

# INF 330: Born-Digital Culture / VIC 327: Digital Material Culture

Winter 2021

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The Millennium Falcon from *Star Wars: The Force Awakens* (2015)

## Important Details for the Winter 2021 term

Given the new challenges we are all facing during the COVID-19 pandemic, I have restructured not only the course's delivery mode, but also some of its assignments, deadlines, course policies, and content. However, the assignments and learning outcomes remain the same. This section covers the essential logistical details.

**Delivery mode:** Our course will take place entirely online, with synchronous classes that you are expected to attend. Each week we will meet via Zoom on Tuesday at 1:00 EST. We will not use the full three hours allocated for class, but you are still expected to keep 1:00 - 4:00 EST free in your schedule. When the formal part of class ends, you are free to leave but I'll remain on Zoom to chat with students and consult about assignments until 4:00.

**Contact details:** The best way to reach me is by email at [alan.galey@utoronto.ca](mailto:alan.galey@utoronto.ca). Please use regular email rather than Quercus's built-in messaging system. I normally respond to messages by the end of the next business day (Monday to Friday) at the latest. I take a break from email during evenings (EST), weekends, and university holidays—and I don't expect students to read or answer messages during these times either—but otherwise during regular hours I always answer student emails first.

**Office hours:** In addition to informal, drop-in office hours on Zoom after our Tuesday class, I will hold an office hour on Wednesdays from 2:00 to 3:00 pm EST. Students can sign up for individual 20-minute Zoom appointments via the course calendar in Quercus (the calendar link should appear in the menu on the left).

### **Course policy on recordings and privacy:**

From the University of Toronto's Freedom of Information and Protection of Privacy office:

*This course, including your participation, will be recorded on video and will be available to students in the course for viewing remotely and after each session.*



This syllabus is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/).

*Course videos and materials belong to your instructor, the University, and/or other sources depending on the specific facts of each situation, and are protected by copyright. Do not download, copy, or share any course or student materials or videos without the explicit permission of the instructor.*

*For questions about recording and use of videos in which you appear please contact your instructor.*

Each week I will make available on MS Stream the video recording of our Zoom class. (Breakout rooms and post-class conversations on Zoom won't be included in these videos.) Class recordings will be available for two weeks after the class takes place, and then I will take them down. Please don't treat these videos as a substitute for attending class. The participation grades require you to be present for the duration of our Zoom classes.

In our Zoom classes and meetings outside of class, you are welcome and encouraged to turn on your video, but no one will be required to turn their video on at any point in course. There are many reasons for this, including privacy, and no one needs to explain if they choose to leave their video off. Students are welcome to use one of Zoom's virtual backgrounds, but please avoid anything with animation or other distracting elements (e.g. the one with waves rolling onto a tropical beach).

### **Advisory for students taking this course from outside of Canada:**

From the University of Toronto's Information Security Council:

*If you are a citizen of another country, and/or accessing your courses at the University of Toronto from a jurisdiction outside of Canada, please note that you may be subject to the laws of the country in which you are residing, or any country of which you have citizenship. The University of Toronto has a long-established commitment to freedom of expression, with this right enabled by an environment valuing respect, diversity, and inclusion. In your classes, you may be assigned readings, or discuss topics that are against the law in other jurisdictions. I encourage you to become familiar with any local laws that may apply to you and any potential impact on you if course content and information could be considered illegal, controversial, or politically sensitive. If you have any concerns about these issues, please contact your instructor directly to discuss with them.*

## Course Description

The artifacts of contemporary culture are increasingly born digital, and they challenge us to understand how they work, what they mean, and how they might be curated for future generations. This course explores the production, transmission, and reception of born-digital artifacts, from music and image files, to memes, to Web content, to videogames and their

paratexts, and other software. Primary analysis of digital artifacts themselves forms the core of the course, but the course also draws on fields such as media studies, bibliography, archival studies, internet history, and videogame studies to understand the infrastructures and social contexts that affect what will count as the future cultural heritage of the digital era. Guided by readings, lectures, and case studies, the course will enable students to explore questions that are currently facing digital preservation and curation within and beyond the academy. What does it mean to treat a video game as future cultural heritage? How is digital rights management shaping the born-digital cultural record? Who determines how digital materials are archived and curated for the future? How does understanding the materiality of digital objects affect social and power relationships in the present?

