

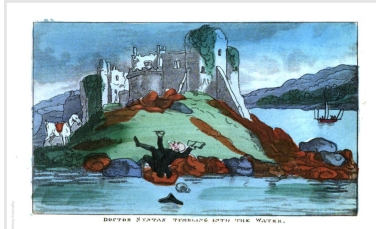
This course explores “text technologies” including manuscript, textile, print, and digital forms—emphasizing nontraditional understandings of the textual object. We will explore such questions as: how have the technologies of reading and writing changed over time? How does the study of text technologies reveal changing ideas about creativity, originality, and authorship? How have newer technologies of communication like photography and sound recording and augmented reality changed the way we think, read, and write?

Through investigation that is theoretical, applied, and creative in nature, we will examine the social and material conditions under which form has been imposed on matter to create graphic meaning. The history of text technology has often been limited to a story about paper and printing presses. We will learn about the history of traditional text technologies like scrolls and book rolls, memorial engravings, typewriter composition, mechanical production and digital diffusion. But early texts took a variety of forms, including that of textiles. We will consider how textiles constitute one of the oldest forms of literature (needlework, tapestry are the basis of contemporary circuits). Readings will draw from American literature, cultural studies, philosophy, and digital humanities to investigate how women and other marginalized populations have developed alternative textualities. In the latter portion of the course we will think expansively about texts as we regard fashion as a signifying sign system, culminating in wearables and literary textual production in twentieth-and twenty-first century media ecologies (podcasting, augmented reality, web novels etc).

A Media Archaeology Approach

The course challenges techno-determinist histories that plot a linear progression from manuscript, to print, to digital by exploring the ways in which at any given moment a variety of text technologies are available, though they may have differing hierarchical status. This method is called media archaeology. We will investigate histories of tapestry and needlework, Navajo women circuit builders, fashion as a sign system, and gestural languages.

Our class meetings will combine theoretical, critical and philosophical readings with textual artifacts that test the conceptual and practical boundaries of textual production or otherwise draw attention to language and textuality. Assignments will be both individual and collaborative.



From *The Tour of Doctor Syntax: In Search of the Picturesque, a Poem* (William Comb, 1865)

Learning Outcomes

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

- *Generate theoretically-informed interpretations of texts through a media archeology approach
- *Analyze texts in relationship to the media ecologies in which they were composed & circulated
- *Demonstrate in written and oral forms evidence of research
- * Identify cultural, social, & political meanings in technologies of cultural transmission including the following: scribal, print, visual, fiber-based, hardware, and software interfaces
- * Discuss the contingency of cultural assumptions about creativity, originality, and authorship
- * Engage in poesis aka “critical making” using software, hardware, and physical materials
- * Write reflectively about critical artifacts generated by the student her/him/themselves

Topics

Relationships between bodies and writing through exploration of text/textile/wearables
textuality / materiality
text/textile
interface and ideology
memory and writing
scribal and print culture, oral culture and digital culture
textual knowledge communities and practices in Indigenous cultures
textual production and dissemination
creativity, originality, and reproducibility

Books & Materials

PDFs

[El Wire](#) (choose your color of wire that suits your project) approximately \$10.00
Portable Battery Pack (if you use the link to El Wire, the battery pack is included.)

2 AA batteries

industrial style thick sewing needle

Thread to match a garment of your choice which you will be modding-with El wire.

Pre-made garment of your choice

A cheap cross stitch beginner kit from amazon or your local craft store (we'll go off recipe and stitch a word or letter with them)

[Binti](#) Nnedi Okorafor

Online Course Management Site

On [Google Drive](#) you will find course materials that are copyright protected and detailed assignment descriptions. You will upload all written assignments as a means of archiving or storing your work.

