

INLS 690-226: An Introduction to Digital Humanities: Class-Sourcing as Pedagogical Experiment

Course Information

Meeting time: Tuesdays, 2-4:45 p.m.

Meeting location: Manning Hall 304

Course credits: 3

Course prerequisites: none

Participants

Description

“Access to knowledge of cultural heritage,” argues Michael Buckland, “currently constitutes an important intellectual frontier for LIS itself because cultural knowledge differs from the application areas in what might be called ‘classical information science,’ concerned with access to scientific, technical, and business knowledge and with an emphasis on mechanization.” An introduction to digital humanities, INLS 690-226 focuses on integrating theory and practice in and out of the classroom. It will include a great deal of collaboration among the participants. Brett D. Hirsch maintains, “To reflect critically about pedagogy is to reflect critically about what is it that we do as digital humanists.” We will put Hirsch’s assertion into practice by teaching one another about key Digital Humanities (DH) issues, taking turns leading class sessions, and collaboratively evaluating one another and the activities, readings, and discussions in which we engage.

Our work this semester will center on “class-sourcing.” As Cathy Davidson notes, “Giving and receiving feedback, learning from one another, learning how to set fair, high and reasonable expectations and standards is part of twenty-first century literacy.” One product of our experimentation and reflection will be a collaboratively-developed and publicly available syllabus.

Course Communication

Communication about the course will be conducted through email. Please show intellectual respect to the other participants by checking your email at least twice daily to avoid missing relevant messages.

Objectives

- Interrogate notions of “humanities,” “humanities computing,” and “digital humanities”
- Consider how DH potentially extends and/or transforms humanities as a whole as well as in particular disciplines
- Write and speak critically about concepts, theories, debates, and terms in DH
- Delve into key projects, topics/methods, and research initiatives in DH

- Develop familiarity with selected DH tools

Supplemental resources

UNC Libraries' Research Hub

<http://library.unc.edu/hub/events/>

Books

- Anne Burdick et al., *Digital Humanities* (Cambridge, MA: MIT Press, 2012). https://mitpress.mit.edu/sites/default/files/titles/content/9780262018470_Open_Access_Edition.pdf
- Martin Campbell-Kelly, William Aspray, Nathan Ensmenger, and Jeffrey R. Yost, *Computer: A History of the Information Machine* (Boulder, CO : Westview Press, 2013).
- Dan Cohen and Roy Rosenzweig, *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. <http://chnm.gmu.edu/digitalhistory/>
- James Gleick, *The Information: A History, A Theory, A Flood* (NY: Pantheon, 2011).
- Matthew Gold, *Debates in the Digital Humanities* (Minneapolis: University of Minnesota Press, 2013).
- Darrel Ince, *The Computer: A Very Short Introduction* (Oxford: University Press, 2011).
- Susan Schreibman, Ray Siemens, and John Unsworth (eds.), *A Companion to Digital Humanities* (Oxford: Blackwell, 2004). <http://www.digitalhumanities.org/companion/>
- Ray Siemens and Susan Schreibman (eds.), *A Companion to Digital Literary Studies* (Oxford: Blackwell, 2008). <http://www.digitalhumanities.org/companionDLS/>

Journals

- *Journal of the Digital Humanities*: <http://journalofdigitalhumanities.org/>
- *Digital Humanities Quarterly*: <http://www.digitalhumanities.org/dhq/>

Definitions

- Wikipedia: digital humanities: http://en.wikipedia.org/wiki/Digital_humanities
- Wikipedia: humanities: <http://en.wikipedia.org/wiki/Humanities>
- Whatisdigitalhumanities.com: https://github.com/hepplerj/whatisdigitalhumanities/blob/master/dayofquotes_full.csv

Blogs

- Getting Started in the Digital Humanities: <http://digitalscholarship.wordpress.com/2011/10/14/getting-started-in-the-digital-humanities/>
- Digital Humanities Now: <http://digitalhumanitiesnow.org/>
- Digital Humanities Specialist: <https://dhs.stanford.edu/>
- GMU's Center for History and New Media: <http://chnm.gmu.edu>
- Dan Cohen's Digital Humanities Blog: <http://www.dancohen.org/>
- Fred Gibbs's Blog, HistoryProef: <http://historyproef.org/>
- Digital Scholarship in the Humanities: Exploring the Digital Humanities: <http://digitalscholarship.wordpress.com/>
- Ted Underwood, The Stone and the Shell: <http://tedunderwood.com/>

- HASTAC: <http://www.hastac.org/>

Tools

<http://dirtdirectory.org/>

http://commons.gc.cuny.edu/wiki/index.php/Tools_%26_Methods

<http://digitalhumanities.unc.edu/resources/tools/>

<http://digitalhumanities.unc.edu/resources/learning/>

Assignments

Blessay:¹ Definitions and Debates in the Digital Humanities (20% of final grade)

*Peer-Assessed

Due October 7

In approximately 3,000 words, we will demonstrate our understanding of the various definitional debates surrounding DH, foregrounding our own working definitions of DH. Blessays are peer-assessed, so each author will be sure to help their readers understand the following:

- How you would define the “Digital Humanities”?
- How your definition may be situated within the ongoing definitional debates concerning “What is DH?” and “Who is a digital humanist?”
- How does your definition relate to what we do here at SILS, i.e. how does DH relate to the mission and functions of a School of Library and Information Science?

Evaluate a DH project: Paper and Presentation (25% of final grade)²

Due November 18

Please address the following questions:

- What is the project trying to achieve (goals)?
- What methods does the project employ to pursue those goals?
- How was the project created? Who was involved with the project?
- What is the project’s primary audience? Is it addressed to other researchers, students, or both?
- How easy is it to use the site or tool?
- Could you see using this project in your own work? If so, how?
- Limitations: What could the project do better?
- How does the project connect to other work in DH or in its disciplinary field or both?

There is no set page length; please write as much as you feel is necessary to address the above questions. Additionally, please prepare a presentation on the project (approximately fifteen minutes) to share the high points of the project and of your analysis with the class.

Possible projects (list is not exhaustive):

African Origins <http://www.african-origins.org/>

Civil War Washington <http://civilwardc.org/>

Envisaging the West, <http://jeffersonswest.unl.edu/>

¹ <http://www.dancohen.org/2012/05/24/the-blessay/>

² Adapted from: <http://digitalhumanities.rice.edu/fall-2013-syllabus/> and <http://ryan.cordells.us/s13dh/assignments/>.