The course will involve primary study of digital objects at a technical level, which may include introductory-level analysis of code, but no prior coding knowledge is required.

## Student Learning Outcomes

Upon successful completion of the course, students should be able to:

1. contextualize materials from digital culture within the broader debates about future cultural heritage and meaning-making in the present, including the key theoretical, technical, and social factors that shape contemporary ideas about digital materiality (assessed primarily through the digital artifact profile and in-class mini-conference);
2. navigate among the various disciplinary perspectives that come to bear upon digital materiality (assessed primarily through the digital archive profile and final essay); and,
3. use introductory-level digital tools, individually and collaboratively, to understand key technical aspects of digitized and born-digital materials, with the aim of envisioning their interpretation and curation in different social and historical contexts (assessed primarily through the digital artifact profile and structured in-class participation exercises).

## Relation to BI Program Learning Outcomes

The course's overall focus on born-digital cultural heritage reflects Program Learning Outcome 1, according to which students will learn "[to] understand and assess the social, political, economic, and ethical entailments of information creation, ownership, stewardship, and circulation, especially in light of enduring and emerging ethical and political questions."

Given that the course deals directly with ongoing challenges in digital preservation and curation, it also engages with Program Learning Outcome 5, in which students learn to “work collaboratively and professionally to analyze, address emerging problems relating to information technologies and practices.”

The course’s assignment and workshop structure, which involves regular sharing of in-progress assignment ideas informally in tutorials and a mini-conference presentation at the end, enables students to fulfill Program Learning Outcome 8, in which students learn to “present their work to audiences with various degrees of familiarity with the field of information and the specific questions the work addresses.”

## Participation

Your participation grade is determined by the quality of your contributions to in-class discussion, in-class group activities, the in-class mini-conference, and the Quercus discussion board. A student who receives an A-level participation grade at the end of the course will have read and watched each week’s assigned materials, allowing enough lead time to think about the material prior to class on Wednesday. Most importantly, they will come to class with ideas to contribute to discussions—perhaps not every single week, but on a regular basis. In other words, simply attending class regularly is not enough to earn a strong participation grade; it requires active contribution. Participation depends just as much on listening, too, so you should listen carefully to everyone’s contributions, consider the effects of your own comments, and respect all members of the class.

The participation grade will also be determined through in-class activities and exercises in different weeks. Students who are absent from those classes will not receive participation credit unless they can provide appropriate documentation (see below).

## Evaluation Structure and Grading Policies

10%	Participation
15%	Assignment 1: Digital Artifact Profile
20%	Assignment 2: Digital Archive Profile
10%	Outline & annotated bibliography for Assignment 3
30%	Assignment 3: Final Essay
15%	In-class mini-conference

All assignments are individually graded. There are no group assignments in this course, though your participation grade will be assessed partly on in-class group work. Any assignment that

does not meet a minimum level of legibility (i.e. the instructor cannot read it because of grammatical errors or other writing problems) may be returned for revision and resubmission with the late penalty in effect.

Students who submit Assignment 1 on time will receive their graded assignment back before the deadline to drop the course without academic penalty.

**Late penalty:** Late assignments will be penalized 3% per day (including weekends) for up to two weeks, starting at 6:00 pm EST on the due date. Assignments that are more than two weeks late (without medical or other documentation; see below) will not be accepted, and will receive a grade of zero. Late assignments, with or without an extension, may not receive written feedback.

