Tools, Techniques, and Culture of the Digital Humanities
Humanities 150, University of Victoria, Winter 2011 (CRN: 12330)
Tuesdays: 14:30 – 16:20 (CLE A102 – PC Lab) & Fridays: 14:30 – 15:20 (CLEA302)
Course Site: jenteryteaches.com/2011/150
Instructor: Jentery Sayers, Assistant Professor, Department of English (email: jentery@uvic.ca / office: CLE D334 / office hours: MW, 3:30 – 4:30, or by appointment)

COURSE DESCRIPTION

This course offers students an introduction to the concepts, tools, and techniques of digital humanities, as well as a broader engagement with the intersections between new technologies and society.

During the term, students will have the opportunity to engage:

- Tools and techniques for analyzing source materials, assessing problems, and communicating results common to those working in the discipline of the humanities,
- Major computing tools (software, hardware, and peripherals) and techniques used by those working in the digital humanities, focusing on their broad application across the discipline of the humanities,
- Electronic research methods and approaches to critical thinking required to find and evaluate electronic sources,
- Methods of analyzing humanities research problems in terms of appropriate computing solutions, with an awareness of the potential limitations and benefits of a particular situation,
- Collaborative research in fields of the humanities that have traditionally promoted individual research, and
- The social, ethical, legal, and philosophical implications of computing and technology.

It is important to note that, while the course will introduce students to tools, techniques, and skills, HUMA 150 is an academic course, not a "skills" course. Students are expected to have basic writing and reasoning skills—including a working knowledge of standard word processing and Internet applications—such that assignments can be written, argued, and presented effectively.

LEARNING OUTCOMES

By the conclusion of this course, students should learn to:

- Collaborate with their peers through not only the use of new technologies but also an agreed-upon and democratic workflow,
- Purposefully read, analyze, and synthesize electronic texts and new media using the appropriate research tools and techniques,
- Concisely articulate issues (e.g., social, cultural, economic, technical, and aesthetic) common to digital humanities research and explain why they are relevant to today's audiences,
- Persuasively communicate the stakes of digital humanities research,
- Demonstrate awareness of various strategies used by digital humanities practitioners to interpret history and culture, and
- Collaboratively produce a proof of concept for a new digital humanities project, which is relevant to students, staff, and faculty at the University of Victoria.

Student work will be evaluated through individual blog entries, a collaborative project, a project proposal, an oral presentation, and class discussions. Throughout the term, students will use a course WordPress blog as a networked writing environment to provide constructive feedback on the work of their peers. The collaborative project will be iteratively and incrementally developed, giving students the opportunity to periodically share and revise their work.

REQUIRED TEXTS

Students do not need to purchase a text for this course. All readings and related media are provided via the course website: jenteryteaches.com/2011/150.

ASSIGNMENTS

Blog Entries and Commentary (totaling 30% of a student's grade)

Each student will regularly contribute to a multi-authored blog by either posting an approximately 500-word response to the week's readings/discussions or commenting on another student's blog entry. For the 500-word entries, I will provide a question for students to consider. This question will be circulated during class meetings and will not be posted on the course site.

There are various ways to approach these open-ended posts: consider the assigned reading in relation to its historical or theoretical context; write about an aspect of class discussion that you don't understand, or something that jars you; articulate an idea for a project and float it by your peers; formulate an insightful question or two about the reading and then attempt to answer your own questions; or respond to another student's post, building upon it, disagreeing with it, or re-thinking it. When blogging, students should be sure to use evidence—from the assigned texts, what's been said (by me or peers) during class, or what peers have blogged. Even though these entries should be viewed as thought experiments scaffolded toward a final project, they are also intended to be less formal than writing for an academic audience. On the blog, students should feel free to write as if they are communicating during a class meeting. For this class, the primary function of the blog is to document your ideas and share them.

Students will also be expected to comment on blog entries by their peers. (Peers will be determined by who is in a student's cluster, or a group of students working together for the entirety of the term.) These comments can be brief (50 or so words). They will also be prompted by a question circulated during class (and not on the course site). At a minimum, comments should draw evidence from a peer's blog entry (e.g., quote something the student wrote) and leave the student with a productive question to explore (e.g., "I find your understanding of the digital humanities interesting. Would you mind elaborating on what you mean by 'building'?"). Comments should not focus on grammar and syntax issues. They should instead privilege argumentation (e.g., what a peer is claiming, what evidence is being used, or where a thought is going). Students are encouraged to respond to comments on their blog entries, especially by writing comments themselves. The best comments spark friendly dialogue, and dialogue should foster persuasive digital projects.

No competencies in blogging are assumed prior to enrollment in this course. I will instruct students in how to use a WordPress blog, and student work will be accessible well after the term is over. WordPress is a popular content management system used in education and industry alike.

(Parts of this section have been borrowed from Mark Sample's "Pedagogy and the Class Blog.")

Final Project (35% of a student's grade)

The Final Project will be a proof of concept (e.g., a visible and interactive model) for a line of digital humanities inquiry that, with more time, could be developed and include more content. That proof of concept will be presented through both a website (e.g., an online portfolio) and an oral presentation, each of which will be composed collaboratively (in student clusters). I will circulate a detailed prompt for the Final Project; it will include instructions for how, exactly, to proceed with the assignment. Each cluster's proof of concept will include: (1) a brief statement articulating the purpose of and the audience for the project, (2) the issue the project addresses, (3) at least three ways (e.g., geographical map, timeline, text analysis, video, and audio) of presenting evidence and claims, and (4) an outline for future developments (e.g., what, if given more time, the project could do and how). The Final Project will be public on the web, allowing those who are not in the course to view it once the term is over.