For Better for Verse, <http://prosody.lib.virginia.edu/>
 Global Shakespeares, <http://globalshakespeares.org/>
 History Engine, <http://historyengine.richmond.edu/>
 Hypercities, <http://hypercities.com/>
 Interactive Nolli Map, <http://nolli.uoregon.edu/>
 In Transition: Selected Poems by the Baroness Elsa von Freytag-Loringhovern, <http://www.lib.umd.edu/digital/transition>
 Looking for Whitman, <http://lookingforwhitman.org/>
 The Map of Early Modern London, <http://mapoflondon.uvic.ca/>
 Mapping the Republic of Letters, <https://republicofletters.stanford.edu/>
 The Mind is a Metaphor, <http://metaphors.lib.virginia.edu/>
 Mining the *Dispatch*, <http://dsl.richmond.edu/dispatch/pages/home>
 NINES, <http://www.nines.org/>
 On the Origin of Species: The Preservation of Favoured Traces, <http://benfry.com/traces/>
 Perseus Digital Library, <http://www.perseus.tufts.edu/hopper/>
 Preserving Virtual Worlds, <http://pvw.illinois.edu/pvw/>
 Railroads and the Making of Modern America, <http://railroads.unl.edu/>
 Rossetti Archive, <http://www.rossettiarchive.org/>
 The Sonneteer, <http://cocoon.lis.illinois.edu:8080/lis590dpl/wapiez/Sonneteer/>
 September 11 Digital Archive <http://911digitalarchive.org/>
 Shakespeare Quartos Archive, <http://www.quartos.org/>
 Speech Accent Archive, <http://accent.gmu.edu/>
 Transcribe Bentham, <http://www.ucl.ac.uk/transcribe-bentham/>
 Valley of the Shadow, <http://valley.lib.virginia.edu/>
 Visualizing Emancipation, <http://dsl.richmond.edu/emancipation/>
 Voyages, <http://www.slavevoyages.org/tast/index.faces>
 Walt Whitman Archive, <http://www.whitmanarchive.org/>
 Women Writers Project, <http://www.wwp.brown.edu/>

Final Project: Co-creation of Syllabus, with annotations (20% of final grade)

Due December 2

- Components to develop over the course of the semester!

Final reflection and self-evaluation (10% of final grade)

Due December 9

Please consider the following issues:

- Most broadly: should we trim the number of topics we covered and cover each one in more depth?
 - If so, how should we establish a way of choosing which topics to cover?
- In class:
 - Your individual session led on a discipline of your choice
 - Did you find the feedback you received (via Sakai) from each participant helpful?
 - The two sessions you and one of the other participants led on a DH topic of your choice
 - Would you like feedback (via Sakai) on these sessions?

- Assignments:
 - The Blessay: how did you feel about peer review (both giving and receiving feedback and both giving and receiving a grade)?
 - Would you like me to grade each Blessay as well as to comment on it?
 - The Evaluate a DH project essay and presentation: should we add peer review to this assignment as well?
 - How should the grades between the two deliverables be weighted (based on the overall assignment comprising 25% of your final grade)?
 - Should we add an assignment that asks you to “skill up” on a DH tool of your choice?
 - If so, should we connect that tool to your disciplinary session lead or your pair topic sessions leads?
 - Should we make this a term (or half term) assignment?
- Syllabus co-creation:
 - We chose to go free-form on the syllabus (i.e. contribute as much as you want when you want).
 - Should we have specific weekly deadlines for posting questions for the upcoming session?
 - Should we complete our annotations on each reading before the class on which it is discussed?
 - Should we decide on a specific number of annotations each person adds for each reading?
- Final reflection:
 - Are there any issues we missed?
 - What were your reactions (positive and negative) to evaluating your own work regarding class participation?

Class participation (25% of final grade)

Class leadership and co-leadership

Throughout the course, participants will lead class discussions on the disciplines or topics of their choice. They will assign readings, familiarize other participants with the history of the discipline or topic, particularly in the context of DH, and present applicable DH tools and projects. Performance will be peer-assessed; feedback will be posted in Sakai.

Other Relevant Information

Special Needs and Students with Disabilities

If you need an accommodation for a disability or have any other special need, please make an appointment to discuss this with me early in the semester. My office hours and contact information are listed at the beginning of this syllabus.

Overall Grading Policy

SILS requires that I give you a grade; I will adhere to the standard policy.

Based on UNC Registrar Policy for graduate-level courses

(<http://registrar.unc.edu/AcademicServices/Grades/ExplanationofGradingSystem/index.htm#grad>), both assignment and semester grades will be H, P, L or F. Few students will obtain an “H,” which indicates an exceptionally high level of performance (higher than an “A” in an A-F systems). The following is a more detailed breakdown used for class assignments:

H: Superior work: complete command of subject, unusual depth, great creativity or originality

P+: Above average performance: solid work somewhat beyond what was required and good command of the material

P: Satisfactory performance that meets course requirements (expected to be the median grade of all students in the course)

P-: Acceptable work in need of improvement

L: Unacceptable graduate performance: substandard in significant ways

F: Performance that is seriously deficient and unworthy of graduate credit

I (incomplete): Incomplete grades will not be given for this course unless the instructors are notified at least two weeks in advance of the end of the term of serious circumstances affecting a student’s ability to complete the course requirements by the assigned dates. If an incomplete is granted, all outstanding assignments must be turned into the instructors by a date to be determined by the instructors. Please be aware that the UNC Registrar converts any Incomplete automatically to a Fail after one year.

Academic honesty and integrity

The grading and academic standards for this course follow the conventions established at SILS.

The School’s basic academic policies are at <http://sils.unc.edu/programs/msls/policies.html>

Students are expected to follow the Honor Code: <http://honor.unc.edu/>

Diversity Statement

In support of the University’s diversity goals and the mission of the School of Information and Library Science, SILS embraces diversity as an ethical and societal value. We broadly define diversity to include race, gender, national origin, ethnicity, religion, social class, age, sexual orientation, and physical and learning ability. As an academic community committed to preparing our graduates to be leaders in an increasingly multicultural and global society we strive to:

- Ensure inclusive leadership, policies, and practices;
- Integrate diversity into the curriculum and research;
- Foster a mutually respectful intellectual environment in which diverse opinions are valued;
- Recruit traditionally underrepresented groups of students, faculty, and staff; and
- Participate in outreach to underserved groups in the State.

The statement represents a commitment of resources to the development and maintenance of an academic environment that is open, representative, reflective, and committed to the concepts of equity and fairness.