**Oops Tokens:** To make life a bit easier in these difficult times, all students will begin the course with two virtual Oops Tokens. You may cash in an Oops Token at any point in the regular term prior to the assignment deadline by emailing the instructor, which automatically grants you a 3-day extension on your assignment, no questions asked.

Oops Tokens come with two strict conditions:

- 1) Oops Tokens cannot be used retroactively; to use one, you must email the instructor before the original assignment deadline (Toronto time);
- 2) Oops Tokens are not stackable; you can use only one per assignment (i.e. you can't use two at once to give yourself a 6-day extension).

These conditions will be enforced strictly, but otherwise you don't need to provide an explanation or ask permission to use a token. You can just email me and say "I'm cashing in an Oops Token for Assignment 2" and that's enough. I may not be able to confirm receipt right away, but as long as your email carries a timestamp prior to the deadline (EST) it will count.

**Other policies:**

If students feel any assignment grade is unfair, or simply have questions about it, I am happy to discuss it with them. However, students should not email me about their grade until at least 24 hours have passed, to ensure that no emails are sent in the heat of the moment, so to speak. Also, before I meet with students to discuss their grades, I expect them to do three things: 1) re-read the assignment instructions in full; 2) re-read their own submitted assignment in full; and 3) re-read my feedback, which may include marginal notes on the assignment document itself. These steps are to ensure that discussions about grades are based on evidence, not just expectations or initial reactions.

In addition to the policies in this syllabus, course grading is governed by the following:

- University of Toronto Assessment and Grading Practices Policy:  
<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>.

## Accessibility and Accommodations

Students with diverse learning styles and needs are welcome in this course. If you have a disability or a health consideration that may require accommodations, please feel free to approach Student Services (if you're a BI student), your home program's registrar (for Arts & Science students), and/or the Accessibility Services Office as soon as possible. The Accessibility Services staff are available by appointment to assess needs, provide referrals and arrange appropriate accommodations.

**Student Life:** <http://www.studentlife.utoronto.ca>

**Health and Wellness Centre:** <http://www.studentlife.utoronto.ca/hwc>

**Off-Campus:** Good2Talk - a post-secondary (24/7) helpline (1-866-925-5454).

## Equity, Diversity and Inclusion

The University of Toronto is committed to equity, human rights and respect for diversity. All members of the learning environment in this course should strive to create an atmosphere of mutual respect where all members of our community can express themselves, engage with each other, and respect one another's differences. U of T does not condone discrimination or harassment against any persons or communities.

## Missed Tests and Assignments

While it is the student's responsibility to meet course deadlines, we acknowledge that students sometimes encounter unforeseen or uncontrollable circumstances that can severely interfere with their ability to be present for in-class assessments or assignments.

Some examples of reasons you may not be able to fulfill your academic obligations:

- Severe personal illness
- Illness or death of a close family member
- Personal or family crisis

- Other extenuating circumstances

Students who miss an assessment, during the term, for reasons entirely beyond their control should meet with their Academic Advisor and submit a [Term-Work Petition](#). A petition is your formal request for an exception to a Faculty or University rule, regulation or deadline. Appropriate supporting documentation will be required. Once you have submitted your Term-Work Petition online, you can either email your academic advisor (Lindsay Jackowetz [lindsay.jackowetz@utoronto.ca](mailto:lindsay.jackowetz@utoronto.ca)) with your supporting documentation(s). Students who do not provide appropriate or sufficient supporting documentation will be given a grade of 0 (zero) in that assessment.

During the COVID-19 pandemic, the University is temporarily suspending the need for a doctor's note or medical certificate for absences from academic participation; students should use the [Absence Declaration tool on ACORN](#) to declare an absence if they require consideration for missed academic work; students are responsible for contacting instructors to request the academic consideration they are seeking; students should record each day of their absence as soon as it begins, up until the day before they return to classes or other academic activities.

