VIC327H1F – Digital Material Culture

Fall 2018 | University of Toronto, Victoria College
Room PR306, E.J. Pratt Library
Wednesdays | 1:00-4:00 pm

Instructor: Professor Alan Galey, Faculty of Information
Contact Details: alan.galey@utoronto.ca (normal response time is by the end of the next business day, Monday to Friday; I’m offline on weekends and holidays)
Office Hours: Thurs., 11:00-noon, Bissell Building, room 646 (near Robarts Library)

Course Description

Do the materials of digital culture being created today have a future as cultural heritage? This course explores the materiality of digital objects, from image and music files to digital documents to video games and other software, and considers their past, present, and future status as artifacts of material culture. The course involves the primary study of digital objects themselves, but also considers the technological infrastructures, cultural contexts, and signifying systems in which they are produced, circulated, and interpreted. 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 also reconsider popular and scholarly ideas about digital materiality, including some key categories: analog vs digital objects; born-digital vs digitized content; critical vs mass digitization; and ephemerality vs longevity of digital materials. Readings will be drawn from a range of fields that study digital materiality, which may include media studies, information studies, digital humanities, video game studies, semiotics, sound studies, internet history, bibliography and textual studies, museology, digital curation and preservation, and copyright law and internet policy. In this course an additional fee of up to $50 may be charged for activities outside of the classroom (e.g., field trips). Such fees will be confirmed in the course syllabus.

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. 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;
2. navigate among the various disciplinary perspectives that come to bear upon digital materiality; 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.
Required Readings

All course readings will be made available through Blackboard as scans or links to files accessible through the U Toronto Libraries catalogue. No textbook purchase required.

Course Work and Grading

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Grading Weight</th>
<th>Due Date(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation (incl. in-class discussion &amp; activities)</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>Digital artifact profile</td>
<td>15%</td>
<td>noon on Friday, Oct. 5</td>
</tr>
<tr>
<td>Digital archive profile</td>
<td>20%</td>
<td>noon on Friday, Oct. 26</td>
</tr>
<tr>
<td>Outline &amp; annotated bibliography for final essay</td>
<td>10%</td>
<td>noon on Friday, Nov. 16</td>
</tr>
<tr>
<td>Final essay</td>
<td>30%</td>
<td>end of class on Wed., Dec. 5</td>
</tr>
<tr>
<td>In-class mini-conference</td>
<td>15%</td>
<td>Nov. 28 &amp; Dec. 5</td>
</tr>
</tbody>
</table>

See the course website for general assignment guidelines and specific assignment instructions. Grading rubrics for each assignment will be made available prior to the due dates.

Assignment Submission and Late Policy

Normally, students will be required to submit their course essays to Turnitin.com for 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 website.

Assignments are due via Blackboard by noon on the deadline. Late assignments will be penalized 5% per day (including weekends), starting at noon on the due date. Assignments will no longer be accepted seven days after the due date.

If there are extenuating circumstances (illness, death in family) that prevent you from completing an assignment on-time you must email the instructor as soon as possible, preferably BEFORE the deadline and NO LATER than one week after the due date. Requests for extensions will be granted if there are legitimate medical or compassionate grounds only. Documentation (such as
the official UofT medical form, which can be found here: www.illnessverification.utoronto.ca) must be submitted.

**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 or your TA 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](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](http://www.artsci.utoronto.ca/osai) and [http://academicintegrity.utoronto.ca](http://academicintegrity.utoronto.ca).

**Students with Disabilities or Accommodations**

Students with diverse learning styles and needs are welcome in this course. If you have an acute or ongoing disability issue or accommodation need, you should register with Accessibility Services (AS) at the beginning of the academic year by visiting [http://www.studentlife.utoronto.ca/as/new-registration](http://www.studentlife.utoronto.ca/as/new-registration). Without registration, you will not be able to verify your situation with your instructors, and instructors will not be advised about your accommodation needs. AS will assess your situation, develop an accommodation plan with you, and support you in requesting accommodation for your course work. Remember that the process of accommodation is private: AS will not share details of your needs or condition with any instructor, and your instructors will not reveal that you are registered with AS.

It is not uncommon for university students to experience a range of health and mental health issues that may result in barriers to achieving their academic goals. The University of Toronto offers a wide range of services that may be of assistance. You are encouraged to seek out these resources early and often.