Attendance

Attendance is mandatory. In anticipation of the unexpected, you are permitted to miss the equivalent of one week's worth of classes without penalty. For this course, that means two meetings. Of course, sickness and religious observances or unforeseen events may preclude your attendance. The penalty for absences in excess is the reduction of your final grade by 5 points per class missed (out of 100 possible points). *If you are absent, instead of emailing me to ask if you missed "something important" you should instead consult the syllabus and/or consult a classmate. For grade questions, make an appointment to meet with me in my office. This ensures that information about your grade is not shared with third parties.*

My Commitment to You

Office Hours

Mondays and Thursdays 3-4PM and also at other times by appointment w/Professor Konkol.

Email

In an effort to foster collaboration and shared responsibility, I will only use email as a means of scheduling meetings with students. Please read the following "Guide to Email Etiquette" in the University: <https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087#.hlzsuqfhq> Periodically you will receive email announcements from me reminding you of the tasks you should undertake between then and the next class reading. This complements the class schedule of homework already available on our syllabus (our course management site), but it will offer important additional information.

****It is a best practice to check your ODU email regularly for announcements/emails.**

Should you rely on an alternate email service, it is your responsibility to forward those emails accordingly. I can only respond to emails with a subject line and signature (your name). I respond to email during workday hours (Monday-Friday 9-5).*

Equity

In theory and praxis (i.e. in the selection of course materials as well as in the actual practice of our class discussions) I would like us to aspire to a learning community where we grow and trust and seek to exhibit mutual respect and inclusion. I honor your preferred pronouns. Sexist, racist, homophobic or ableist rhetoric is corrosive. If you disagree with a classmate's assertion about the reading, you are encouraged to enter into constructive dialogue by focusing upon analysis of the assigned text. It is NOT productive to shut-down or not to speak up. Since literature deals with challenging real-world topics, sometimes with language that is offensive, graphic, or classified as hate-speech, discussions of these subjects should be directly connected to the texts. This enables everyone to be on the same footing and better enables us to find common ground with each other.

Statement on Educational Accessibility for Students with Disabilities

Old Dominion University is committed to ensuring equal access to all qualified students with disabilities in accordance with the Americans with Disabilities Act. The Office of Educational Accessibility (OEA) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations.

If you experience a disability which will impact your ability to access any aspect of my class, please present me with an accommodation letter from OEA so that we can work together to ensure that appropriate accommodations are available to you.

If you feel that you will experience barriers to your ability to learn and/or testing in my class but do not have an accommodation letter, please consider scheduling an appointment with OEA to determine if academic accommodations are necessary.

The Office of Educational Accessibility is located at 1021 Student Success Center and their phone number is (757)683-4655. Additional information is available at the OEA website: <http://www.odu.edu/educationalaccessibility/>

****If you need something or have a concern let me know. I strive to make my course accessible to anyone who is registered. You have a right to the full experience of the class. If there is something I can do to help you be successful feel free to let me know. I respect that there are things you may not wish to disclose, but if there is something you think I should know that affects your experience in the class feel free to talk with me. If you have an accessibility letter, send it to me; but even if you don't have one, don't let that stop you from communicating with me if you have a need.**

The Writing Center

The Old Dominion University Writing Center (WC) offers free appointments and walk-in writing consultations to all currently-enrolled students on campus. Students may seek help with their writing projects for a variety of courses and meet with a consultant to discuss anything from brainstorming to learning how to proofread their own work.

The WC offers supplemental instruction to help students improve their writing strategies. We offer writing consulting sessions that assist students in learning to proofread their own work, in getting projects started, and in developing the writing process for a paper.

Appointments are approximately 45-minutes (shorter for walk-ins after 20 minutes past the top

of the hour). WC graduate student consultants work with individual students or groups. Most tutoring sessions are by appointment; walk-in appointments are provided when tutors are not in a scheduled session. For distance students, we use WCOOnline.

The WC is located in the library, room 1208, and is open Monday through Friday. To make an appointment call 757.683.4013 during open hours or book an appointment online at odu.mywconline.com.