If you are missing a test/assignment or submitting an assignment late due to **accessibility challenges**, please make an appointment to discuss your accommodation needs with your Accessibility Advisor. Your Accessibility Advisor can write directly to your academic advisor with the appropriate supporting information.

If you are requesting for an extension to an assignment as per your accommodation as outlined in the Letter of Accommodation, please provide the letter to your academic advisor as supporting documentation.

## Writing Support

Work with frequent grammatical and other errors will generally not receive a grade in the A range, regardless of its other strengths. Free writing workshops are available for all students here: <https://writing.utoronto.ca/wp-content/uploads/writing-plus.pdf>. For more resources, including personalized help, please consult the writing support resources available to students in your program:

### **For BI students**

The Faculty of Information has an in-house writing tutor to provide academic writing support for BI students as you progress through your studies. Sarah Hilton is available for one-on-one appointments to help structure your approach for upcoming assignments, review graded assignments to identify areas for improvement with writing style, and provide you with direction and guidance when addressing issues with grammar and organization.

BI students can sign up for 30-minute appointments with Sarah using this link:  
<https://calendly.com/sarahanehilton/writinghelp>

### **For Vic students**

The [Victoria College Writing Centre](#) offers invaluable services to help students improve their writing, such as individual consultations by appointment, workshops & clinics and online writing handouts. Follow the prompts from the main page to book a writing centre appointment.

### **For other Arts & Science students**

See this site for writing resources available for your campus and program:  
<https://writing.utoronto.ca/writing-centres/>

## Research Support

This course will require all students to do some reading and writing that is probably outside of their disciplinary comfort zone. UTL librarians are ready to help you with this. For research in topics related to the course, you can find some good starting points in the "Library Resources" page linked in the Quercus menu on the left. That page has been created specifically for this course. We will be covering some research skills in the course itself, but for your own assignments I also encourage you to contact our support librarians, who are ready to help with your research inquiries:

**For BI Students:** Nalini Singh ([nalini.singh@utoronto.ca](mailto:nalini.singh@utoronto.ca))

**For Vic and other Arts & Science students:** Diane Michaud ([diane.michaud@utoronto.ca](mailto:diane.michaud@utoronto.ca))

## Academic Integrity

All students, faculty and staff are expected to follow the University's guidelines and policies on academic integrity. For students, this means following the standards of academic honesty when writing assignments, collaborating with fellow students, and writing tests and exams. Ensure that the work you submit for grading represents your own honest efforts. Plagiarism—representing someone else's work as your own or submitting work that you have previously submitted for marks in another class or program—is a serious offence that can result in sanctions. Speak to me for advice on anything that you find unclear. To learn more about how to cite and use source material appropriately and for other writing support, see the U of T writing support website at <http://www.writing.utoronto.ca>. Consult the Code of Behaviour on



Academic Matters for a complete outline of the University's policy and expectations. For more information, please see <http://www.artsci.utoronto.ca/osai> and <http://academicintegrity.utoronto.ca>.

Normally, students will be required to submit their course essays to Turnitin.com for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the Turnitin.com reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of the Turnitin.com service are described on the Turnitin.com web site. For more information see <https://teaching.utoronto.ca/ed-tech/teaching-technology/turnitin/>.

### **For BI Program Students:**

The Faculty of Information has a zero-tolerance policy on plagiarism as defined in section B.I.1.(d) of the University's Code of Behaviour on Academic Matters <http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/ppjun011995.pdf>. You should acquaint yourself with the Code. Please review the material in Cite it Right and if you require further clarification, consult the site How Not to Plagiarize <http://advice.writing.utoronto.ca/wp-content/uploads/sites/2/how-not-to-plagiarize.pdf>.

Cite it Right covers relevant parts of the U of T [Code of Behaviour on Academic Matters \(1995\)](#). It is expected that all Faculty of Information students take the Cite it Right workshop and the online quiz. Completion of the online Cite it Right quiz should be made prior to the second week of classes as the workshop is now interactive. To review and complete the workshop, visit the Orientation Workshop portion of the Inforum site: <https://inforum.library.utoronto.ca/workshops/orientation>.