**On Campus:** Your college Registrar’s Office, and / or Dean of Students’ Office
Student Life - [http://www.studentlife.utoronto.ca](http://www.studentlife.utoronto.ca)
Health and Wellness Centre - [http://www.studentlife.utoronto.ca/hwc](http://www.studentlife.utoronto.ca/hwc)

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

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.

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, you will be expected to 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. A quick reference can be found here: www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html. I recommend bookmarking both links in your browser's toolbar.

Written assignments must be 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 refer to the Chicago Manual of Style on questions of grammar, punctuation, and usage.

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) to reduce the image file sizes so that the PDF files you submit don’t exceed 10MB.

3. Students may include copyrighted images in their assignments 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: lifehacker.com/5825771/how-to-take-a-screenshot-or-picture-of-whats-on-your-computer-screen (Links to an external site.)

**Participation**

This mark is determined by the quality of your contributions to class discussion. This means reading all of the week's primary assigned materials, allowing yourself enough time to think about the readings, and coming to class with things to say. Participation depends just as much on listening, 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 a VOI form or comparable documentation.

**Digital Artifact Profile**

1,000-1,200 words, excluding notes, bibliography, and images

*Due as PDF submitted to Blackboard by noon on Friday, Oct. 5*

*Students must email the instructor with their idea for the digital artifact profile by noon on Tuesday, Sept. 25 (late penalty will apply)*

For this report, you will choose a specific born-digital artifact, and imagine that you are an archivist who will need to preserve it for the future. However, this assignment is not primarily about the technical challenges of digital preservation, but about what digital curation specialists call the significant properties of a record or artifact. We will discuss the concept of significant properties in classes leading up to this assignment, and our primary reading for this assignment will be Geoffrey Yeo's article "Nothing Is the Same as Something Else: Significant Properties and Notions of Identity and Originality" (Archival Science 10, 2010) and Margaret Hedstrom et al.'s article "The Old Version Flickers More: Digital Preservation from the User’s Perspective" (American Archivist 69, 2006). For an example of this kind of thinking applied effectively to specific examples of born-digital artifacts, students should also read closely another of our course readings, Matthew Kirshenbaum's article "Editing the Interface: Textual Studies and First-Generation Electronic Objects" (TEXT 14, 2002).

For this assignment, your chosen artifact might be

- a specific video game at the Internet Archive's Internet Arcade (www.archive.org/details/internetarcade/ (Links to an external site.)Links to an external site.);
• a specific work from the Electronic Literature Organization's archives (www.eliterature.org/electronic-literature-archives/ Links to an external site.);
• an e-book or literary app such as Bottom of the Ninth (ryanwoodwardart.com/my-works/bottom-of-the-ninth/ Links to an external site.);
• a multimedia artwork such as The Wilderness Downtown (www.thewildernessdowntown.com Links to an external site.);
• or something else that fits the assignment requirements, with approval of the instructor.

In preparation for this assignment, you should carefully read the articles mentioned above, but also spend time close-reading your chosen artifact. If you are choosing a digital story or video game, you will need to read/play it more than once! No additional secondary sources are required for this assignment, though you should cite the Yeo, Hedstrom et al., and Kirschenbaum articles if you draw on them. You are welcome to bring in other primary and secondary sources, but your focus should remain on your chosen artifact.

Your profile should begin by giving a bibliography-style entry for your object, including as much descriptive information as you believe is necessary for a future researcher to know which version of your artifact you're discussing in your report. For this part of your assignment, you should begin by trying to find your type of artifact (website, video game, musical recording, etc.) in the online Chicago Manual of Style (specifically, in this part). If your specific kind of artifact isn't listed in the Chicago Manual, look for something similar that is listed, and try to extend the same descriptive principles to your artifact. Either way, you may need to think critically about the level of detail that the Chicago Manual calls for, and you may need to adapt or invent a more detailed form of description, depending on what details you think are important in a citation. For something like a musical recording, you could look at the metadata that online resources such as Discogs.com provide for individual artifacts (e.g. https://www.discogs.com/ACDC-Live/release/4500460). For a video game, you might look ahead to our Nathan Altice reading on the class schedule, which suggests various ways of describing video games in detail. The point, overall, is to provide an appropriately detailed description that's as systematic as possible, like a bibliography entry.