Academic Dishonesty

Any suspected instance of plagiarism will be handled in accordance with the University's policy on academic dishonesty. A single instance of significant plagiarism is grounds for failing this course. That said, the idea of originality is a historically and culturally contingent concept. However, as per the University's Honor Code, you must do your own original work in this class—and appropriately identify that portion of your work which is 1) collaborative with others, 2) borrowed from others and 3) your own work from other contexts.

Writers who use the words or ideas of others are obligated to give credit through proper acknowledgment and documentation. Failure to give credit is plagiarism, a violation of the ODU Honor Code that almost certainly will lead to failing the course and could lead to expulsion from ODU. If the quality of your in-class and out-of class writing varies dramatically, the professor has the right to ask you to write under supervision. If you have questions about how and when to acknowledge sources, please refer to your textbooks or see the professor for advice.

Plagiarism

What is plagiarism? The ODU Catalog defines plagiarism as follows: “A student will have committed plagiarism if he or she reproduces someone else's work without acknowledging its source; or if a source is cited which the student has not cited or used. Examples of plagiarism include: submitting a research paper obtained from a commercial research service, the Internet, or from another student as if it were original work; making simple changes to borrowed materials while leaving the organization, content, or phraseology intact; or copying material from a source, supplying proper documentation, but leaving out quotation marks. Plagiarism also occurs in a group project if one or more of the members of the group does none of the group's work and participates in none of the group's activities, but attempts to take credit for the work of the group.”

If you have doubts about whether or not you are using your own or others' writing ethically, legally, or correctly, ask the professor. Follow this primary principle: If in doubt, ask. Be up front and honest about what you are doing and about what you have contributed to an assignment.

Assessment

Assignments

This is a summary description of the major assignments and a full description of the participation score.

Midterm Essay 30 points (30%) **Due 10/7 at 1:30PM in Google Drive** An expanded and refined essay based on your choice of a selected Reflection and Analysis Exercise. Upload digital file to your personal submission folder by the assigned deadline. Assignment description to be circulated. (Deadline extended to 10/13 at 1:30PM. Industry standard has essays returned by Dr K, graded, two weeks after submission deadline)

Final Portfolio and Reflection 30 points (30%). **Due December 6 in Google Drive** Assignment description to be circulated.

Weekly Reflection and Analysis Essays 20 points (20%) Rolling dates as indicated on the syllabus. These are pass/fail and to receive credit must be completed in good faith by the assigned deadline. If I judge the work is not completed with appropriate good faith effort that assignment will receive a 0.

Participation 20 points (20%). Assessed at midterm and reassessed at the conclusion of the semester. Participation is a powerful and amazing tool for learning. My goal is to see you grow brave in your thinking and to do so you must extend yourself by speaking and writing your ideas—and in so doing you will turn half-thought into discourse—into analytic articulation.

Participation Rubric
A 90-100: Engages in discussions with innovative and substantive remarks. Puts exemplary effort into in-class freewrites. Often follows up and reports to class on outside and supplemental research; Applies and/or challenges readings; engages with and/or motivates peers. Initiates conversation; excellent collaboration with classmates
B 80-89: Engages in discussions when called on by professor; offers conventional sound remarks; actively listens in class and occasionally initiates comments; excellent collaboration with classmates; Puts consistent effort into in-class freewrites
C 70-79: Rarely speaks. Tends to disengage; has difficulty responding to professor's directed questions; might use phone or laptop for purposes not related to class; Occasionally tardy and absent; lags in collaborative group work; Puts minimal but consistent effort into in-class freewrites
D 60-69: Does not speak and/or pay attention and/or is disruptive; has difficulty responding to professor's directed questions. May refuse to speak. Frequently tardy or absent; Unprepared for peer review or group meetings; detracts from collaborative group work; Puts minimal or consistent effort into in-class freewrites
F below 59: Does not attend class often; may sleep through class when present or act disengaged; Initiates disruptive behavior or encourages others; detracts from class-learning; behaves un-collegially or not at all in collaborative work; Frequently misses in-class free-writes

Grades

Letter grades correspond to accrued points according to University Policy:

Conversion of Total Points to Course Grade

A (100–93) A - (92-90) B+ (89–87) B (86-83) B - (82-80) C+(79-77) C(76-73) C - (72-70)
D+(69-67) D(66-63) D -(62-60) F (59 and lower)

To pass the class (earn a D or greater) you need to complete all the assignments. To give meaning to these numbers, I borrow from Dr. Moberly:

Explanation of Grading Scale:

A = 100-94% -- Exemplary: you have met and exceeded the expectations of all categories. Your work serves as a model for your peers;

A- = 93-90% -- Good: You have met all of the requirements of the assignment and have exceeded the requirements of the assignment in some areas. Other areas, however, need more development.

B+ = 89-87%; B = 86-83%; B- = 82-80% -- Average: You have met all the requirements of the assignment but have exceeded none. You have accomplished average work for your class and skill level.

C+ = 79-77%; C = 76-73%; C- = 72-70% -- Marginal: You have fulfilled some requirements of the assignment, but other requirements remain unfulfilled. You should consult the instructors as soon as possible.

F = 69% or below -- Failing: you have fulfilled few, if any, requirements of the assignment. You should consult the instructors as soon as possible.

Assignment Submission

Format: All writing assignments must be typed, double spaced, and in twelve point font (Times New Roman). Margins should not be greater than 1” left and right, 1” top and bottom. Submit all major (midterm and final exam) assignments (listed above) as docx or doc (Word documents) to the appropriate Blackboard Assignment space. Submit it as a file . We will review use Google docs and Google Drive for in-class writing exercises.

Late Work

Coursework should be viewed as a high priority and treated as such. Unless you speak to me 48 hours in advance of the deadline and I approve an extension, this rule applies. No credit will be given to late weekly low stakes work without a prearranged extension due to an emergency circumstance (hospitalization/death in family, COVID related issues etc.). The schedule is predictable precisely to enable you to plan ahead.

(Since this is a brand-new course that I have developed for Fall 2022 this is a test-drive. I reserve the right to modify this course schedule so as to accommodate our progress as a class.)

Groundwork or “Toward a nonlinear, nonunified theory of texts and technologies”

- | | |
|---|--|
| Tuesday, August 30 | Welcome Exercises. Distribution of Syllabus. Overview of course, introduction of terms “Text” and “Technology,” major assignments and expectations and review of supplies to purchase.
Bayeaux Tapestry, “A Jar in Tennessee,” Wallace Stevens, Gertrude Stein “Five Words in a Line,” Bruce Naumann
“none sing / neon sign” |
| Thursday, September 1

University | Ovid “ Minerva and Arachne ” Book VI lines 1-240 and Kruger chapter one. Kruger, Kathryn Sullivan. “Myth, History, and the Material World” <i>Weaving the Word: the Metaphorics of Weaving and Female Textual Production</i> . Selinsgrove, PA: London, Susquehanna University Press; Associated Presses, 2001. (21-33)

No writing due at class. Reflections & Analysis due on Google Drive Friday at 1:30PM. |
| Tuesday, September 6 | Ekphrasis PDF from the <i>Princeton Encyclopedia of Poetry and Poetics</i> and Keats, “ Ode on a Grecian Urn ” and W. H. Auden “ The Shield of Achilles ”
Reflections & Analysis linking the tapestry work of “Minerva and Arachne” to these 19th and 20th century poems which also feature ekphrasis is due on Google Drive Wednesday at 1:30PM |
| Thursday, September 8 | Meet in mPark (BAL 2027 for Lab What is the relationship between texts and their physical containers? Exploring these ideas through Tom Phillip’s A Humument . This artist’s book uses the 1892 novel A Human Document by William Hurrell Mallock. Source book here |
| Tuesday, September 13 | Margaret Konkol “ Oppositions in the Modernist Archive ” <i>Modernism/modernity</i> 2020

During class we will watch Alain Resnais’s 1956 short film Toute la Mémoire du Monde .