## Referencing and Format

Please make sure to review these guidelines before you begin work on each assignment. The grade will be lowered for assignments that don't follow these guidelines.

Assignments 1, 2, and 3 must be written in formal academic English, and submitted in double-spaced 12-point serif font (such as Times New Roman) with 1-inch margins. A-level assignments will be almost entirely free of writing errors. Be sure to proofread your work carefully before submitting, and consult the writing resources mentioned in the syllabus for extra help.

The American Psychological Association (APA) citation style is the most commonly used one in academic writing in the social sciences, while Chicago and MLA (Modern Language Association) are the most common in the humanities (at least in North America). **For this course, all assignments must use Chicago's notes + bibliography format**, as it is the referencing system most suited to disciplines that work with non-standard sources like the digital artifacts we study in this course. Be aware that the Chicago Style guide also includes an author-date system, but the notes + bibliography system is different, and is the one you should use for this course. It is

documented in the *Chicago Manual of Style Online*, which is also an excellent reference for grammar, usage, and other writing conventions in addition to citation. You can find it here: [go.utlib.ca/cat/6662347](http://go.utlib.ca/cat/6662347). A quick reference can be found here: [www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-1.html](http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html). I recommend bookmarking both links in your browser's toolbar.

If it helps to have a model to follow, I recommend the [Cordell article](#) that's also required reading for Assignment 2 (but please use footnotes, not endnotes).

## Images

Students are welcome—encouraged, in fact—to make use of images, including screenshots, in their written assignments within the following guidelines:

1. Images may be included as appendixes or integrated into the body of the text, whichever you prefer; all images must be accompanied by a caption that includes the image's source. It's a good idea to number your images (e.g. "Figure 1") for ease of reference in your text.
2. Assignments will be read digitally, not printed, so students are welcome to use colour images. However, please be sure to use an image editing program such as *Gimp* ([www.gimp.org](http://www.gimp.org)) or Preview for macOS (Tools -> Adjust size...) to reduce the image file sizes so that the PDF files you submit **don't exceed 20MB**.
3. Students may include copyrighted images in their assignments and discussion board posts without acquiring permission as long as they follow the Canadian Copyright Act's current exceptions for fair dealing, in that the images must only be used for the purposes of criticism or review, and each image must be accompanied by: 1) the source; and 2) the name of the creator.

If you are unfamiliar with taking screenshots, a brief guide for Windows and PC can be found here: <https://lifehacker.com/how-to-take-a-screenshot-or-picture-of-whats-on-your-co-5825771>

## Due dates at a glance

All written assignments (and idea emails) are due by 6:00 pm EST on the due date. See the individual assignment instructions pages for details.

Monday, Jan. 25	email the instructor your idea for Assignment 1
Wednesday, Feb. 3	Assignment 1 due
Thursday, Feb. 11	email the instructor your idea for Assignment 2
Wednesday, Feb. 24	Assignment 2 due
Wednesday, March 17	Assignment 3 outline & bibliography due
Friday, April 9	Assignment 3 due
March 30 & April 6	In-class mini-conference days

## Weekly class schedule and readings

### Jan. 12 **Week 1 — What Is Digital Material Culture?**

Before class:

- read Jeff Rothenberg, [“Ensuring the Longevity of Digital Documents,”](#) *Scientific American* 272, no. 1 (January 1995): 42-7. This article is short and written for a general audience, and yet it's also the article which, in essence, jump-started the field of digital preservation. Given that it's also 25 years old, I'll be interested to hear what you think of its points from the perspective of 2021.