A strong assignment will also answer some or all of the following questions:

• Why is your chosen artifact worth preserving for the future? Why should future historians be interested in it? (This question will weigh less than the others in the grading, and you shouldn't spend more than 2-3 sentences on it.)
• If your artifact were preserved in some form, what are the significant properties that should be retained or at least accounted for? In other words, what are the details about this artifact that you believe are vital to understanding its cultural meaning(s)?
• Which of those significant properties could easily be overlooked, especially by an archivist who isn’t familiar with its history, genre, or present social context? (The Kirschenbaum article is an excellent example of this kind of thinking.)
• Which significant properties might be especially vulnerable to technological or media changes in the future, and why?
• Which of the terms in Kirschenbaum’s appendix (“Towards Some Principles of Computational Description”) are applicable to your artifact? Does your artifact require us to rethink any of Kirschenbaum’s terms (which, as he emphasizes, are up for debate)?

Digital Archive Profile

1,000-1,200 words, excluding notes, bibliography, and images
Due as PDF submitted to Blackboard by noon on Friday, Oct. 26

Students must email the instructor with their idea for the digital archive profile by noon on Tuesday, Oct. 9 Thursday, Oct. 11 (late penalty will apply)

While the previous assignment asked you to profile a specific digital artifact, this assignment asks you to do something similar, but with a digital archive, not just a single artifact. For this assignment, you have the option of selecting a digital archive that is related to the artifact you profiled for the previous assignment, or you can choose something entirely unrelated. (Details below on what exactly "digital archive" means in the context of this assignment, and how to choose one...)

In terms of approach, this assignment is based partly on our class reading "Q i-jtb the Raven: Taking Dirty OCR Seriously," by Ryan Cordell (Book History 20, 2017), and students are advised to read that article closely as preparation for this assignment. For this assignment, you will select a specific digital archive and profile the ways it presents its materials, as well as the audiences and communities that provide its broader social contexts. Although Cordell's article focuses on the digitization of specific 19th-century American newspapers, he offers four questions that could be adapted to nearly any kind of digital archive:

1. What metadata does the archive's interface provide about the historical originals of its materials, its digitized edition(s), or both? (p. 202)

2. What information about this archive's historical originals and their digitization can be gleaned from the metadata encoded across the image and text files it provides? (p. 204)

3. What can be learned about the material and sociological processes of this digitization through paratexts such as grant applications, digitization guidelines, or project reports? (p. 208)

4. What can be learned about a given digitization through paratexts about previous remediations? (p. 212)

Your assignment should address each of these four questions, though you may need to adapt the questions to suit the digital archive that you choose to study.

In terms of materials, we will take a broad approach to what qualifies as a "digital archive" for this assignment. Like Cordell in his article, you might choose to study a digital archive that fits
the more traditional definitions of the term, and preserves digital records of cultural heritage materials that were originally non-digital, offered through a traditional institutional context like a library, museum, archives, or university-based digital humanities project. Examples of eligible digital archives that fall into this category include:

- The Rossetti Archive (www.rossettiarchive.org)
- Gale's 19th Century U.S. Newspapers (go.utlib.ca/cat/7911377)
- The Martin Luther King, Jr. Papers Project (kinginstitute.stanford.edu/king-papers/about-papers-project)
- The SpokenWeb project (www.spokenweb.ca)
- The British Library's online manuscripts and archives (www.bl.uk/subjects/manuscripts-and-archives/)
- Early English Books Online (simplelink.library.utoronto.ca/url.cfm/2498)
- the digitization projects associated with the U of T-based LGBTQ Oral History Digital Collaboratory (lgbtdigitalcollaboratory.org/projects-2/)
- almost any of the U of T-based digital projects listed here (but confirm with instructor): onsearch.library.utoronto.ca/digital-collections

However, there are also institutionally based projects that preserve born-digital materials and other kinds of media artifacts; eligible examples in this category include:

- The Library of Congress's video game preservation initiatives
- The Electronic Literature Archives (www.eliterature.org/electronic-literature-archives/)
- The Internet Archive's Internet Arcade (www.archive.org/details/internetarcade/)
- The Internet Archive's Live Music Archive (www.archive.org/details/etree)
- GitHub (github.com)

A third category of digital archives eligible for this assignment are what Abigail DeKosnik has called "rogue archives" (Rogue Archives: Digital Cultural Memory and Internet Fandom, MIT Press, 2016): archives operated outside of institutional or corporate contexts by online communities, fans, and dedicated amateurs. The boundary between this category and the preceding one can get blurry, but examples that fall clearly into this category include:

- Archive of Our Own (archiveofourown.org)
- First Screening: Computer Poems by bpNicol (vispo.com/bp/introduction.htm)
The Ultimate Bootleg Experience (theultimatebootlegexperience7.blogspot.ca) and similar ROIO blogs that include provenance information about their recordings.