Reflections and Analysis due on Google Drive on Wednesday at 1:30pm |
| Thursday, September 15 | Meet in Library for exploration of ODU’s library. See daily slides. |

Writing Reflection due Thursday at 1:30 with revisions by Friday at 1:30pm: Please see 9.16.22 slide for reflection and analysis prompt

- Tuesday, September 20 **Class Canceled due to a family emergency** (Dr Konkol traveling).
SPECIAL INSTRUCTIONS: Following up on our 9/8 mpark lab: “Treat” a book and its text according to the spirit of Tom Phillip’s *Humument*. Turn in on Tuesday 9/27
- Thursday, September 22 **Class Canceled due to a family emergency** (Dr Konkol traveling)
Please watch these fabulous videos by renowned art historian John Berger “[Ways of Seeing](#)” Part One (30 minutes) and “[Ways of Seeing](#)” Part Two (30 minutes) . This relates to Tues lab
- Tuesday, September 27 “John Ashbery” [Self Portrait in a Convex Mirror](#)”
See also [technology of Parmigianino’s portrait](#)
Writing Reflection and Analysis due at the conclusion of class.
- Tissu/Tapestry/Textile**
Thursday, September 29 **Meet in mpark. Making a Claude Glass & nostalgic portraiture with iphone apps**
Writing Reflection and Analysis due by Tuesday 10.4 at 1:30PM
- Tuesday October 4 **Introduction to midterm essay and sign ups for conferences**
Wednesday and Friday
<https://docs.google.com/document/d/1eB7Vc451fZFBG6Y51EeKfWtOX3zVml-7M3IbgbvVd4/edit?usp=sharing>
- Thursday October 6 **In-Class writing session**
- Tuesday October 11 **NO CLASS FALL BREAK**
- Thursday October 13 **MIDTERM ESSAY DUE**
Read in advance: The history of weaving and its connections to coding. “[Before Computers, People Programmed Looms](#)”
The Atlantic

Czander Tan, “The Poetics of Computer Code: Tracing Digital Inscription in Ada Lovelace’s England” PDF
[Analog Style](#)

Tuesday October 18	Group Work with Czander Tan essay and materials on early computing's connections to textile production. Looking ahead for purchases for upcoming labs, for final project (textual practice essay and digital portfolio). By the end of class today your group discussion question and rationale should be complete. This should appear as a freewrite in your own personal submission folder and it should be titled "Lastname Tan Discussion Question 10.18.22. One member from your group should put your prepared discussion in the Sandbox. Due by Tuesday 10.20.22 RESPOND to another group's discussion question and put that in your "Tan Discussion Question 10.18.22" as well.
Thursday October 20	In groups of two, write ONE difficult/moderate/easy (you will be assigned one of these levels) question. 10 minutes on this process. Then the questions will be compiled and quizzes distributed for online completion. Our class discussion will then be closed book discussion of Tan and Nakamura. Lisa Nakamura, " Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture " PDF Circuits: https://www.youtube.com/watch?v=zSSkZ9F7Bng
Tuesday October 25	Meet in mpark for weaving/coding lab. Guest instructors Ms Elena Knudsen and Mr. Christopher Giofreda
Thursday October 27	NO CLASS Dr Konkol in Portland, Oregon for Modernist Studies Association Conference
Tuesday November 1	Hybrid Class. Meet on Zoom. Charles Yu " Standard Loneliness Package " Freewrite (available through powerpoint) is due by end of class. Join Zoom Meeting https://odu.zoom.us/j/8054085444
Thursday November 3	Hybrid Class. Meet on Zoom. Augmented Reality Lab using WorldCast AR ad (see PDF/slides for 11.3.22) Join Zoom Meeting https://odu.zoom.us/j/8054085444
Tuesday November 8	Election Day No Classes campus holiday