The breakdown of the Final Project is as follows: Final Presentation (10%), Final Project Content and Design (15%), and Final Project Description (10%). See the prompt for details.

Project Proposal (10% of a student's grade)

Prior to submitting the Final Project, students will have the opportunity to draft and submit a project proposal, sketching out the issue the project will address, how, for whom, and to what effects. The prompt for the proposal will be circulated in tandem with the prompt for the Final Project.

Final Audit (15% of a student's grade)

After the Final Project is submitted, students will conclude the course by auditing it. Whereas the projects are collaborative endeavors, the final audit will be individually composed. In short, it will function as a way to reflect on the course as one mode (effective or not) of learning about and practicing the digital humanities, with students documenting what worked and what did not. A prompt for the audit will be circulated during the second half of the term.

Participation and Reading Quizzes (10% of a student's grade)

I will only pop a quiz when it appears that students have not done the reading or the work for the day. Since conversations are essential to the quality of this class, I expect that students shall work together (me included) to create an atmosphere of respect. University level discourse does not shy away from sensitive issues, including questions of race, gender, class, sexuality, politics, and religion, and neither will we. There are going to be differences in opinions, beliefs, and interpretations when we question texts and cultural issues. Students need not agree with the arguments in the course material or with what their peers or I have to say—in fact, it is important to think critically and question the course material. Still, they must do so intelligently and with respect. Respect for difference is instrumental to creating a classroom in which a variety of ideas can be exchanged and points of view can be explored. What is crucial to this course is that students are comfortable expressing themselves and their ideas. If, for whatever reason, they are not, then they should notify me immediately in class or visit me during my office hours. I understand that some people are more comfortable speaking in front of the class than others. That said, participation in office hours will also augment a participation grade.

A Note on Clusters

Since collaboration is central to the digital humanities (in fact, it may be its defining characteristic), the bulk of the work in this course will be conducted through student clusters. Collaboration need not be identical to "group work." The purpose of the clusters in this class is not to simply get more done in less time. It is not to divide labor in order to merely increase efficiency. It is to work in such a climate that you learn from each other, question each other, and synthesize your ideas in a complex fashion, building upon and highlighting your individual interests and reluctances. While I will not require you to meet in your clusters outside of class meetings, doing so will of course increase your chances of doing well in the course.

ASSESSMENT

All assignments will be graded with letter grades, based on the following:

- A+: 90-100
- A: 85-89
- A-: 80-84
- B+: 75-79
- B: 70-74
- B-: 65-69
- C+: 60-64

- C: 55-59
- D: 50-54
- F: 0-49

I do not use plagiarism detection software when assessing student work. Final grades will be determined in accordance with the University's official grading system. Below are the more specific rubrics I use to grade particular assignments.

Grading Rubric: Blog Entries and Comments

A- through A+: The content is focused and coherently integrates examples with explanations or analysis. It demonstrates awareness of its own limitations or implications, and it considers multiple perspectives when appropriate. The content reflects in-depth engagement with the topic, and it openly engages work by other students in the course.

B- through B+: The content is reasonably focused, and explanations or analysis are mostly based on examples or other evidence. Some connections are made between ideas; and though new insights are offered, they are not fully developed. The entry reflects moderate engagement with the topic, and it moderately engages work by other students in the course.

C or C+: The content is mostly description or summary, without consideration of alternative perspectives, and few connections are made between ideas. It reflects passing engagement with the topic, and it hardly (if at all) engages work by other students in the course.

D: The content is unfocused, or simply rehashes previous comments, and displays no evidence of student engagement with the topic.

F: The content is missing or falls extremely short of the word count (e.g., it's only 100-words-long).

At three different points during the term, a blogging grade will be given to each student. At the end of the term, these three grades will be averaged to comprise 30% of a student's final grade. (That is, each blogging grade is worth 10% of a student's final grade.) A blogging grade will consist of roughly two blog entries and a comment (at a minimum). While I will comment on blog entries throughout the term, I will not—at any time—publicly post any grades on student blogs.

(This grading rubric is borrowed, in part, from Mark Sample's "Pedagogy and the Class Blog.")

Grading Rubric: Research Project, Project Proposal, and Final Audit

A- through A+: Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the learning outcome(s), including some appropriate risktaking and/or creativity.

B- through B+: Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.

C or C+: Effectively demonstrates the trait(s) associate with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).

D: Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.

F: Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

How to Do Well in this Course

Read the material before we discuss it. Otherwise, you will not be able to follow conversations in class, let alone the lectures. Plus, demonstrating you've read the material means no quizzes.

Write while you read. For me this means annotating a text as I read it. You can annotate print and digital texts. (See me if you need ideas or resources.)

Come to class with ideas and questions. Be curious. Seek connections between texts, between projects, and between this course and others, even in other disciplines.

Take notes during class meetings. A good portion of your Final Project and Audit will intersect with what we talk about in class. Students who take good notes understand and retain the material better and then do better than students who do not.

Let me know when you don't follow what I'm saying. I am not aware of what you do not know or do not understand, and I may assume more contextual knowledge on your part than you have. I find this stuff fascinating, but I will not always know what you want to investigate or know more about – so please tell me.

Persuasive projects take time. Before you submit a blog entry, and most certainly before you submit your proof of concept, consider circulating drafts. Ask friends or peers to give your work a gander. Come chat with me during office hours. Consider how your project can extend and even complicate our in-class discussions. Also avoid writing blog entries that are primarily descriptive.

Think of your blog entries as thought pieces that lead to your Final Project. Feel free to ask questions without answering them. The blog entries should also build upon each other (e.g., "In my last entry, I wrote…"). Over time, they should function as a way for you to refine your interests and pursue them—in a sustained way— through the collaborative project.

