

PH.D. EXAMS LIST: DIGITAL HUMANITIES AND TEXTUAL SCHOLARSHIP

Amanda Visconti

Committee Members: *Matt Kirschenbaum (chair), Kari Kraus, Neil Fraistat, Melanie Kill*
80-120 works, chosen to cover the two following categories: a recognized field (textual scholarship) and the proposed area of the dissertation (digital humanities).

Scholarly editor Gary Taylor asks: “How can you love a work, if you don't know it? How can you know it, if you can't get near it? How can you get near it, without editors?” The purpose of this examination list is to explore the methodologies those editors use to help readers and researchers “get near” literary works, with the goal of pushing current digital editing methodologies toward more participatory approaches toward audience—exploring how digital editors can better help readers interface with a piece of literature through visual design, play, and modeling informed questioning. This rationale will apply writings on editorial theory to reimagine editions as “literary engagements”, embracing both more traditional scholarly editions and various critical engagements with literary texts, whether these take in a wider literary discourse field around a text (e.g. *Uncle Tom's Cabin and American Culture*) or use non-traditional structures or rhetorics (such as ludic, visual, and big data approaches) to create a closer relationship with a text (e.g. the *Ivanhoe* game, artist-book-style approaches to edition visuals, and topic modeling).

This list covers two often-intersecting yet discrete areas: the fields of textual scholarship and the digital humanities; textual scholarship is represented here as the field that deals with the materiality, representation, and transmission histories of texts, while the digital humanities offers readings on the latest practices in scholarly engagement with digital research, communication, and pedagogy. While textual studies in this digital age necessarily overlaps with the work of the digital humanities community, this list imagines the former through the smaller ideation of “textual scholarship”, a field that is closer to the texts in question, dealing with one or several texts at a time rather than with the many texts often under scrutiny with DH approaches. Textual scholarship carries a history of pre-digital work, as well as issues of digital preservation and the methodology of scholarly textual presentation—all areas not addressed under this list's section for the digital humanities.

The textual scholarship section of my list begins with the foundational works of traditional editing, covering the evolving theories of editorial work with an emphasis on the twentieth and twenty-first centuries' key thinkers (e.g. Tanselle and Bowers). The readings address both questions of editing methodology (e.g. rationalizing the choice of the copy-text) and practice (e.g. Gary Taylor on editorial canon-formation), and also define terms in the field that are both key and contentious (e.g. copy-text, work, text, document, edition). This reading is important for my understanding of the discussions that shaped the current state of editorial theory and practice I hope to augment.

The list covers the move of editorial theory into the rhetoric of hypertext through scholars such as McGann and Eaves. With the MLA Guidelines for digital editorial work and writings on the theory and design of digital scholarly engagements, the list again addresses key contentious terms (e.g. database, archive, thematic research collection, online scholarly edition). Finally, the list offers three subsections of editorial case studies: sample non-digital scholarly editions that make choices pertinent to my dissertation work (e.g. Jeffrey Masten's *A/The Old Law* uses a layout echoing the play's thematics and intervening with passive reading); examples of complex, well-regarded digital editions and online archives (e.g. the *William Blake Archive*); and a set of editions and writings around the question of digital editorial engagements with James Joyce's *Ulysses* (a text I may address in my dissertation). Together, the readings on this section help me ground my work on the existing practice and theory of scholarly literary editing both print and digital, while also pointing to new editorial directions reflected in writings from the last decade.

Part Two of my exams lists conceives the digital humanities as a broad field embracing scholarly work that both uses and studies the digital. The list begins by covering recent attempts to define the digital humanities, helping me establish a rubric for what digital humanities is and is not; a survey of writings that address the list digital humanist topics named under this rubric follows: theories of the digital, the tension between qualitative and quantitative digital humanist work, the use and development of digital tools for humanities scholarship, and engagement with the new rhetorics and genres of digital media.