Schedule

NB: all readings not hyperlinked are in Sakai Resources or will be emailed directly to participants.

August 19: Introduction

- Introductions
- “class-sourcing” and collaborative learning
- Syllabus co-creation: the particulars
- Your preferred disciplines, topics, and tools
- Defining “humanities” and “digital humanities”

August 26: the (Digital) Humanities

Readings:

Jorge Luis Borges, “Library of Babel,” in *The Total Library: Non-Fiction 1922–1986* (London: Penguin Press, 2000) 214-216. Translated by Eliot Weinberger.

Vannevar Bush, “As We May Think,” *The Atlantic* (July 1945).

<http://www.theatlantic.com/magazine/archive/1945/07/as-we-may-think/303881/>

Jerome Bruner, “Possible Castles.” In *Actual Minds, Possible Worlds* (Cambridge, MA: Harvard University Press, 1986), 44-54.

Ronald Crane, “The Idea of the Humanities,” In *The Idea of the Humanities, and Other Essays Critical and Historical* (Chicago: University of Chicago Press, 1967), 3-15.

Cathy N. Davidson and David Theo Goldberg. “A Manifesto for the Humanities in a Technological Age,” *The Chronicle of Higher Education* (February 13, 2004).

<http://www.chronicle.com/article/A-Manifesto-for-the-Humanities/17844>

Irwin C. Lieb, “The ACLS Program for Computer Studies in the Humanities: Notes on Computers and the Humanities,” *Computers and the Humanities* 1 (September 1966).

<http://www.springerlink.com/content/ut48k13858644j32/>

Richard Sennett, “Humanism,” *The Hedgehog Review* 13, no. 2 (2011). http://www.iasc-culture.org/THR/THR_article_2011_Summer_Sennett.php

CP Snow, “Two Cultures,” *Leonardo* 23, No. 2/3 (1990), 169-173.

Please prepare to discuss your favorite humanities text

- What affected you about it and why?
- How old were you when you first read it?
- Have you read it more than once?
- Did it affect your intellectual curiosity or trajectory or both?
- Can you tie it to DH in any way(s)?

September 2: History of DH

Field visit: Stewart Varner, UNC digital scholarship librarian:

- <http://stewartvarner.com/>
- <http://stewartvarner.com/2014/07/23/trln-lightning-talk-doc-south-data/>
- <http://stewartvarner.com/2014/05/14/digital-humanities-overview-for-librarians/>
- [Mapping the Republic of Letters](#) – Mapping and Social Network Project
- [Mining the Dispatch](#) – Topic Modeling and Text Analysis
- [A Report Has Come Here](#) – Data Visualization in the Archive

- Please explore Voyant Tools: <http://voyant-tools.org/>

Readings:

Joshua Rothman, “An Attempt to Discover the Laws of Literature,” *New Yorker* (March 20, 2014). <http://www.newyorker.com/books/page-turner/an-attempt-to-discover-the-laws-of-literature>.

Bethany Nowviskie, “Skunk in the Library.” <http://www.nowviskie.org/2011/a-skunk-in-the-library/>.

Readings:

Anne Burdick et al., “Short Guide to the Digital Humanities,” in Burdick et al. (121-135) https://mitpress.mit.edu/sites/default/files/titles/content/9780262018470_Open_Access_Edition.pdf

Susan Hockey, “The History of Humanities Computing” in Schreibman et al. <http://www.digitalhumanities.org/companion/view?docId=blackwell/9781405103213/9781405103213.xml&chunk.id=ss1-2-1&toc.depth=1&toc.id=ss1-2-1&brand=default>

John Unsworth, “What’s ‘Digital Humanities’ and How Did It Get Here?” <http://blogs.brandeis.edu/lts/2012/10/09/whats-digital-humanities-and-how-did-it-get-here/>

September 9: History, Theory, and Criticism

Field visit: 2-3 p.m.: Digital Innovations Lab: <http://digitalinnovation.unc.edu/>

Readings (class-sourced):

Johanna Drucker, “Humanistic Theory and Digital Scholarship” (in Gold): <http://dhdebates.gc.cuny.edu/debates/text/34>

- What if anything can we learn from criticism in the “traditional” humanities?
- I wonder whether the sense of a theoretical lacuna in dh is more apparent to people because DH projects are all over the board- their scope, their creators, their intent- all seem so variable. Is the theoretical ambiguity such a problem because academics feel threatened by DH as a neoliberal wolf in sheep’s clothing?
- Computers require logical separation of ideas - a two-dimensional view of the world, if you will. Since they cannot be programmed to think and reason as a human would (or can they?), how can anyone expect a nuanced understanding of a concept from the humanities to be accurately captured and represented through technology?
- Can digital humanities scholarship be humanistic without theory?

Tara McPherson, “Why are the Digital Humanities So White?” (in Gold) <http://dhdebates.gc.cuny.edu/debates/text/29>

- “The difficulties we encounter in knitting together our discussions of race (or other modes of difference) with our technological productions within the digital humanities (or in our studies of code) are actually an *effect* of the very designs of our technological systems, designs that emerged in post-World War II computational culture”(140) Do you agree?
- Is the “lenticular lens” a useful metaphor?
- If racism can be overtly encoded into structures and through its absence, covertly influential in those same structures, how do we as ethical professionals address the

disparities promulgated through these building blocks of technology (specifically unix in Macpherson's argument) or understand that we are, despite all attempts, working in a racialized environment? Should we be designing more open-source inclusive environments with an eye to giving a good representation of all viewpoints in the creation of these tools?

- Is it a foregone conclusion that the evolution of the computational processes, of MULTICS and the like are necessarily embodying the culture in which they were created?

Jacqueline Wernimont, Whence Feminism? Assessing Feminist Interventions in Digital Literary Archives, *Digital Humanities Quarterly* 7, no. 1 (2013).

<http://www.digitalhumanities.org/dhq/vol/7/1/000156/000156.html>

- "Access, as a way of sorting through data, is also a way of valuing texts." Do you agree?
- Feminism has been considered a new "national dirty word." What are the implications of using it vis-a-vis DH?
- "It is precisely in the specialized technologies of digital humanities—computer science in particular—that we continue to see a distinct gendering of work and product, as well as a significant gender gap in participation" What can we do in practice to redress this imbalance?
- Can feminism influence collaboration in DH?