After class:

- post a note introducing yourself on the class discussion board (linked from the menu on the left)
- read the syllabus and bring any questions about it to our class next week
- further reading
  - a few years after Rothenberg published his *Scientific American* article, he published a revised and expanded version: <https://www.clir.org/wp-content/uploads/sites/6/ensuring.pdf>

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**Jan. 19 Week 2 — Contexts for Understanding Digital Artifacts**

Before class:

- read Matthew G. Kirschenbaum, "[Editing the Interface: Textual Studies and First Generation Electronic Objects](#)," *Text* 14 (2002): 15-51. Like the Rothenberg article, this article opened the door to the study of electronic literature and other born-digital objects in the humanities. When reading, pay particular attention to the *Agrippa* example at the start, and the appendix of terms at the end. Both will help you with Assignment 1.

Further reading:

- Matthew G. Kirschenbaum, [Mechanisms: New Media and the Forensic Imagination](#) (Cambridge, MA: MIT Press, 2008)
- Matthew G. Kirschenbaum and Sarah Werner, "[Digital Scholarship and Digital Studies: the State of the Discipline](#)," *Book History* 17 (2014): 406–58. [written from the point of view of the discipline of book history, but includes helpful introductions to related fields, including digital humanities, platform studies, critical code studies, software studies, media archaeology, editorial theory and scholarly editing—and, most importantly, how they're all connected]
- One of the examples I discussed was the painter Jacob Lawrence's *Migration Series*, which you can learn about via the Museum of Modern Art's page for their 2015 exhibition [One Way Ticket](#). A fairly straightforward example of something that would be considered a significant property of the *Migration Series*, as a set of individual paintings but also a complete work in itself, would be the captions that accompanied each painting. Apparently Lawrence thought they were significant, too, given that he revised most of the captions when The Migration Series was exhibited again in 1993. Notably, the book I showed you in class prints both sets of captions, original and revised, together with each painting.

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**Jan. 26 Week 3 — Significant Properties, File Formats, and Metadata**

Before class:

- read Margaret Hedstrom, et al., "[‘The Old Version Flickers More’: Digital Preservation from the User’s Perspective](#)," *American Archivist* 69, no. 1 (2006): 159–87. This is a fairly long article, which gets into the histories of specific preservation projects, but our focus will be on the article's ideas rather than acronyms. Pay particular attention to the parts of the article that describe what the concept of *significant properties* actually means, and how we determine what they are — and, most importantly, who makes those decisions. Pay particular attention, as well, to the examples ("experiments")

described in detail toward the end. You'll be applying a similar kind of thinking in Assignment 1.

During class:

- we'll be working with this article: Jens Dittrich and Patrick Bender, "[Janiform Intra-Document Analytics for Reproducible Research](#)," *Proceedings of the VLDB Endowment* 8, no. 12 (2015): 1972–5; specifically, we'll be working with the article *file* itself, so don't worry about reading it before class (though the abstract is worth a quick read); all you need to do is download the file and put it in its own empty folder on your computer

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Feb. 2 **Week 4 — Digitizing Material Culture**

Before class:

- read Mats Dahlström, et al., "'As We May Digitize'—Institutions and Documents Reconfigured," *Liber Quarterly* 21, no. 3–4 (2012): 455–74. The primary take-away from this article is the distinction between mass digitization and critical digitization, and how the authors characterize the difference in specific terms. However, another distinction to note is the difference in perspectives between two types of institutions, libraries and museums. We've probably all drawn upon mass digitization resources (e.g. Google Book Search) but have you ever used a digital resource that could be categorized as critical digitization, even if you weren't aware of the distinction when you used it? Another question to consider is how well this distinction holds up when we look at the forms of digital archiving that happens *outside* of traditional institutions like libraries, archives, and museums, undertaken by pro-am archivists, fan communities, and other creators of what DeKosnik calls "rogue archives" (see the Assignment 2 instructions).