During class and in writing, be concrete when you comment on anyone's work (including the texts we're discussing). Quote it. Speak to specific gestures. And then respond with your own interpretations. When the work is by a peer, be sure to affirm his or her ideas (e.g., "I like how you…").

Use the blog to share ideas and discuss the texts outside of class. If you have a question, then ask your classmates. If you hear something you want to remember, then blog it for later reference. If you like an entry by someone outside of your cluster, then leave a comment saying so.

("How to Do Well in this Course" adapted from a syllabus written by Christopher Douglas, University of Victoria Department of English.)

POLICIES

Attendance

Students are expected to attend all classes in which they are enrolled. A department may require a student to withdraw from a course if the student is registered in another course that conflicts with it in time. An instructor may refuse a student admission to a lecture because of lateness, misconduct, inattention or failure to meet the responsibilities of the course. Students who neglect their academic work, including assignments, may be refused permission to write the final examination in a course. Students who are absent because of illness, an accident or family affliction should report to me upon their return to classes.

Aside from attending for the sake of attending, I create several incentives for students to come to class. Those incentives include: (1) circulating the questions for your Blog Entries and Comments, (2) administering reading quizzes when class attendance is low and discussion is not active, and (3) lecturing on topics relevant to your Final Project and Blog Entries.

If a student misses more than 20% of the scheduled class meetings (without documentation of illness, accident, or family affliction), then he or she may not be able to qualify to submit the Final Project or Audit.

Late and Missed Submissions

If writing assignments (i.e., Blog Entries, Comments, and the Project Proposal) are submitted after the beginning of the class period during which they are due, credit will be deducted by 1/3 of a letter-grade per day, starting with the due date. Extension of a due date must be negotiated with me in advance, and medical or other emergency exceptions to this policy must be properly documented.

Barring extenuating circumstances, I will not accept the Final Project or Audit after it is due. Students are required to complete the Final Project and Audit in order to receive a passing grade for the course.

Email

With the exception of holidays and weekends, I respond to student emails within twenty-four hours.

Learning Climate

The University of Victoria is committed to promoting, providing, and protecting a positive, supportive, and safe working and learning environment for all its members. Students and faculty members are expected to adhere to the UVic human rights policy. Students should alert me immediately if they have any questions about this policy and its application, or if they have concerns about course proceedings or participants.

Academic Integrity

Students are expected to adhere to the UVic academic integrity policy. Violations of this policy will result in a failing grade for the given assignment and may additionally result in a failing grade for the course. By taking this course, students agree that all submitted assignments may be subject to an originality review.

Accessibility

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please feel free to approach me and/or the Resource Centre for Students with a Disability (RCSD) as soon as possible. The RCSD staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations. The sooner you let us know your needs, the quicker we can assist you in achieving your learning goals in this course.

SCHEDULE

The schedule is subject to change. If and when it is changed, I will make a formal announcement in class and revise the course site accordingly. However, the original syllabus (in PDF) will not be revised.

--- WEEK ONE: INTRODUCTIONS

Friday, September 9th

> **Overview**: When we think about the humanities, what assumptions come to mind? How do we imagine or picture research being conducted in the field? What's the function of humanities research? And how, if at all, would engaging in computational analysis, new media, markup languages (e.g., XML or HMTL), or interface design influence that research? Of course, this last question prompts us to wonder what we assume about all things digital, too. What do computers do, exactly? What should they do, what do we want them to do, and how should they intersect with knowledge-making and communication? When unpacking these questions, we might find the following video

by Michael Wesch informative. (This term, we will study most of the things he references in the video.) Video at: http://www.youtube.com/watch?v=NLlGopyXT_g

We might also wonder whether the Internet is making us stupid, or if technologies are negatively affecting how we attend to, say, a 200-page book. Consider what Nicholas Carr says below. Do you buy it? Video at: http://www.youtube.com/watch?v=W86P_FX6PdI

Reading Due: None

Assignments Due: None

Outcomes: Say hello to each other, and to the digital humanities.

--- WEEK TWO: DEFINITIONS, DEFINITIONS, DEFINTIONS

Tuesday, September 13th

Overview: The digital humanities is a project-oriented field, and it's quite collaborative in character. With these two things in mind, we'll spend most of our first lab session reviewing some example digital humanities projects, looking for some others, and asking what—for our own purposes this term—we can learn from these examples, especially as you proceed toward modeling your own projects. That said, if what's below seems like a lot, then no worries. This session will certainly not be the only time we review or reference these digital projects. It is merely intended as a survey to get our feet wet.

Reading Due: Prior to Tuesday's lab, please thoroughly review and take notes on at least two of the following projects: (1) Hypercities, (2) Mapping Du Bois, (3) Mapping the City in Film, (4) The Map of Early Modern London, (5) T-RACES, and (6) the Seattle Band Map. As well as one of the following: (1) The Bracero History Archive, (2) Chronicling America, (3) Public Secrets, (4) Voices of the Holocaust, and (5) The Walt Whitman Archive. And, finally, one of the following: (1) HASTAC, (2) Play the Past, and (3) Digital Humanities Questions and Answers.

Assignment Due: Please bring your notes to class and be prepared to discuss (or be quizzed on) how these projects link form with content, how they affect your perceptions of both print and the web, and—most importantly—how they make arguments from humanities perspectives. One limitation of this exercise is that, to be sure, none of us is an expert in all of the archives and histories involved. Consequently, keep your notes focused on how, as an undergraduate learner, you might use these projects to produce knowledge. Why do these projects need to be digital? Or do they?

Outcomes: Determine some beginning steps for approaching and interpreting digital projects. Learn what features and tendencies are common across them and what (particularly when compared with print and analog materials) they can do persuasively and not so persuasively.