Jean Bauer, "Who You Calling Untheoretical?" *Journal of Digital Humanities* 1, no. 1 (Winter 2011). <http://journalofdigitalhumanities.org/1-1/who-you-calling-untheoretical-by-jean-bauer/>

- Can theory be extricated from DH projects?
- Are the theoretical contributions within DH masked or accessible?

Natalia Cecire, "When Digital Humanities Was in Vogue." *Journal of Digital Humanities* 1, no. 1 Winter 2011). <http://journalofdigitalhumanities.org/1-1/when-digital-humanities-was-in-vogue-by-natalia-cecire/>

- Without "yack" is the "hack" worthwhile? What is a tool without interpretation?
- Cecire asks, "What is the moral and political force of digital humanities--what are its cultural and institutional consequences?" Comment.

Wendy Hui Kyong Chun, "The Dark Side of the Digital Humanities—Part 1."

<http://www.c21uwm.com/2013/01/09/the-dark-side-of-the-digital-humanities-part-1/>

- Are MOOCs a genuine public commitment to education?
- What contributions to DH can MOOCs make? Are MOOCs DH?

Richard Grusin, "The Dark Side of the Digital Humanities—Part 2."

<http://www.c21uwm.com/2013/01/09/dark-side-of-the-digital-humanities-part-2/>

- At what point will departments start giving proper credit to contributions to DH projects in the course of tenure and promotion reviews?
- "It is no coincidence that the digital humanities has emerged as 'the next big thing' at the same moment that the neoliberalization and corporatization of higher education has intensified in the first decades of the 21st century." Explain.

Amy Earhart, “Can Information Be Unfettered? Race and the New Digital Humanities Canon” (in Gold). <http://dhdebates.gc.cuny.edu/debates/text/16>

- If we’re really to use DH to reframe the kinds of research questions we can ask, should we hash and rehash issues with “the canon?”

Fred Gibbs, “Critical Discourse in Digital Humanities.” *Journal of Digital Humanities* 1, no. 1 (Winter 2011). <http://journalofdigitalhumanities.org/1-1/critical-discourse-in-digital-humanities-by-fred-gibbs/>

- How can the absence of criticism affect DH projects and their discussions?
- What kind of scholarly community does Gibbs foresee for the DH?
- Gibbs draws heavily from literary theory in posting a theoretical background for DH. How does the nature of these underpinning affect his larger project?

Gary Hall, “Has Critical Theory Run Out of Time for Data-Driven Scholarship?” (in Gold) <http://dhdebates.gc.cuny.edu/debates/text/14>

- How much of DH’s popularity stems from its emphasis on methodology, rather than theory?
- Are there drawbacks to celebrating limitless possibility and postponed certainty within the realm of DH?

Alan Liu, “Where Is Cultural Criticism in the Digital Humanities?” (in Gold) <http://dhdebates.gc.cuny.edu/debates/text/20>

- The need for DH and the usefulness of technology in humanities is acknowledged, but will digital initiatives fail to be humanistically relevant if they do not engage with theory and criticism?
- “DH can transcend its ‘servant role’ in the humanities by advocating for the humanities.” Do you agree?
- Are the digital humanities better situated to remedy the disconnect between academia and the public?

Alexis Lothian and Amanda Phillips, “Can Digital Humanities Mean Transformative Critique?” <http://journals.dartmouth.edu/cgi-bin/WebObjects/Journals.woa/1/xmlpage/4/article/425>

- How can DH challenge trends in traditional scholarship, specifically the gaps perpetuated by the academy?
- What does it mean for a DH project to be “transformative”? Consider the following: Adeline Koh: Digitizing "Chinese Englishmen": Representations of Race and Empire in the Nineteenth Century, Zach Blas: Queer Technologies, From the Center, and the Crunk Feminist Collective Mission Statement

Bethany Nowviskie, “What Do Girls Dig?” (in Gold) <http://dhdebates.gc.cuny.edu/static/debates/text/3>

- Why might text-mining be called “a man’s sport”?
- How can DHers encourage a more balanced gender representation?
- Do you think this imbalance is changing?

Steve Ramsay and Geoffrey Rockwell, “Developing Things: Toward an Epistemology of Building” (in Gold) <http://dhdebates.gc.cuny.edu/debates/text/11>

- “Building” projects obviously require skill and work, but does that make it scholarly work?
- How do you think building relates to thing theory?
- Does modeling count as theorizing?

Tom Scheinfeldt, “Where’s the Beef? Does Digital Humanities Have to Answer Questions?” (in Gold) <http://dhdebates.gc.cuny.edu/debates/text/18>

- What do the DH do that the humanities can't do without it?
- Are we too close to the DH to answer these questions?
- Can new tools and instruments generate new questions?

Lisa Spiro: “This is Why We Fight: Defining the Values of the Digital Humanities” (in Gold) <http://dhdebates.gc.cuny.edu/debates/text/13>

- Spiro says that both "insiders" and "outsiders" should be included in the conversation about values, but who is an "outsider?" Why are there outsiders? What reason is there to narrow the focus of the DH through those terms?
- Spiro claims that "Internet values" and Humanities 2.0 both encourage openness, participation, community, and idea exchange. Do these values push away from the traditional humanities? What do they do to the current schema of authorship and ownership of ideas?

George Williams, “Disability, Universal Design, and the Digital Humanities” (in Gold) <http://dhdebates.gc.cuny.edu/debates/text/44>

- What are the responsibilities of DHers regarding the needs of different populations such as the disabled?
- How is the graphical user interface “ground zero for the user's experience” (Kirschenbaum)?

September 16: 1) Literature & Theory; 2) Field Visit

1) Literature & Theory (participant-led)

Readings:

Stephen Best and Sharon Marcus, “Surface Reading: An Introduction,” *Representations* 108, no 1. (2009), 1-21.

- Is literary criticism really politics by another name? If not, should it be?
- Does the act of reading imply interpretation?
- Does reading online/digitally alter your reading experience? If so, how?
- How does the nature of “surface reading” in the sense of “surface as materiality” (Best and Marcus, 9) when the form of the text changes?
- What is symptomatic reading? Is it/could it be useful in DH?

Heather Love, “Close but Not Deep: Literary Ethics and the Descriptive Turn,” *New Literary History* 41, no. 2 (2010), 371-391.

- What are “humanist” values?

- How does the history of the term “humanism” from an ethical standpoint influence our understanding of it in a scholarly context?
- Why is description traditionally “inferior” to narration?
- How can flat narration be a productive way of engaging the reader?
- Does the use of Beloved support Love’s theory that descriptive reading can yield different perspectives on a novel which has already been the subject of much literary criticism?