The defining quality of an eligible digital archive for this assignment is that it needs to take an active role in the preservation of digital cultural materials (which includes software), and does so according to some identifiable logic and sense of mission. Ideally, your digital archive should have an "About Us" page or the equivalent, which is an example of the kinds of paratexts that Cordell mentions in his 3rd and 4th questions.

Your submitted profile should follow the assignment formatting and referencing guidelines laid out in the syllabus. It should be structured as a set of answers to Cordell's four questions, plus a brief descriptive overview of your digital archive at the beginning. No secondary sources are required for this assignment, though you are welcome to integrate them if you see a connection, which will be reflected in the final grade if done successfully.

Final Essay

2,700-3,000 words, excluding notes, bibliography, and images

Final essay due as PDF submitted via Quercus by end of final class

Preliminary outline and bibliography due as PDF submitted via Quercus by noon on Friday, Nov. 16

In the final assignment, students will identify a specific research question related to the course and write a scholarly research essay about it. Papers should draw upon at least four secondary scholarly sources, and should demonstrate that you've done secondary research beyond just the course readings (though you are free to draw upon those as well). Your essay must take one of the following four approaches, though the focus and choice of material are up to you, provided they fit within the scope of the course:

1. **Artifacts.** Building on the work you did for assignment 1, write a detailed analysis of the challenges and opportunities that a particular digital artifact (or set of related artifacts) poses for archiving and future historical understanding.

2. **Archives.** Building on the work you did for assignment 2, write a detailed analysis of a particular digital archive (or set of related archives) and the strategies it uses to represent cultural heritage.

3. **Communities.** With reference to Dallas’s notion of digital curation “in the wild,” profile how a particular online community has dealt with the challenges and opportunities of digital archiving, or even the recovery of older digital objects (e.g. retro video games).

4. **Concepts.** Choose one of the main theoretical concepts we’ve discussed in the course (e.g. form & content, paratext, significant properties, digital curation, materiality,
performance, digital heritage) and explore its applicability to different kinds of digital objects. How do these concepts shed light on digital objects in new ways -- or vice versa?

5. You are welcome to develop your own topic, but it must be submitted to the instructor by email by at least a week before the outline and bibliography is due.

Essay topics may build upon work done for the previous assignments, but may not duplicate them outright. You are welcome to build upon, adapt, and revise what you wrote for your earlier assignments in the course, which you can treat as earlier drafts of this assignment if you wish. What matters most is that the assignment engage with topics and materials related to the course, and advance an argument that is appropriately supported by your research into primary and secondary sources (including readings beyond those assigned for the course). These are the criteria upon which the essay will be graded, along with the strength and accuracy of the analysis, argumentation, writing, and the integration of screenshots and other images where applicable.

The preliminary outline and bibliography should consist of the following elements:

- A brief one- or two-sentence statement of your topic, giving an indication of the argument you plan to develop, and the material you plan to discuss.
- A one-page single-spaced outline of your essay. This outline essentially maps your topic statement onto a structure of subsections in your essay, each with a specific focus that contributes to the overall argument.
- A bibliography that lists the primary, secondary, and, if applicable, tertiary sources that you will use in your essay.

It's ok if any of these 3 elements evolve beyond your outline in the process of writing your essay—in fact that's normal, especially in humanities research. The purpose of the preliminary outlines and bibliographies is to ensure that no one is trying to tackle their final essay at the last minute, and to give me an opportunity to give feedback on your topic. What I'm looking for in the outlines is evidence that you've thought about and researched your topic, and planned how you'll structure it as an essay. The grade for the outline and bibliography will primarily be based on the level of research and preparation that they reflect.

**In-Class Mini-Conference**

*Preparation session during Nov 21 class*

*Mini-conference during final 2 classes on Nov. 28 and Dec. 5*

*Brief presentation outlines (1 page max.) due in class on the day of your presentation*

**Overview**

This assignment is designed to help you learn how to communicate your research interests and questions in an interdisciplinary setting. The goal is to learn how to benefit from the feedback of others, and in turn, how to share feedback and questions from which others can learn. In a
In a nutshell, this assignment is about turning your research into shareable knowledge. You will not need to do any extra primary research—the assignment is based on the work you’re already doing for the final essay—but you will need to think about how to communicate the most important parts of that work to others.