Friday, September 16th

Overview: The digital humanities likes to define and redfine itself. Why? Across definitions, what contradictions and tensions emerge? And, as undergraduates who are currently studying and participating in the field, what does the digital humanities mean to you? Based on your initial impressions, what is one word that best describes the field? (Be honest.) Finally, how would digital humanities research apply to specific issues on (or related to) the UVic campus? What are some of those issues, and how might we organize the term's cluster-based inquiry accordingly?

Reading Due: (1) The "Day of DH" blog (read entries by at least three people), (2) "Getting Real" by Ian Bogost (follow links where appropriate), and (3) "The History of Humanities Computing" by Susan Hockey

Suggested Reading: (1) "Democratizing Knowledge" by Martha Nell Smith, (2) "What Is Humanities Computing and What Is Not?" by John Unsworth, (3) "I'm Chris. Where Am I Wrong?" by Chris Forster (comments included), (4) "Something Called 'Digital Humanities'" by Wendal Piez, (5) "A Manifesto for the Humanities in a Technological Age" by Cathy Davidson and David Theo Goldberg, (6) "What Is Digital Humanities and What's It Doing in English Departments?" by Matthew Kirschenbaum, (7) "A Genealogy of Digital Humanities" by Marija Dalbello, (8) "On Building" by Stephen Ramsay (comments included), and (9) "The Computer in the Humanities, Friend or Foe?" by James W. Marchand

Suggested Viewing: "Research without Borders: Defining the Digital Humanities," care of Columbia University, at http://www.youtube.com/watch?v=Xu6Z1SoEZcc.

Assignment Due: Come to class prepared to point us to a particular sentence (from any of the assigned readings) that you think is especially important, telling, or persuasive. Also be prepared to explain why you selected the particular sentence.

Outcomes: Articulate a few definitions of the digital humanities as a field. Determine at least eight issues (related to the UVic) to be pursued through a digital humanities lens during the term.

--- WEEK THREE: DOCUMENTATION AND INTERFACES

Tuesday, September 20th

Overview: In the everyday practice of digital research and knowledge production, documenting your work is key. That includes documenting when things do not go as planned. But how do we document our work in digital environments, which often appear far more ephemeral and fleeting than print? And how do interfaces influence how we—as well as our audiences—interpret our notes, clippings, ideas, and other kinds of work in progress? During our lab session, we'll start answering these questions, looking at some research and notetaking tools (e.g., Zotero and Evernote) as we do. We'll then transition into determining how you can use WordPress this term to collaboratively document, communicate, and revise your research. When choosing a WordPress theme, one thing to consider (among many) is its interface. For instance, how might your theme's interface intersect with your cluster's Final Project? What arguments will it make about the work you are doing?

Reading Due: (1) "Finding the Best WordPress Themes for your Academic Needs" by Ethan Watrall, (2) "Take a Minute to Collect Your Thoughts With Evernote" by Shawn Miller, and (3) "Getting Started with Zotero" by Amy Cavender (note: both Zotero and Evernote have been updated since the publication of Miller's and Cavender's pieces)

Suggested Reading: (1) UMW Blogs, (2) CUNY Academic Commons, (3) "Becoming Book-Like: Bob Stein and the Future of the Book" (Interview) by Matthew K. Gold, and (4) CommentPress, each of which runs on WordPress (and Gold's interview with Stein is in part about WordPress)

Assignment Due: Using the sources referenced by Watrall, as well as other sources on the web, find one free WordPress theme that you would like to use for the term. Make sure you have the name of the theme and its URL handy. During Tuesday's class, you'll work with your cluster to decide which theme the cluster will use, and I will help you install it. Things to keep in mind when looking at themes: (1) Was it made in 2011? (2) Is it fitting for multiple contributors (e.g., five people)? (3) Is it minimalist in character? Or easy to navigate? (4) Down the line, could you use it to present your final project? (For instance, does the theme have a portfolio component as well as a blog?) Feel free to ask me questions (by email or in person) as you peruse. Once you've selected a theme, please give Zotero and Evernote a quick try and decide how you might (if at all) use either tool for your undergraduate research here at the UVic. And when you start posting in WordPress, you might find the following video informative: http://www.youtube.com/watch?v=Sa4uimrgNz8.

Outcomes: Experiment with both Evernote and Zotero. Determine what purposes both might serve during the term. Install a maximum of eight instances of WordPress (one per cluster) and select a theme for each. Conduct a brief walkthrough of how to publish with WordPress.

Friday, September 23rd

Overview: Interfaces make arguments, and they shape inquiry. What, then, would be the characteristics of a "humanities interface"? When talking about interfaces in humanities contexts, where do we begin? What examples do we have?

Reading Due: "Humanities Approaches to Interface Theory" by Johanna Drucker

Suggested Reading: (1) "First Principles of Interaction Design" by Bruce Tognazzini, (2) "Evaluating Web Pages: Techniques to Apply and Questions to Ask" by Joe Barker, and (3) the W3C

Assignment Due: Blog Entry #1 (question circulated during class on Tuesday, September 20th). Come to class with one question you have about Drucker's argument.

Outcomes: Collectively navigate our way through Drucker's argument. Determine why the argument is being made and how it relates to your project-based inquiry this term. Also, reconvene in your clusters to discuss next steps.

--- WEEK FOUR: COLLABORATION AND WORKFLOW

Tuesday, September 27th

Overview: Collaboration is commonplace in the digital humanities. It is how people in the field conduct research, and many digital scholarly communications are co-authored. But once technologies become central to the collaboration process, how does collaboration actually work? Under what technological and social conditions is collaboration democratic and most inclined to produce a persuasive project? And what, after all, is a workflow? Why do we need one (or do we?) when participating in collaborative projects?