Next, we focus on those aspects of DH most pertinent to my dissertation work, beginning with readings that establish a connection between literary study, the field of information science, and quantitative analysis; these works teach the knowledgeable application of computational tools for literary study and help me connect my Information Science background with my current doctoral studies. Sections on the evolution and rhetoric of new media ground me in the terminology used by current practitioners of digital literary criticism and prepare me

to understand the formats of e-lit, transmedia, and graphic storytelling with which I hope to augment traditional edition design. Because of my interest in literary websites, these readings are supported by writings that focus on the new media form of hypertext, with an emphasis given to fictional hypertexts and varied examples of e-lit; although fictional, these works demonstrate the type of meaningful visual design, reader participation, and engagement I wish to emulate with scholarly online editions. Readings on literary visualizations, graphic storytelling, and digital visual rhetoric support my consideration of the effect of the rhetoric of web design on the reception and use of digital literary engagements, and help me explore visual decisions as a critical editorial activity. Finally, readings on aspects of play in literature—literary games, deformation, and intervention—both extend my new media readings to cover digital games as literature, and demonstrate some non-traditional approaches to literary engagement that will be useful in my study of digital edition design.

PART ONE: TEXTUAL SCHOLARSHIP

General Textual Editing

1. *Electronic Textual Editing* edited by Unsworth, Burnard, and O’Keeffe.
2. *Cambridge Companion to Textual Scholarship* by Neil Fraistat and Julia Flanders (advance copy from Neil)
 - a. “Introduction: Textual Scholarship in the Age of Media Consciousness” by Neil Fraistat and Julia Flanders
 - b. “A History of Textual Scholarship” by David Greetham
 - c. “Apparatus, Text, Interface: How to Read a Printed Critical Edition” by Paul Eggert
 - d. “Fearful Asymmetry” by Random Cloud
 - e. “What is a Book?” by Roger Chartier and Peter Stallybrass
 - f. “Picture Criticism: Textual Studies and the Image” by Kari Kraus
 - g. “Track Changes: Textual Scholarship and the Challenge of the Born Digital” by Matthew G. Kirschenbaum and Doug Reside
3. “The Fruits of the MLA” by Edmund Wilson
4. “The Rationale of Copy-Text” by W. W. Greg
5. “Current Theories of Copy-Text” by Fredson Bowers
6. “What Is an Editor?” by Stephen Orgel
7. “Varieties of Scholarly Editing” by G. Thomas Tanselle
8. “Editing without a Copy-Text” by G. Thomas Tanselle
9. “Textual Criticism at the Millennium” by G. Thomas Tanselle
10. “Conjectural Criticism: Computing Past and Future Texts” by Kari Kraus
11. “From ‘Tranceformations in the Text of *Orlando Furioso*’” by Randall McLeod
12. MLA Guidelines for Editors of Scholarly Editions
13. “Guidelines for Evaluating Work with Digital Media in the Modern Languages” by the MLA Committee on Information Technology
14. *Reimagining Textuality: Textual Studies in the Late Age of Print* by Elizabeth Bergmann Loizeaux, Neil Fraistat, and Jerome J. McGann
15. *A Critique of Modern Textual Criticism* by Jerome McGann
16. *Radiant Textuality* by Jerome McGann
17. *A Rationale of Textual Criticism* by G. Thomas Tanselle
18. “What Is a Work? What Is a Document?” by Margreta de Grazia
19. “The Broken Phial: Non-Book Texts” by D.F. McKenzie
20. “From Work to Text” by Roland Barthes
21. *Introduction to Textual Scholarship* by David Greetham
22. “[Textual] Criticism and Deconstruction” by D. C. Greetham
23. “UN Editing Shakespeare” by Randall McLeod
24. “The Textual Event” by Joseph Grigely
25. “The Sexual Politics of Textual Transmission” by Valerie Wayne
26. “The Renaissance and the End of Editing” by Gary Taylor

Digital Scholarly Engagements: Theory and Design

27. “Database as Genre: The Epic Transformation of Archives” by Ed Folsom
28. “Edition, Project, Database, Archive, Thematic Research Collection: What’s in a Name?” by Ken Price
29. “Database, Interface, and Archival Fever” by Jerome McGann