Franco Moretti, “Conjectures on World Literature,” *New Left Review* 1, no. 1 (2000), 54-68.

- “The question is not really *what* we should do—the question is *how*.” Do you agree?
- What are the advantages of close and distant reading, respectively? Can they be brought together effectively?
- Are trees and waves useful metaphors to explore world history?
 - How far does the utility of the tree/wave metaphor extend?

2) Field visit: 3-4:45PM -- Davis Library Research Hub

September 23: 1) Digitization; 2) GIS

1) Field visit: 2-3 p.m.: Digital NC: <http://www.digitalnc.org/>

Readings:

AHDS, “Digitization—Scanning, OCR, and Re-keying” in *Creating and Documenting Electronic Texts*. <http://ota.ahds.ac.uk/documents/creating/cdet/chap3.html>

- What is the “digitization chain” and why is it important?
- Are there other models that aid in visualizing and managing electronic records management for born-digital materials related to DH that you find particularly helpful?
- How does our drive to strive for highest digital quality vie with our storage constraints in archives and libraries?
- What specific imaging issues are most relevant to effective, efficient OCR scanning?
 - How might these issues differ between types of text? (i.e. digitized manuscript from 16th century vs book printed in 1860 vs modern born-digital editions)
- What is the difference between preservation imaging and archival imaging?

Marilyn Deegan and Simon Tanner, “Conversion of Primary Sources” in Schreibman et al. http://digitalhumanities.org:3030/companion/view?docId=blackwell/9781405103213/9781405103213.xml&chunk.id=ss1-5-2&toc.depth=1&toc.id=ss1-5-2&brand=9781405103213_brand

- The advances in technology have made digitization something that the “everyman” has access to participating in, both by digitizing his own materials and by creating born-digital materials. How might the scope and content of the article be updated in this regard?
- “The costs of sustaining a digital resource are usually greater than those of creating it.” Do you agree? What examples come to mind pro or con?
- What are key standards for markup and metadata that we should consider in such work?
- “Human time is always the most costly part of any operation.” Is this true in other areas of DH work?
- Have priorities behind digitization changed since 2004?

2) Field visit: 3:30-4:45 p.m.: Amanda Henley, Davis Library 246 (GIS):

<http://library.unc.edu/services/data/>

Readings:

David Bodenhamer, "The Potential of Spatial Humanities"

- "Space offers a way to understand fundamentally how we order our world"(14). How might space affect DH work most usefully? What are the advantages and disadvantages of employing space as an analytical category in DH?
- Is GIS a new methodology or an extension of extant geographic concepts?
- Is GIS more useful for qualitative or quantitative research? Why?
- Comment: "The real question is how do we as humanists make GIS do what it was not intended to do, namely, represent the world as culture and not simply mapped locations?"(23)

Ian Gregory, "A Place in History"

- "GIS offers the researcher a simple model of the world" (100). What pluses and minuses come with this simplification?
- GIS can be used in three broad ways: as a spatially referenced database; a visualisation tool; and an analytic tool. Which way do you think is most valuable in DH?
- Similarly, GIS shows four limitations: problems to do with the GIS data model, problems to do with the data, problems with the academic paradigm, and practical problems. Which one seems most problematic with respect to DH?
- How can we deal with GIS's "long and sometimes daunting learning curve" (14)?

Jo Guldi, "What is the Spatial Turn?" Spatial Humanities. Institute for Enabling Geospatial Scholarship: University of Virginia, 2011. <http://spatial.scholarslab.org/spatial-turn/>

- Of the disciplines Guldi addresses, which one seems most amenable to the use of spatial analysis? The least? Why?
- "The resultant spatial turn in literature and art history of the 1970s and 80s did not so much rewrite the old concerns as treat them with an attention to capitalism, surveillance, and power hitherto practiced only within the realm of social history." How does space fit in with analysis of these last three concepts?
- How would historiography itself change if it became standard practice for authors (who would be present in their texts) to routinely spend a significant amount of time in the places they write about?

Kurt Schlichting, "Historical GIS: New Ways of Doing History," *Historical Methods* 41, no. (fall 2008). <http://www.tandfonline.com.libproxy.lib.unc.edu/doi/pdf/10.3200/HTMS.41.4.191-196>

- "If GIS represent a new way of doing history and allow historians to do spatial histories, historical analyses that link historical data to specific geographical locations and focus on spatial relationships with geography in a revolutionary way, then the systems' impact is not limited to historical research"(191). Do you agree? If so, where else might it profitably be employed?
- GIS work takes time and resources. If this is the case, who is left out? Can GIS be made more inclusive?

Richard White, “What is Spatial History?” Spatial History Lab: Stanford University, 2010.
<http://www.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=29>

- White stresses that spatial history lacks any revolutionary intent: historians will still write books and tell stories. What, then, is the payoff of spatial history?
- How should we deal with the limitations of absolute space that White notes: 1) not all people at all times have constructed space in ways that jibe with absolute space; 2) even in Western cultures, is not always the dominant space of spatial practice (people talk about space vis-à-vis miles, but also with respect to time and cost)?

September 30: History & DH

1) History (participant-led)

Readings:

“Becoming Digital” (in Cohen and Rosenzweig)

<http://chnm.gmu.edu/digitalhistory/digitizing/1.php>

- Did you find the watch metaphor to be helpful?
- “Should a digitized text capture just the letters and words or also information about paragraphs, headings, centering, spacing, indentations, and pagination? What about handwritten notes?” What do you think?
- More than a decade into the promised “digital revolution,” the cyberenthusiasts and the techno-skeptics have both turned out to be poor prophets of the future” (2). Do you agree? Why or why not?
- Are we in a “post-digital revolution” era, particularly as we move towards more animated, virtual-reality based programs? Are these just niche areas or do they have potential?
- Which of the seven factors the authors mention--capacity, accessibility, flexibility, diversity, manipulability, interactivity, and hypertextuality--seems most promising for new modes of doing history? Least promising?
- What does it mean to be a “techno-realist?”
- What/who are “ordinary historians”?

Gerben Zaagsma, “On Digital History,” *BMGN—Low Countries Historical Review* 128, no. 4 (2013), 3-29. <http://www.bmgn-lchr.nl/index.php/bmgn/article/view/9344/9780>

- What is technological determinism? Does it dominate DH?
- What is historical practice 2.0?
- Is digital history distinct in a meaningful way from history?
- “When fear of technology and a misplaced romantic idea of what it means to be an historian preclude keeping up with methodological developments in one’s discipline something clearly goes wrong.” Is this really the way historians act/feel?