During class:

- we'll be looking briefly at this example of a digitized book: <https://archive.org/details/cassellsmagazine00lond/page/n7/mode/2up>
- if there's time, we'll be breaking into groups, and each group will be working with a specific document on the web:
  - Group 1: [The UN's Universal Declaration of Human Rights](#)
  - Group 2: [The Canadian Charter of Rights and Freedoms](#)
  - Group 3: [The United States Constitution](#)
  - Group 4: [UNESCO's Charter on the Preservation of Digital Heritage](#)

After class:

- If you're interested in the topic of memory, check out Margaret Hedstrom, "[Archives, Memory, and Interfaces with the Past](#)," *Archival Science* 2 (2002): 21–43. We've already read an article by Hedstrom (and her co-authors) on digital preservation and significant properties, but this article is more theoretical and less technical. If you're interested in memory, broadly speaking, I recommend checking out this reading. Memory is a theme that connects many disciplines, and this article does a good job of highlighting the connections while also demonstrating how archivists think about memory

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Feb. 9 **Week 5 — E-Books and Literary Apps**

Before class:

- Read Simon Rowberry, "Ebookness," *Convergence: the International Journal of Research into New Media Technologies* 23, no. 3 (2017): 289–305. This recent article is one of the first histories of ebooks as a media form, and it draws on the fields of book history and platform studies. Before you begin reading, ask yourself what you think of when you hear the term *ebook* — what form does an ebook take in your mind? Are you thinking of hardware (like an e-reading device) or just software? Also, if you think back to the ebook you used most recently (whatever form it took), did you interact with the ebook's files directly -- i.e. do you know where they're stored in the file system on your device's hard drive? Finally, what do you think of Rowberry's comments on the relationship between form and content?

During class:

- At the beginning of class, we'll be watching a short clip from the original launch event for the Apple iPad; it's the part where Steve Jobs demos Apple Books (beginning at about 48 min., 30 sec.): [https://www.youtube.com/watch?v=zZtWISDvb\\_k](https://www.youtube.com/watch?v=zZtWISDvb_k)
- We'll also take a look under the hood of an EPUB ebook version of James Joyce's *Ulysses* from Project Gutenberg: <http://www.gutenberg.org/ebooks/4300>
- In the second half, we'll work through an activity on digital archives to help you prepare for Assignment 2. Please download this worksheet file to record your notes during the activity: [digital archives worksheet.docx](#). (No need to submit your file once class is finished; this is just for your own notes.) For the activity, you'll be placed in one of four breakout rooms, and your group will

be asked to work through **one** of Cordell's four questions by applying them to **two** different digital archives:

- Breakout Group 1 / Question 1 (on item-level metadata):
  - The Thomas Fisher Rare Book Library's [digitized manuscript collections](#)
  - The Internet Archive's [Live Music Archive](#)
- Breakout Group 2 / Question 2 (on metadata in the files):
  - [The William Blake Archive](#)
  - The Electronic Literature Organization's [online archives](#)
- Breakout Group 3 / Question 3 (on paratexts about material and sociological processes of digitization):
  - [The Martin Luther King, Jr. Papers Project](#)
  - [Archive of Our Own](#)
- Breakout Group 4 / Question 4 (on paratexts about previous remediations):
  - [Early English Books Online](#)
  - [QualityBootz](#)

After class:

- if you're interested in learning more about what we can discover about an ebook's production from evidence found in its code, check out this (rather long) article that I published about it: "[The Enkindling Reciter: E-Books in the Bibliographical Imagination,](#)" *Book History* 15 (2012): 210-247

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Feb. 16 **Reading Week (no class)**

I will hold my Thursday office hour as usual this week.