Reading Due: (1) "A Workflow for Digital Research Using Off-the-Shelf Tools" by William J. Turkel, (2) The "Off the Tracks" Collaborators' Bill of Rights (including the comments), (3) "Collaboration: Digital Humanities and Computer Science" by Geoffrey Rockwell, and (4) "Examples of Collaborative Digital Humanities Projects" by Lisa Spiro

Suggested Reading: (1) "What If Scholars in the Humanities Worked Together, in a Lab?" by Cathy Davidson, (2) "Why, Oh Why, CC-By" by Bethany Nowviskie, and (3) *Hacking the Academy* (especially the about section)

Suggested Viewing: A lecture, "Collaboration and Dissent," by Julia Flanders

Assignment Due: Blog Entry #2 – Please answer the following questions and be prepared to share them during our lab session, when you'll work toward a formal collaborators' bill of rights for your cluster: (1) In your cluster, how might you document a trail that articulates the character, extent, and dates of everyone's contributions? (2) For the issue your cluster is researching, what might be some ways to fairly determine and account for who is doing what, when, and how? (3) What are some of your reservations and enthusiasms about collaboration in this course?

Outcomes: Draft a collaborators' bill of rights for each cluster. Per project, determine at least three sources for evidence (e.g., journal articles, spaces on campus, and online collections). Articulate a preliminary, agreed-upon workflow for each cluster, too.

Friday, September 30th

> **Overview:** In practice, how does collaboration differ from group work? In this class, what should a shared ownership of knowledge production look like? How do we avoid divisions of labor that exploit the labor of some students over others? How do we recognize and confront exclusionary practices (especially when they are institutionalized)?

> **Reading Due:** (1) "Where Credit Is Due" by Bethany Nowviskie, and (2) "THATCamp and Diversity in Digital Humanities" by Alexis Lothian (follow the links, especially to THATCamp SoCal)

> **Suggested Reading:** (1) "'It's a Team If You Use "Reply All"'": An Exploration of Research Teams in Digital Humanities Environments" by Lynne Siemens, and (2) "The Digital Humanities Is Not about Building, It's about Sharing" by Mark Sample

> **Assignment Due:** Comment on Blog Entry #2 (question circulated during class on Tuesday, September 27th). Also be prepared to discuss and refer to Nowviskie's and Lothian's observations about collaboration and attribution.

> **Outcomes:** Determine how credit will be expressed in each of your clusters. Explain why (if at all) credit matters for undergraduate research in the digital humanities.

--- WEEK FIVE: MODES OF RESEARCH AND COMMUNICATION

Tuesday, October 4th

> **Overview:** In the digital humanities, what are the components of a great research question? How do we compose questions that are not simply about creating "neat" or "cool" digital projects, but that demand new theories and methods? Projects that—through novel forms of production and representation—enable provocative or exciting interpretations? How do we combine social or cultural questions with technical ones? Finally (and most relevant to this week's meetings), what are some modes of digital research and scholarly communication? That is, how do people present work, through what forms and apperceptions, and under what assumptions about, say, scholarly rigor, argumentation, and legibility? During the next few weeks, we'll be experimenting with a few modes (e.g., non-linear, distant, close, collaborative, individual, static, dynamic, and multimodal) and the media (e.g., maps, timelines, text, and video) that correspond with them. As we do, we should keep in mind how they correspond—or can correspond—with emerging critical approaches.

> **Reading Due:** The prompt for the Final Project and the Final Project Proposal

> **Suggested Reading:** The CUNY Digital Humanities Resource Guide (consider reviewing syllabi from other digital humanities courses to see what undergraduates in similar classes have done). Also, you might peruse: JSTOR, Project Muse, the Internet Archive, and Wikimedia Commons. If you want to prepare for the lab session, then reading "Knowing…: Modeling in Literary Studies" by Willard McCarty is a good idea. I will refer to it several times, and McCarty's work on modeling is central to the field.

> **Assignment Due:** Your Final Project Proposal (see prompt). For now, you should know that—for your proposal—you will individually write what you believe should be your cluster's research question and briefly explain how you will go about gathering material (or data). Be prepared to explain your rationale for the question. During the lab session, your clusters will not only collectively determine their respective research questions, but also start outlining how their respective inquiries will be organized (e.g., what would a database or spreadsheet for your research look like? what would be the fields?). We'll also look to Google Docs to help us organize inquiry.

Outcomes: Each cluster should draft a research question and organize a tangible mechanism for collaboratively gathering and organizing evidence. Of note, all evidence should be tagged with (or categorized through) geographic and temporal metadata. (I'll explain why during the lab.)

Friday, October 7th

Overview: What is multimodal scholarly communication? How do we synthesize various forms of evidence to make persuasive arguments about history and culture? What are some examples of this kind of work? For your own projects, what forms of evidence (e.g., what types of media) will be involved? Why? To what effects?

Reading Due: "Media Studies and the Digital Humanities" by Tara McPherson; please also give *Kairos* and *Vectors* a gander (e.g., peruse of few articles in them).

Suggested Reading: (1) Student projects from English 239 at ISU, (2) *Learning from YouTube* by Alexandra Juhasz and Craig Dietrich, (3) *Precision Targets* by Caren Kaplan, Erik Loyer, and Ezra Claytan Daniels, (4) "DH: The Name that Does No Favors" by Shannon Mattern, (5) "From Text to . . . Something More" (from *Planned Obsolescence*) by Kathleen Fitzpatrick, and (6) MediaCommons.