30. *The Rationale of Hypertext* by Jerome McGann
31. "Revolution or Remediation? A Study of Electronic Scholarly Editions on the Web" by Lina Karlsson and Linda Malm
32. *The Iconic Page in Manuscript, Print, and Digital Culture* edited by George Bornstein and Theresa Tinkle
33. *Digital Designs on Blake*
34. "Electronic Textual Editing: Multimedia Body Plans: A Self-Assessment" by Morris Eaves
35. "A Gentle Introduction to XML" from the Text Encoding Initiative's *P5: Guidelines for Electronic Text Encoding and Interchange*
36. "Opening the Gates: A New Model for Edition Production in a Time of Collaboration" by Meagan Timney, Cara Leitch, and Ray Siemens
37. "Shakespeare Goes Digital: Three Open Internet Editions" by Andrew Murphy
38. "Network Narration in John Dos Passos' *U.S.A. Trilogy*" by Wesley Beal
39. *The Making of Digital Modernism: Remaking Gertrude Stein's The Making of Americans and Poetry* by Elsa Von Freytag-Loringhoven by Tanya E. Clement

Sample Analog Scholarly Editions/Archives

40. *A/The Old Law* by Middleton, Rowley, et al. Edited by Jeffrey Masten in Oxford's *Thomas Middleton: The Collected Works*, edited by Gary Taylor et al.
41. *Emily Dickinson's Open Folios: Scenes of Reading, Surfaces of Writing* edited by Marta L. Werner
42. *Becoming Marianne Moore: Early Poems, 1907-1924* by Robin G. Schulze
43. *Ulysses* by Hans Walter Gabler

Sample Digital Scholarly Editions/Archives

44. *Walt Whitman Archive*
45. *William Blake Archive*
46. *Uncle Tom's Cabin and American Culture*
47. *Mark Twain Project Online*

Digital Modernisms Case Study: *Ulysses*

48. "Problems of Annotation in a Digital *Ulysses*" by Michael Groden
49. "Perplex in the Pen-and in the Pixels: Reflections on *The James Joyce Archive*, Hans Walter Gabler's *Ulysses*, and *James Joyce's Ulysses in Hypermedia*" by Michael Groden
50. "Introduction to 'James Joyce's *Ulysses* in Hypermedia'" by Michael Groden
51. "*Ulysses* on Web 2.0: Towards a Hypermedia Parallax Engine" by Mark C. Marino
52. "The Archivist, the Archaeologist, and the Amateur: Reading Joyce at the Rosenbach" by Janine M. Utell
53. "'Controversial Editions: Hans Walter Gabler's *Ulysses*" by Geert Lernout
54. *Ulysses Seen* by Robert Berry and Josh Levitas

PART TWO: DIGITAL HUMANITIES

What Is Digital Humanities Work?

55. "Hello Worlds: Why Humanities Students Should Learn Programming" by Matt Kirschenbaum
56. "What Is Digital Humanities and What Is It Doing in English Departments?" by Matt Kirschenbaum
57. "The Question(s) of Digital Humanities" by Neil Fraistat
58. "What is Humanities Computing and What is Not?" by John Unsworth
59. "Is Humanities Computing an Academic Discipline? or, Why Humanities Computing Matters" by Lou Burnard
60. "The Landscape of Digital Humanities" by Patrik Svensson
61. "Q&A with Brett Bobley, Director of the NEH's Office of Digital Humanities (ODH)" by Kathleen Smith and Brett Bobley

Survey of Digital Humanities Topics

62. *Blackwell's A Companion to Digital Humanities* by Ray Siemens and Susan Schreibman, eds.
63. *Blackwell's A Companion to Digital Literary Studies* by Ray Seimens and Susan Schreibman, eds.
64. *Electronic Texts in the Digital Humanities* by Susan Hockey
65. "Text: A Massively Addressable Object" by Michael Witmore

66. *Speclab* by Johanna Drucker
67. *The American Literature Scholar in the Digital Age* by Amy Earhart
68. *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* by Dan Cohen and Roy Rosenzweig
69. "Collaboratively Curating Early Modern Books" by Martin Mueller
70. "The Productive Unease of 21st-century Digital Scholarship" by Julia Flanders (*DHQ* Summer 2009 3.3)
71. "Hypertext" in *Planned Obsolescence: Publishing, Technology, and the Future of the Academy* by Kathleen Fitzpatrick
72. *The Culture of Collected Editions* by Andrew Nash