Just read the project overview. [Visualizing the Past: Tools and Techniques for Understanding Historical Processes, A White Paper for the National Endowment for the Humanities](#)

- How are digital visualization tools and spatial information helpful for archaeologists and scholars?
- Do tools mitigate or complicate humanities scholarship, considering their (frequently) steep learning curves and incompatibility with qualitative methods?
- How does shareability of data impact digital historical scholarship?

October 7: 1) Archaeology & DH; 2) Syllabus Refinement

Blessay due

1) Archaeology (participant-led)

Readings:

E. Harrison, “Computing for Archaeologists,” in S. Schreibman et al.

- Why were and are databases so central to archaeologists?
- “When archaeologists use computers to view data rather than spending time with the objects themselves, they risk losing the familiarity with the objects that can only come from sustained, intimate, physical contact.” Is there any way to deal with this dilemma?
- How are GIS and CAD relevant to archaeology?
- Do archaeologists position themselves in opposition to the academy?
- Is the most important benefit of the computer to archaeology really the ability to manage data more effectively? How do we know? Are there other contenders?
- “Although it is now a given that any archaeology project will involve the use of computers, it is not a given that the project directors will know how to use them well or have the requisite skills to find helpers who do.” How can directors be educated or skilled up to use computers or at least find project managers who can?
- How could the value of a discipline with such a high learning curve be made relevant to demographics it has not reached yet?
- Are systems in place to help educate and bridge the digital divide between archaeologists who understand and have access to technology and those who don’t?

Read introduction & watch the video: [Major motion pictures from our prehistoric history](#)

- How does this change our perspective on our prehistoric ancestors? Or does it?

L. Richardson, “A Digital Public Archaeology?” *Papers from the Institute of Archaeology* 23, no. 1 (2013), 1–12.

- What is digital public archaeology? Who is the “public”?
- “The expansion of the Internet has created space for new applications of Public Archaeology practice with accessible, sustainable and diverse cultural heritage content online” (1). What are some key examples?
- How is expertise related to power?
- What is the “archaeological hierarchy” (3)? How do we know it exists?
- “social and mobile media could link people with similar interests together to research, collaborate, discuss and enjoy archaeology, regardless of location, education, academic affiliation and social status”(4). Is this overly utopian?
- Is the public really interested or really qualified to contribute to archaeology? How might we tell?
- How might such projects be used to engage in the continued preservation of cultural heritage materials in politically-sensitive spaces? Specifically, the class discussed the inaccessible nature of some of the sites, their status as sites within conflict-troubled areas, and reluctance of some to travel to these areas. Is “virtual tourism” in this sense an option? Does this challenge, add to, or merit consideration within DH?

Finally, some projects to check out:

- <http://www.dhinitiative.org/projects/digitalmesopotamia>
- <http://daahl.ucsd.edu/DAAHL/>
- <http://www.tdar.org/>
- <http://www.daacs.org/>
- <http://sites.museum.upenn.edu/gordion/>
- <http://pleiades.stoa.org/>

2) Syllabus Review and Planning

October 14: 1) Cultural Mapping; 2) Computational Linguistics

1) Cultural Mapping: Intersections in History and Literature

Readings:

Tanya Clement, “Half-baked: the State of Evaluation in the Digital Humanities,” *American Literary History*, 24, no. 4 (2012), 876–890.

- As many other digital humanists have, Clement argues that standards of evaluation for digital humanities projects are lacking. Why hasn’t a standards committee on DH formed in academia yet?
- What types of evaluation might be most effective in DH?
- How can we evaluate, for instance, increasing access or building scholarly resources? Are they somehow “scholarly products”?

C.H Traub and J. Lipkin, “If We Are Digital: Crossing the Boundaries,” *Leonardo* 31, no. 5 (1998), 363–366.

- What about this piece seems prescient (or naive) a decade and a half after its publication?
- Are we, as DHers, “creative interlocutors”? If so, how do we know? If not, why not (and should we try to be)?
- Does the fact that they collaborated on the book *In the Realm of the Circuit: Computers, Art, and Culture* make a difference when reading the article? How does the writers’ art theory based approach alter their perceptions of and approach to digital scholarship?
- With regard to, “technology has ‘traditionally aided’ human expression and creativity”
 - As opposed to what? Are the authors correct in this assertion? In some ways, technology has aided human expression and creativity to those who can afford it—allowing the privileged to produce vast quantities of work that obscure that of those with less technological literacy and access.
- Are technology and computers being conflated with miracle cures for “human expression and creativity” that “crosses disciplines” (think piracy, copyright infringement, illegal reproductions, and their steady rise with the growth of technology)? Do these things not hinder human expression and willingness to share new ideas and creations?
- How might the Memex mimic current DH initiatives?
- Do current DH initiatives practice associative indexing or mimic it?
- I was arrested from the very beginning, when the authors called for digital humanists to “transmute the gulf of specialization” in their abstract. Remember: THIS WAS IN 1998!! As photographers, they both stand outside of traditional humanities. But are they in the Big Tent of DH?

D.F. Felluga, “BRANCHing Out: Victorian Studies and the Digital Humanities,” *Critical Quarterly*, 55, no. 1 (2013), 43–56.

- In what ways has Victorian studies been on the “cutting edge” (46) of DH work?
- Why is digital work “massively time-consuming” (54-55)? Can it be streamlined?
- Are skeumorphs as obstructive as Bullard suggests? Do they serve positive purposes at all?
- *Critical Quarterly* is a big dog in proper humanities publishing. This article reviewing different projects focusing on Victorian studies no doubt brought the digital humanities to some scholars who would otherwise not go out of their way to seek out such projects.
 - Interesting also because Victorian work is fairly big now-it seems 18th century and 19th century materials take precedence in DH initiatives as far as more modern works go, perhaps due to copyright issues. Thoughts or observations on this?
- As discussed in class, though, to what extent do skeumorphs direct and help define our understandings of new software, new modes of communication, and new ways of scholarship? If not recognizable in some key aspect—if not slightly *uncanny*, one might say—then how are we to recognize the extent improvements, if not alongside already existing structures?
- We fall into set concepts of what should be done based on what has been done-can it be escaped?
- Do we live in the age of the digital salon? Should we attempt to further construct it?

P. Bullard, “Digital Humanities and Electronic Resources in the Long Eighteenth Century,” *Literature Compass* 10, no 10 (2013), 748–760.