Suggested Viewing: "A DIY Punk Scene and Open Access Scholarship" by jasondr11: http://www.youtube.com/watch?v=pHFUY0H-bE8. (What happens when scholarly arguments are presented in video form?)

Assignment: Blog Entry #3 (question to be circulated during class on Tuesday, October 4th). Also be prepared to speak specifically about an article in *Kairos* or *Vectors*. From what you gather, what are the stakes of multimodal scholarly communication?

Outcomes: Articulate at least five ways that multimodal scholarship can foster new interpretative practices. Also articulate a few drawbacks or critiques of multimodal approaches. Identify some available (e.g., on campus) software and hardware for composing multimodal scholarship.

--- WEEK SIX: MEDIA, SOFTWARE, AND ATTENTION

Tuesday, October 11th

Overview: Since most humanities projects are steeped in the logics and legacies of print and electronic text, the use of other media (e.g., digital video, audio, maps, data visualizations, and images) is still somewhat rare as a form of scholarship. How do we persuade with images? Integrate video or maps into historical projects? Balance text-based claims with elements of audio? In so doing, how do we recognize the various ways in which new media incorporate, rather than simply replace, old media? What kinds of interpretative practices do multimodal environments require, especially as media recursively relate with reading, listening, viewing, and attention behaviors? And what happens when we shift our attention from specific media to the very software we use on a routine basis? Indeed, what is the stuff of software?

Reading Due: (1) "The Double Logic of Remediation" (through page 15) (from *Remediation*) by Jay David Bolter and Richard Grusin, and (2) "Introduction: The Stuff of Software" (from *Software Studies: A Lexicon*) by Matthew Fuller

Suggested Reading: (1) "Getting Started: Multimedia" (in *Digital History*) by Dan Cohen and Roy Rosenzweig, (2) "Cultural Software" by Lev Manovich, and (3) excerpts from *The New Media Reader*

Suggested Viewing: "Shifting Attention" by Cathy Davidson (speaking about her book, *Now You See It*): http://www.youtube.com/watch?v=eG3HpEN9Y8E

Assignment Due: Start gathering primary evidence for your cluster's project. What "evidence" implies will vary from project to project. That said, I'll be sure to give you some guidance here. However, each cluster member should gather at least five sources (e.g., journal article, audio interview, historical image, or creative video), and all sources should be brought to Tuesday's lab. (You might consider storing them in the cloud AND on a flash drive.) As a group, the cluster should gather at least three different media forms (e.g., text, audio, video, or images). Since this is an introductory course, your media composition competencies do not need to be expert. In fact, I encourage you to experiment with media and software new to you, especially if your cluster is gathering place-based material (e.g., from somewhere on campus). Feel free to privilege documentation (or recording) over post-production (e.g., professional editing in Final Cut). During our lab session, I'll also want to know what software you are, or will be, using for your projects.

Outcomes: Distinguish between media and software studies. Identify how the two fields might intersect with, as well as brush against, the digital humanities. Determine what software each cluster will be using and also concretize each group's workflows and timelines. Ask where evidence is missing and explain how those gaps might be addressed.

Friday, October 14th

NO CLASS (Jentery's in Nebraska)

Assignment Due: Comment on Blog Entry #3 (question circulated during class on Tuesday, October 11th)

Outcomes: Catch your breath. Step away from the screen. Go off-grid.

--- WEEK SEVEN: TIMELINES AND TEMPORALITY

Tuesday, October 18th

Overview: During the last few years, data visualization has become increasingly popular in the digital humanities. This week, we'll consider one way to visualize time. We'll then ask where and when such a visualization would be not only useful but also problematic. How does the construction of timelines intersect with other scholarly practices (e.g., writing), and what does it mean to work with computers in the spatiotemporal representation of history? For instance, when creating an interactive timeline, what should a digital humanities practitioner know?

Reading Due: (1) "Build Your Own Interactive Timeline" by Brian Croxall, and (2) "Information Visualization: Challenge for the Humanities" by Maureen Stone

Suggested Reading: (1) "Digital Visualization as a Scholarly Activity" by Martyn Jessop, and (2) "The Trouble with Timelines" (including the "Timeline of Timelines") by Daniel Rosenberg

Suggested Viewing: "MIT Hyperstudio's 2010 humanities + digital Visual Interpretations conference": http://www.youtube.com/watch?v=y0G6yP3PEQk (of note: SIMILE was originally designed at MIT)

Assignment Due: Outside of class (either individually or in your cluster), start building a timeline of your evidence using (with help from Croxall's module) Google Docs and SIMILE. As you build the timeline, consider what's missing from your evidence. What gaps are there? Also consider how effectively your timeline communicates or represents the issue you are researching. What arguments does it enable? Foreclose? During the lab, we'll fine-tune the timelines and share them.

Outcomes: Collaboratively construct (or finishing constructing) a SIMILE timeline (one per cluster) using Google Docs, receive feedback on it, and revise accordingly. Determine how (or whether) to integrate the timeline into your proof of concept.

Friday, October 21st

Overview: When we visualize time—or we turn it into space—what happens to interpretation? What is lost and gained? In humanities research, what are the implications of time-stamping events? Artifacts? People? When people use timelines on the web, what might they assume about it? In short, what makes a persuasive timeline?

Reading Due: (1) "Humanities Approaches to Graphical Display" by Johanna Drucker, and (2) "What Is a Date?" by Christopher York

Suggested Reading: SIMILE Timelines at (1) Island Imagined, (2) The Life of Monet, and (3) Jewish History. (There are many more on the web, too.)

Assignment Due: Blog Entry #4 (question circulated during class on Tuesday, October 18th). Also, in light of Drucker's critique, be prepared to explain to the class how dates and time are being represented in your own project. What liberties are you taking? How (if at all) are you rendering time homogenous? To what effects?