Thursday November 10	Tennyson, Alfred Lord. " The Lady of Shalott " (1832) Katherine Kruger, "A Magic Web with Colors Gay": Representations of the Lady of Shalott in Pre-Raphaelite Art," PDF
Tuesday November 15	Meet in mpark Digitized Needlepoint Lab Can Needlepoint or cross stitch be a subversive textual production space? Try this tool that bridges the material and the digital: https://www.pic2pat.com . On this site you can upload an image you have selected that tells a narrative through pictures or an image of words that you would like to stitch. Use the tool to convert it into a cross stitch pattern.
Thursday November 17	Introduction to the history of wearables and the development of a notion of embodied texts. Assigned chapters to read from <i>Garments of Paradise</i> (Ryan) and Margaret Konkol, "Modernism's Wearables" https://doi.org/10.1002/9781119669760.ch15
Tuesday November 22	"COLD NEON" Wearables Lab Materials required: El Wire, battery pack, ready-made clothing of choice
Thursday November 24	NO CLASS THANKSGIVING BREAK
Tuesday November 29	Finish wearables lab and working on digital portfolio in class RESCHEDULED: "COLD NEON" Wearables Lab Materials required: El Wire, battery pack, ready-made clothing of choice https://sites.google.com/odu.edu/cwtextstechnology/textual-practices?pli=1&authuser=1
Thursday December 1	LAST DAY OF CLASS Showcase & Reception
Tuesday December 6	Digital Submission on Google Drive of your Textual Practice Portfolio Final

Revisions

Kruger, Kathryn Sullivan. "Myth, History, and the Material World" *Weaving the Word: the Metaphorics of Weaving and Female Textual Production*. Selinsgrove, PA: London, Susquehanna University Press; Associated University Presses, 2001. (34-52) PDF

Katherine Kruger, "A Magic Web with Colors Gay": Representations of the Lady of Shalott in Pre-Raphaelite Art," PDF Tennyson, Alfred Lord. "[The Lady of Shalott](#)" (1832)

Sounding Out! [Podcast #40](#): Linguicide, Indigenous Community, Search for Lost Sounds
Read in advance: Rita Dove "[Parsley](#)"

Final Assignment: A Theory of Text Technologies: A Digital Portfolio (30% of final grade)

This portfolio is a born-digital artifact.

The portfolio is framed by your theoretical introduction which draws from texts read this semester to articulate a theory of text technologies. The introduction should be scholarly, employ citational practices, and be clearly situated within the critical, historical, and philosophical arguments we have discussed this semester. The portfolio will be comprised of curated photo documentation of each of the weekly Textual Practices. Include images and documentation of the process and product of what you crafted by following classmates' TP Presentations. *Your portfolio will include your own TP process and product as well as the artifacts you create from classmate-led textual practice demos.* Each TP should be accompanied by captions and descriptions which elucidate and guide the reader in interpreting the images. You may use multiple images for representing each TP. The portfolio will be assessed foremost on the rigor, clarity, and sophistication of its theoretical introduction, its completeness, and its ability to use digital modalities to convey meaning. Due date April 25th. In your personal submission folder upload a PDF portfolio or create a wordpress, wix or Jekyll website.

THESIS	Original. Logical interpretation and criticism to establish compelling perspective. Analytically superior to other interpretations.	Clearly stated. Establishes a perspective that accounts for its selection. Clear analysis.	Clearly organized and presented. Perfunctory. Some weaknesses.
RESEARCH	Works with key/canonical sources as well as current critical paradigms/lines of inquiry. Grasps complexity of debates. Critically synthesizes relevant materials and perspectives.	Contains appropriate & accurate evidence. Attempts to work with establishing and periphery of critical paradigms. Includes a range of sources but treated somewhat unevenly or problematically.	Appropriate texts. Limited range of research. Requires more contextualization. Some omissions or oversights.
ARGUMENT	Sufficient analysis and effective close-reading of evidence. Uses detailed sources, examples. Juxtaposes philosophies/theories.	Evidence used to reinforce points. Some nuance. Some attempt at close-reading & analysis. Uses some philosophy/theory.	Evidence used sparingly. Misunderstands or ignores techniques of close reading and analysis. Little nuance. Opinion replaces theory.