- Argues that social historians have benefited disproportionately from the current trajectory of humanities computing and digital humanities. While the power of the computer was expected to advance digital editing and publishing, so far the tools that have been developed and used are mostly analytical in nature; these tools enable the processing of information from social archives, diaries, and other repositories in a much more accessible way than just reading.
- “Have we entered a “polite and commercial phase” (749) in HC or DH? If so, what are the ramifications (for good or
- Which of the resources Bullard mentions seem most/least useful and user-friendly? Why?
- How does economy of scale relate to such projects?
- “The new searchability of eighteenth-century print culture has in fact distanced scholars from these documents and has accelerated a tendency toward information-grabbing, antiquarian reading practices, or (more positively) toward the new ‘conditions of knowledge’ about texts”(755). Is there a way we can get the best of both worlds?
- How can the public and private sectors best learn from each other in the context of eighteenth century DH?

2) Linguistics (participant-led)

Readings:

I. Bolshakov and A. Gelbukh, “Introduction,” *Computational Linguistics: Models, Resources, Applications* (Mexico City: Centro de Investigacion en Computacion), 2004.

http://www.gelbukh.com/clbook/Computational-Linguistics.htm#_Toc86751628

- Do you agree with the author’s point that linguistics is a science belonging to the humanities? Or is this just an oxymoron?
- The conclusions drawn are grand: “The twenty-first century will be the century of the total information revolution.” There’s nothing additional to back up this claim, nor citation. They just go on from that sweeping claim to talk about how the goals and trajectory of computational linguistics will demand ever more tool development.
- Terms—word, natural language processing, computational linguistics, etc.—were discussed with enough detail in the introduction to go on with our investigation.
- What is natural language processing (NLP)? What challenges does it implicate with respect to computing?
- How is our reading of this piece affected by the authors’ focus on Spanish?

The Linguistic Society of America, “History of Modern Linguistics.”

<http://www.linguisticsociety.org/resource/history-modern-linguistics>.

- What are some of the “fundamental commonalities” of world languages that have emerged?
- How can we relate sociolinguistics in particular to DH?

The Linguistic Society of America, “Machine Translation.” Retrieved from

<http://www.linguisticsociety.org/resource/machine-translation>.

- Is meaning necessarily lost in translation?
- What are the key obstacles in machine translation? Which are easiest and most difficult to solve?

The Linguistic Society of America, “Perspectives and Problems in Computational Linguistics.”

<http://www.linguisticsociety.org/content/computers-and-languages>

- Knowledge-based approach vs statistical approach – does one have more advantages? Is one easier/less costly to implement? Could we come up with another way to process natural language?
- Discuss the two central aims of computational linguistics—the technological and the psychological—and how each relates to DH
- How much ambiguity can we tolerate? How do we know?

G. Lembersky, N. Ordan, and S. Wintner, “Improving Statistical Machine Translation by Adapting Translation Models from Translationese,” *Computational Linguistics*, 39, no 4 (2013), 999–1023. http://www.mitpressjournals.org/doi/pdf/10.1162/COLI_a_00159

- Is it a helpful exercise to think about applications of computational linguistics by reading about one method of translation (creation of an “interlingua,” or “translationese”)?
- Why and how are Lembersky et al.’s conclusions relevant to DH?
- What might the relationship between linguistics and English/textual studies be in DH? What should it be?
- “An open challenge is finding the optimal combination of improving both process and product in a single unified system” (1021). Is this feasible?

- How does an article like this, with all the earmarks of traditional quantitative data, find its way into DH conversations?
- What qualities might this research have that make it amenable to the larger aims of DH, and how might it be altered to make it more readily recognizable within this context?
- Would this look like data visualization--some more visually appealing and perhaps comprehensible production render its content more accessible to a wider audience (as is often touted as one of the primary aims of DH scholarship?).

Noam Chomsky, "What is Language?" *The Journal of Philosophy*, 105, no. 12 (2013), 645–662.

- Is it really necessary to define language to study it in depth?
- Chomsky obviously loves to construct metaphors between language and the body, but do you think linguistics and medicine are actually useful parallels?
- "Communication is not a yes-or-no but rather a more-or-less affair" (655). What does Chomsky mean by this?
- "What is actually observed gives quite a misleading picture of the principles that underlie it" (661). Do we see this phenomenon elsewhere in DH?
- What are the layers of mediation involved in reading/understanding this article? What's the extent of possible obfuscation we must account for--that is, how does the amalgamation of these facts affect our experience with linguistics, if using this article to represent Chomsky, linguistics, what his notion of language is, or why one should study language?

October 21: 1) Text Encoding; 2) Text Analysis

Blessay Peer Feedback due

1) Text Encoding/Text Analysis

Readings:

M. Ives, V.D. Hierro, B. Kelsey, L.C. Smith, and C. Summers, "Encoding the Discipline: English Graduate Student Reflections on Working with TEI," *Journal of the Text Encoding Initiative* 6 (2014).

- How exactly can we go about weaving meaning into our encoding while creating meaning from our coding?
- Is graffiti a suitable analogy to for coding?
- Notwithstanding Jean Ingelow, what other writers or works might lend themselves to a collaborative project of this nature?

Dave Parry, "Be Online or Be Irrelevant—Thoughts on Emerging Media and Higher Education" (2010). <http://www.academhack.outsidethetext.com/home/2010/be-online-or-be-irrelevant/>

- Are digitization efforts dehumanizing us?
- Does Sample practice what he preaches? Why or why not? If not, should he? How?
- "For all the self-congratulation about the rise of the digital, little has changed." Do you agree?

October 28: 1) Culturomics; 2) Copyright/Intellectual Property

1) Culturomics (participant-led)

Readings:

J.B. Michel, E-L Aiden, S. Pinker, M.A. Nowak, A. Veres, M.K. Gray, J.P. Pickett, et al., “Quantitative Analysis of Culture Using Millions of Digitized Books,” *Science*, 331 no. 6014 (2011), 176–182.

- How does the authorship and the journal of publication affect the reception of this article within the context of humanities?
- Discuss the risk of confirmation bias with large scale analysis of literature.
- Will we see the change from “sneaked” to “snuck” in our lifetimes?
- Michel et al. point out seven topics that they believe are amenable to culturomics (lexicography, grammar, memory, technology adoption, fame, censorship, and historical epidemiology). In what area(s) do their assertions seem most plausible? Least plausible?
- Is culturomics “scientific inquiry”? Why or why not? Does it matter?