Outcomes: Articulate a rationale for your cluster's representation of time. If possible, determine how to account for ambiguity (e.g., temporal ambiguity) in your project.

--- WEEK EIGHT: NEOGEOGRAPHY

Tuesday, October 25th

Overview: Everybody loves a map. But what kinds of inquiry do digital maps foster? When compared with sequential or linear forms of reading and interpretation, what does a map do persuasively? What does it do too persuasively? To what effects on our perceptions of geographical space? How can a map simultaneously represent the local and the global, or the street view and the bird's eye view? Is a map ever exact? High fidelity? And once again: how might a map be integrated (if at all) into your projects, especially when you frame your work as humanities research?

Reading Due: (1) "Mapping Novels with Google Earth" by Erin Sells, and (2) "All Things Google: Google Maps Labs" by Brian Croxall

Suggested Reading: (1) the "Spatial Humanities" project at the University of Virginia's Scholars' Lab, (2) "On Exactitude in Science" by Jorge Luis Borges, (3) OpenStreetMap, (4) ArcGIS, (5) "Critical GIS Reading List" by Matthew W. Wilson, and (6) The Historical GIS Research Network

Suggested Viewing: "West Wing – Why are we changing maps?" - http://www.youtube.com/watch?v=n8zBC2dvERM - and -

"GIS Workshop 2011 at Ball State University" - http://www.youtube.com/watch?v=6E7jLipjIbQ

Assignment Due: Like last week, start re-presenting your evidence, this time through Google Earth. Map what evidence you can, using Sells's and Croxall's pieces as launching pads. During the lab session, we'll again fine-tune and share your work.

Outcomes: Map your evidence using Google Earth. Circulate your maps for feedback and revise accordingly. Identify what evidence is missing from your map and how it might be added. Determine

whether a map is appropriate for your project. Optional: consider other ways (i.e., other than geographical) of mapping your evidence.

Friday, October 28th

Overview: What is "distant reading" anyway, and how does it relate to maps? To close reading? To ways of using computers to read texts? And what might be some objections (persuasive or not) to this form of interpretation?

Reading Due: "Conjectures on World Literature" by Franco Moretti

Suggested Reading: (1) *Graphs, Maps, Trees* by Franco Moretti (we'll look at portions of this book during class), (2) *Atlas of the European Novel* by Franco Moretti, (3) "Digital Maps Are Giving Scholars the Historical Lay of the Land" by Patricia Cohen, (4) "Distant Reading Minds" by Steven Berlin Johnson, and (5) "Well Read: Humanities Computing and the Horizons of the New(-ish) Literary Macrocriticism" by Jeff Rogers

Assignment Due: Comment on Blog Entry #4 (question circulated during class on Tuesday, October 25th). Also bring a specific question about Moretti's article to class.

Outcomes: Determine how distant reading differs from and intersects with close reading. Articulate a process by which one would go about reading a corpus or an archive from a distance. Identify the appeal of seeing things from above.

--- WEEK NINE: MARKUP, MINING, AND TEXTUAL ANALYSIS

Tuesday, November 1st

Overview: How are documents encoded in order to be machine-readable? In the humanities, why is this done? Regardless of whether most people notice them, what are some everyday examples of markup? What encoding guidelines or standards might be relevant to projects in this class? And what are some approaches to reading (or "not reading") large sums of text at once? How might analyzing a large sum of text brush against (if at all) investments in markup?

Reading Due: (1) "A Pleasant Little Chat about XML" by Julie Meloni, and (2) "XHTML & CSS" by Stewart Arneil and Greg Newton

Suggested Reading: (1) HTML Dog, (2) "Dive into HTML5" by Mark Pilgrim, (3) "Text Encoding" by Allen H. Renear, (4) "What is Text Analysis, Really?" by Geoffrey Rockwell, (5) "Going Electronic" (part of the Scholarly Introduction to *Orlando: Women's Writing in the British Isles from the Beginnings to the Present*) by Susan Brown, Patricia Clements, and Isobel Grundy, (6) the Text Encoding Initiative, (7) "Working with APIs" by Julie Meloni, and (8) "Principles of Voyeur" and "Quick Guide of Voyeur" by Stefan Sinclair

Assignment Due: None. Take a break, people.

Outcomes: Survey a few free text editors suitable for doing markup. Review how XHTML and CSS function in your cluster blogs. Encode and validate some evidence from your project in KML (an XML notation for expressing geographic annotation). Experiment with TAPoR and Many Eyes, using them to analyze your cluster's blog and/or the evidence you've gathered this term.

Friday, November 4th

Overview: What does it mean to mine a digital archive? Under what circumstances would mining be effective or even necessary? What kinds of interpretations does it enable? What does it foreclose?

What do we risk when we render data mining objective? Or data "raw"? What can we learn from how mining or "culturomics" projects are conducted, organized, and presented (including how the humanities, or humanities scholars, are involved in the collaborative process)?

Reading Due: (1) "From Babel to Knowledge: Data Mining Large Digital Collections" by Dan Cohen, and (2) "Culturomics?" by Matt Thompson

Viewing Due: "TEDxBoston – Erez Lieberman Aiden & Jean-Baptiste Michel – A Picture is Worth 500 Billion Words" - http://www.youtube.com/watch?v=WtJ50v7qByE

Suggested Reading: "Counting on Google Books" by Geoffrey Numberg

Assignment Due: Blog Entry #5 (question circulated during class on Tuesday, November 1st). Please also come to class with one particular question about Cohen's article or the TEDx video.