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Feb. 23 **Week 6 — Internet Studies and Born-Digital Archives**

Before class:

- read Niels Brügger, "[Web Historiography and Internet Studies: Challenges and Perspectives,](#)" *New Media & Society* 15, no. 5 (2012): 752–64

Further reading:

- for more on born-digital archives, but from a literary angle, see Matthew Kirschenbaum, "The .txtual Condition: Digital Humanities, Born-Digital Archives, and the Future Literary," *Digital Humanities Quarterly* 7, no. 1 (2013): <http://www.digitalhumanities.org/dhq/vol/7/1/000151/000151.htm>

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Mar. 2 **Week 7 – Video Games, Part 1**

Before class:

- read Raiford Guins, "Museified," in *Game After: a Cultural Study of Video Game Afterlife* (Cambridge, MA: MIT Press, 2014), 31–73  
[\[http://go.utlib.ca/cat/11359335\]](http://go.utlib.ca/cat/11359335)
- skim Part 3, "Games & Interactive Fiction: Collecting for Preservation," in the [Preserving Virtual Worlds Project's Final Report](#) (2010), 19–32

Further reading:

- James Newman, *Best Before: Videogames, Supercession, and Obsolescence* (New York: Routledge, 2012)
- Jan Švelch, "[Paratextuality in Game Studies: a Theoretical Review and Citation Analysis](#)," *Game Studies* 20, no. 2 (2020), n.p.

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Mar. 9 **Week 8 – Video Games, Part 2**

Before class:

- read Chris J. Young, "[The Bibliographical Variants Between \*The Last of Us\* and \*The Last of Us Remastered\*](#)," *Papers of the Bibliographical Society of America* 110, no. 3 (2016): 459–84
- skim Nathan Altice, "Appendix A: Famicom/NES Bibliographic Descriptions," [! Am Error: the Nintendo Family Computer / Entertainment System Platform](#) (Cambridge, MA: MIT Press, 2015), 333-43

After class:

- for more on the *Bioshock* games, and as an example of video game studies as an academic field, see Felan Parker and Jessica Aldred, ed., [Beyond the Sea: Navigating Bioshock](#) (Montréal: McGill-Queens University Press, 2018)

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Mar. 16 **Week 9 — Digital Music and Performance, Part 1**

Before class:

- read Lee Marshall, "[For and Against the Record Industry: an Introduction to Bootleg Collectors and Tape Traders](#)," *Popular Music* 22, no. 1 (2003): 57–72



During class:

- <https://veilofcode.wordpress.com/hip-article/>

Further reading:

- Alan Galey, "[Looking for a Place to Happen: Collective Memory, Digital Music Archiving, and the Tragically Hip](#)," *Archivaria* 86 (2018): 6–43
- David A. Wallace, "Co-Creation of the Grateful Dead Sound Archive: Control, Access, and Curation Communities," in *Community Archives: the Shaping of Memory*, ed. Jeanette A. Bastian and Ben Alexander (London: Facet, 2009), 169–93
- Abigail De Kosnik, *Rogue Archives: Digital Cultural Memory and Media Fandom* (Cambridge, MA: MIT Press, 2016) [<http://go.utlib.ca/cat/13167132>]

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Mar. 23 **Week 10 — Digital Music and Performance, Part 2**

Before class:

- read Jonathan Sterne, "[The MP3 as Cultural Artifact](#)," *New Media and Society* 8, no. 5 (2006): 825–42

Further reading:

- Jonathan Sterne, *MP3: The Meaning of a Format* (Durham, NC: Duke University Press, 2012) [<http://go.utlib.ca/cat/8715131>]
- Maria Eriksson, Rasmus Fleischer, Anna Johansson, Pelle Snickars, and Patrick Vonderau, *Spotify Teardown: Inside the Black Box of Streaming Music* (Cambridge, MA: MIT Press, 2019) [<http://go.utlib.ca/cat/12995123>]
- Adrian Johns, *Piracy: the Intellectual Property Wars from Gutenberg to Gates* (University of Chicago Press, 2009) [<http://go.utlib.ca/cat/11578028>]

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Mar. 30 **Week 11 — In-Class Mini-Conference, Part 1**

No readings this week.

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April 6 **Week 12 — In-Class Mini-Conference, Part 2**

No readings this week.

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