Humanities and Information

73. "Quantitative Analysis of Culture Using Millions of Digitized Books" by the Culturomics Team (Baptiste et al.)
74. "Chapter 1: Modelling" in *Humanities Computing* by Willard McCarty
75. "A Whirlwind Tour of Automated Language Processing for the Humanities and Social Sciences" by Douglas W. Oard
76. "Introduction to Probabilistic Topic Models" by David Blei
77. *Reading in the Brain: The New Science of How We Read* by Stanislaus Dehaene
78. *Reading Machines* by Stephen Ramsay

Media Studies

79. *The Language of New Media* by Lev Manovich
80. *Mechanisms: New Media and the Forensic Imagination* by Matt Kirschenbaum
81. *Remediation: Understanding New Media* by Richard Grusin and Jay Bolter
82. *Hamlet on the Holodeck* by Janet Murray
83. *Narratives as Virtual Reality* by Marie-Laure Ryan

Visualizations and Visual Rhetoric

84. *Understanding Comics* by Scott McCloud
85. *Graphic Storytelling and Visual Narrative* by Will Eisner
86. *Homestuck* by Andrew Hussie
87. *Figuring the Word: Essays on Books, Writing, and Visual Poetics* by Johanna Drucker
88. *The Century Of Artists' Books* by Johanna Drucker
89. *Graphs, Maps, Trees: Abstract Models for a Literary History* by Franco Moretti
90. *Graphic Design History: A Critical Guide* edited by Johanna Drucker and Emily McVarish
91. *Visual Language for Designers: Principles for Creating Graphics That People Understand* by Connie Malamed
92. *Above the Fold: Understanding the Principles of Successful Web Site Design* by Brian Miller
93. "Graphesis: Visual Knowledge Production and Representation" by Johanna Drucker
94. "'Through Light and the Alphabet': An Interview with Joanna Drucker" by Matt Kirschenbaum
95. "NewRadial: Revisualizing the Blake Archive" by Jon Saklofske
96. "What is Visualization?" by Lev Manovich
97. "Humanities Approaches to Graphical Display" by Johanna Drucker

Literary Games, Deformance, Interventions, and Play in Literature

98. "Poems That Go" by Nick Montfort
99. *Textual Intervention* by Rob Pope
100. *Playtexts: Ludics in Contemporary Literature* by Warren F. Motte
101. *Theory of Fun for Game Design* by Raph Koster
102. *Exercises in Style* by Raymond Queneau
103. *How To Do Things with Video Games* by Ian Bogost
104. *Unit Operations* by Ian Bogost
105. *Ready Player One* by Ernest Cline
106. *Oulipo: A Primer of Potential Literature* by Warren F. Motte

E-Lit and Hypertext Fiction Theory

107. "Electronic Literature: What Is It?" by N. Katherine Hayles
108. *Ex-foliations: Reading Machines and the Upgrade Path* by Terry Harpold
109. *Writing Space* by Jay David Bolter
110. *Reading Network Fiction* by David Ciccoricco
111. *Hypertext 3.0* by George Landow
112. "Stitch Bitch: The Patchwork Girl" by Shelley Jackson
113. "Acid-Free Bits: Recommendations for Long-Lasting Electronic Literature" by Nick Montfort and Noah Wardrip-Fruin
114. "Born-Again Bits: A Framework for Migrating Electronic Literature" by Alan Liu et al.

E-Lit and IF

115. *Marble Springs* by Deena Larsen
116. *afternoon* by Michael Joyce
117. *These Waves of Girls* by Caitlin Fisher
118. *The 21 Steps* by Charles Cummings
119. Electronic Literature Collection Volume 1
120. Electronic Literature Collection Volume 2
121. *Patchwork Girl* by Shelley Jackson
122. *Galatea* by Emily Short
123. *Shade* by Andrew Plotkin
124. *Ad Verbum* by Nick Montfort
125. "Agrippa" by William Gibson