Outcomes: Collectively experiment with Google Books Ngram Viewer (including the about page). Determine differences and intersections between distant reading, text analysis, data mining, and culturomics. Identify why these differences and intersections matter.

--- WEEK TEN: OPENING THE BLACK BOX

Tuesday, November 8th

Overview: Now that you've gathered some evidence and represented it in various ways, what claims can actually be made? How can the various exercises you've conducted this term be bundled together to make an argument? And to what degree have you relied upon new technologies to make arguments for you? To what effects? How can these "black boxes" be opened, acknowledged, hacked, or otherwise addressed? When we start asking such questions, how does the notion of software or technology as "thing" brush against—or resonate with—the notion of software or technology as "theory" (e.g., as a mode of thinking)?

Reading Due: None. However, during the lab session, I will provide a brief history of "black boxes" and their relevance to the digital humanities. This history will focus on two ways (among others) of opening black boxes: (1) through critical theories related to the value-laden character of technologies (or "actants"), and (2) by building, hacking, or developing technologies through a "DIY" (or do-it-yourself) approach.

Suggested Reading (most of these are books, but they might be useful to you later in your career): (1) "How the Computer Works" by Andrea Laue, (2) *Programmed Visions* by Wendy Chun, (3) *Digitizing Race* by Lisa Nakamura, (4) *Protocol* by Alexandar Galloway, (5) *Science in Action* by Bruno Latour, (6) *Sorting Things Out* by Geoffrey Bowker and Susan Leigh Star, (7) *Mechanisms* by Matthew Kirschenbaum, (8) "On Building" by Stephen Ramsay, (9) "Upon Opening the Black Box and Finding It Empty" by Langdon Winner, and (10) *Two Bits: The Cultural Significance of Free Software* by Christopher M. Kelty

Suggested Viewing: "Science and Technology Studies: Opening the Black Box" by Harvard Kennedy School (featuring Langdon Winner, Trevor Pinch, David Kaiser, and Antoine Picon) - http://www.youtube.com/watch?v=D9o2B47CArw

Assignment Due: Begin translating your evidence and lab exercises into a more cohesive proof of concept. Communicate with your cluster about next steps and be prepared to share those steps with the class. Now should be the time when you start to polish and articulate your Final Project.

Outcomes: Develop a basic understanding of the "black box" and its relevance to digital humanities. Determine final steps for completing and presenting your Final Project.

Friday, November 11th

    NO CLASS (Reading Break)

    Outcomes: Relax and catch once last breath before the push toward finals.

--- WEEK ELEVEN: FEEDBACK AND REVISION

Tuesday, November 15th

    Overview: How do we provide and receive feedback on digital projects? How do networked mechanisms for feedback differ from those provided in face-to-face situations? What are some tools and techniques to facilitate peer review (including "open" peer review)?

    Reading Due: None.

    Suggested Reading: (1) "Taking a Closer Look at Open Peer Review" by Jennifer Howard, and (2) "Transparency Showcases Strength of Peer Review" by Bernd Pulverer

    Suggested Viewing: "Abby Smith Rumsey on Digital History" by digihistproj (see especially minute eight forward)

    Assignment Due: Continue polishing your work and translating it into your final proof of concept. During the lab session, be prepared to circulate a draft proof of concept to me and other clusters, who will provide verbal and written feedback.

    Outcomes: Have Final Projects at a point where they are presentable to audiences beyond this class. Ask any last-minute questions about the Final Project. Also, review the prompt for the Final Audit.

Friday, November 18th

    Overview: What does your project look like in writing? How will people learn about and respond to it when they are not navigating it through a browser? When it's conveyed through a single paragraph and not, say, through dynamic maps, video, timelines, and the like?

    Reading Due: None.

    Assignment Due: Blog Entry #6 (question circulated during class on November 15th)

    Outcomes: Circulate a collaboratively authored description of your Final Project for review by your peers. Begin revising the description and other aspects of the Final Project.

--- WEEKS TWELVE AND THIRTEEN: PRESENTATIONS AND AUDITING

Tuesday, November 22nd

    Overview: What's involved in bundling together various aspects of a project and making it presentable? How are digital projects communicated effectively to a variety of audiences, through a variety of modes? For instance, how might oral presentations be blended with other forms of expression and persuasion?

    Reading Due: "Polishing a Proof of Concept and Articulating Why It Matters" (handout)

    Viewing Due: "Pecha-Kucha in the Classroom" by RopyDavits - http://www.youtube.com/watch?v=5x5FB2mxvZY

Assignment Due: All draft materials (e.g., statement of purpose and audience) related to your Final Project

Outcomes: Submit your draft materials. Receive one final round of feedback. Begin preparing your Final Presentation.

Friday, November 25th

Overview: This class will be dedicated to meeting with me and other clusters in order to prepare your Final Presentation.

Reading Due: None

Assignment Due: Blog Entry #7 (question circulated during class on Tuesday, November 22nd)

Outcomes: Complete or nearly complete your Final Presentation.

Tuesday, November 29th

Overview: The final week of the term will be spent conveying your Final Project through a Final Presentation (collaborative) and conducting a Final Audit (individual) of the course.

Reading Due: None

Assignment Due: Final Project, with Final Presentation in class

Outcomes: Each cluster will conduct their Final Presentation (pecha-kucha style) for the class. Peers and I will provide immediate feedback.

Friday, December 2nd

Overview: The final week of the term will be spent conveying your Final Project through a Final Presentation (collaborative) and conducting a Final Audit (individual) of the course.

Reading Due: None

Assignment Due: Final Audit

Outcomes: Evaluate the course (through both your Final Audit and a University evaluation). Then celebrate the end of term!

BIBLIOGRAPHY

See http://jenteryteaches.com/2011/150/bibliography/.