**Logistics**

Our final two classes on will be devoted to the mini-conference, and a large portion of the preceding class will be devoted to preparing for it.

Students will be organized into groups of 3 (possibly one group of 4) based on the topics of their final essay projects. On the day of the mini-conference, each panel will have a maximum of 25 minutes for individual presentations and group discussion.

Each panel member will have **5 minutes** for an individual presentation. Your individual presentation should answer the following questions:

1. **what** is your final essay topic?
2. **why** did you choose this topic?
3. **who** are the secondary sources you’re drawing on? (e.g. where are you finding the scholarly conversation about your topic? what kinds of disciplines and publications? any readings/authors we know from the course?)
4. **what** can your final paper teach us about digital material culture? (e.g. what have you learned from working on it? what questions have you discovered during your work?)

All of these questions are important, but the final one is the most important for grading purposes, and should require extra thought and discussion with your co-panellists.

To help you think through some possible answers, panels will meet to discuss their approach using time set aside in the class prior to the mini-conference (March 28th). This is also a chance to coordinate any media you wish you use during your presentation (such as showing a PowerPoint slide or two, or an image, or a live website). If you choose to use media in your presentation, remember that less is more: one or two well-chosen examples will be far more effective than several items that you have to run through quickly.

**Grading**

Each student will be graded individually. This is essentially a participation grade, and it will be based on the quality of the individual presentation plus the quality of your contributions to discussion (both in your own panel and in the Q&A for other panels).

Each student is required to submit (on paper) a very brief outline of their individual presentation, due the day of the mini-conference. This outline should include URL’s for any websites shown in the presentation. PowerPoint slides or other media may be uploaded to Blackboard after class.
It should not be necessary for panel groups to meet outside of class time to prepare for the assignment. Students who are absent from the preparation session in our Nov 21 class will receive a grade deduction, and absences from the min-conference will result in a grade of zero (except for medical or similar reasons, in which case a VOI form and documentation will be required).

**Weekly Schedule**

All readings will be linked from the detailed schedule page on the course website. Readings and course topics may be subject to change—please treat the course website as the authoritative listing. If I do change a reading or class topic, I’ll notify the class at least 2-3 weeks prior.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Sept. 12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction: What Is Digital Material Culture?</strong></td>
<td></td>
</tr>
<tr>
<td>Follow-up reading:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 2</th>
<th>Sept. 19</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contexts for Understanding Digital Artifacts</strong></td>
<td></td>
</tr>
<tr>
<td>Read:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 3</th>
<th>Sept. 26</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Significant Properties, File Formats, and Metadata</strong></td>
<td></td>
</tr>
<tr>
<td>Students must email the instructor with their idea for the digital artifact profile by <strong>noon on Tuesday Sept. 25th.</strong></td>
<td></td>
</tr>
<tr>
<td>Read:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 4</th>
<th>Oct. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Digitizing Material Culture</strong></td>
<td></td>
</tr>
<tr>
<td>Field trip to Thomas Fisher Rare Book Library. Logistical details will be shared several days beforehand via Blackboard.</td>
<td></td>
</tr>
<tr>
<td>Digital Artifact Profile due this week, by <strong>noon on Friday, Oct. 5.</strong></td>
<td></td>
</tr>
</tbody>
</table>
### Week 5 Oct. 10

**E-Books and Literary Apps**

Students must email the instructor with their idea for the digital archive profile by **noon on Tuesday Oct. 9th.**

Field trip to Thomas Fisher Rare Book Library and the Internet Archive digitization facility in Robarts Library. The class will meet at the Fisher Library, at the same time and place as the previous week.

**Read:**

### Week 6 Oct. 17

**Internet Studies and Born-Digital Archives**

**Read:**

### Week 7 Oct. 24

**Digital Music and Performance, Part 1**

**Read:**

### Week 8 Oct. 31

**Digital Music and Performance, Part 2**

**Read:**
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 9 | Nov. 14 | **Video Games, Part 1** | Final essay outline & bibliography due this week, by noon on Friday, Nov. 16. Read:  
  [make sure to read the comments, too] |
| 10 | Nov. 21 | **Video Games, Part 2** | Read:  
| 11 | Nov. 28 | **In-class mini-conference, part 1** | No reading |
| 12 | Dec. 5 | **In-class mini-conference, part 2** | Final essay due this week at the end of class  
  No reading |