C. Shea, “The New Science of the Birth and Death of Words,” *The Wall Street Journal* (March 16, 2012).

<http://online.wsj.com/articles/SB10001424052702304459804577285610212146258?tesla=y&mg=reno64-wsj>

- What’s the public front we’re giving to computational humanities? How do various publics (in this case, THE Public) read and understand and perceive the quantitative efforts to understand texts? Does literary analysis gain traction when exercised in such sciency ways?
- How much of the “verbal chaos” has just have shifted online?
- What does the prospect of “universal laws” of words seem appealing?
- What can we infer from the results of studies such as these?

J. Bois, “The Bob Famine: Athletes Aren’t Named ‘Bob’ Anymore and There’s Nothing We Can Do About It. *SB Nation* (2012). http://www.sbnation.com/2012/1/18/2713941/rip-sporting-bobs?sct=hp_bf3_a2 .

- Does this article reflect positively on the phenomenon of culturomics? Does it give ammunition to those whose dismiss DH methods? More broadly, what should the relationship be between DH and pop culture?
 - Or does popularization add cachet?

2) Copyright & Intellectual Property (class-sourced)

Readings:

Jennifer Howard, “Judge’s Decision Could Clear Path for Wider Use of Digital Library,” <http://chronicle.com/article/Judges-Decision-Could-Clear/135224/>

- New fair use uses include making copies for preservation, full-text searching and indexing, and for visually disabled persons. Do these purposes serve an “entirely different” purpose than the originals, as Judge Baer concluded?
- What should be done about orphan works? Why do you think Baer did not address this issue?

Mark Sample, “The Poetics of Non-Consumptive Reading”

<http://www.samplereality.com/2013/05/22/the-poetics-of-non-consumptive-reading/>

- What are some examples of non-consumptive research? Which ones are most compelling or useful in your opinion?
- “Nonexpressive use of texts is a dead-end for the humanities.” What does Sample mean by this? Do you agree? If he is right, how can DHers adapt/use non-consumptive reading to their best advantage?

Authors’ Alliance Blog, “Why Digital Humanities Researchers Support Google’s Fair Use Defense”

<http://www.authorsalliance.org/2014/07/31/why-digital-humanities-researchers-support-googles-fair-use-defense/>

- “Digital Humanities scholars fervently believe that text mining and the computational analysis of text are vital to the progress of human knowledge in the current Information Age.” Do all digital humanists feel this way about all humanities fields and the subject-specific information that can be gleaned from big data?
- “Digitization enhances our ability to process, mine, and ultimately better understand individual texts, the connections between texts, and the evolution of literature and language.” Do you agree? If so, what specific examples come to mind? Are the benefits of digitization really so clear-cut?
- If you were to embark on a non-consumptive research project, what topic(s) would you focus on and why?
- Are there persuasive arguments against the Fair Use defense?

Dan Cohen, “Is Google Good for History?” <http://www.dancohen.org/2010/01/07/is-google-good-for-history/>

- Is it “easy to take shots at Google,” as Cohen suggests? Should Google be doing more?
- Does Google Books help level the resource gap between rich and poor institutions’ libraries and intellectual resources? How can we measure this?
- Cohen argues that historians can help Google. How? Do you agree?

Amanda Visconti “Copyleft, IP Rights, and Digital Humanities Dissertations,” *Literature Geek* (2013). <http://www.literaturegeek.com/2013/12/09/dhiprights/>

Check out the Agreement Selector: <http://www.selector.harmonyagreements.org/>

- Re: Harmony: I appreciate their goal of “we hope to assist organisations which use contribution agreements by providing standardised variable templates with clear and concise explanations”—the more uniformity of copyleft licenses, the easier adoption will seem for newbies and the customizations allowed make it pretty accessible to a much wider audience. Less ambiguity in the do’s and don’ts of sharing information while not restricting content any more than necessary is exciting.
- Do open standards exist more for copyright protection or promotion of one’s material?
- How do you envision academic citation practices changing in the near future? In the distant future?
- If you were in Visconti’s position, how would you want your work licensed/credited? Why?

“Digital Humanities, Copyright Law, and the Literary,” *Digital Humanities Quarterly* 7, no. 1 (2013). <http://www.digitalhumanities.org:8080/dhq/vol/7/1/000147/000147.html>

- How should we define “the literary” given changes over time?
- What is “transformative use”? Is this a useful legal category?
- Can we really divide works into those that instruct and those that give pleasure?

Something interesting with an interesting commentary article:

<http://www.copyright.gov/legislation/dmca.pdf>

Commentary:

http://www.scholarship.law.upenn.edu/cgi/viewcontent.cgi?article=3355&context=penn_law_review

- While this commentary dances around early interpretations of Jewish law for longer than is necessarily relevant, it *is* an interesting article.

Bethany Nowviskie, “Evaluating Collaborative Digital Scholarship (or, Where Credit is Due),” *Journal of Digital Humanities* 1, no. 4. <http://journalofdigitalhumanities.org/1-4/evaluating-collaborative-digital-scholarship-by-bethany-nowviskie/>

- Are tenure/promotion standards likely to change? Do we see any indication? If not, how should DHers respond?
- Is it necessary to achieve “conventional” status before doing “real” DH work?
- Is there a moral aspect to DH scholarship?
- Is scholarship a zero-sum game? If so, why? If so, should it be?
- Can we ensure collaborative authors feel the same “ownership” over the result as do single authors?

“Triangle Research Libraries Network Publishes Intellectual Property Rights Strategy for Digitization Based on ‘Well-Intentioned Practice’ Document.”

<http://www.oclc.org/research/news/2011/02-15.html?urlm=160802>

- How might the TRLN’s “Well-Intentioned Practice” serve as a commentary on the impracticality of our rights laws in our contemporary society?
- Is “well-intentioned practice” a good/appropriate moniker for the TRLN agenda?

November 4: 1 & 2) Archives

1 & 2) Archives (participant-led)

Readings:

Marlene Manoff, “Theories of Archives from Across the Disciplines,” *Portal* 4, no. 1 (2004), 9-25.

- For all this initial talk about the democratization of information being measured by the participation in and access to information within the archive, do we really think this is a direct (or accurate) measure?
- How else might this be measured? From the perspective of an archivist, it seems direct and accurate, but issues of inclusion/exclusion/representation are legion.
- “Despite their limitations, we cling to archival materials in the hope of somehow connecting to a past we can never fully know.” Do we gravitate more to the “romantic” archival notion more than the practical reality?

- Why do you think the notion of “archives” has attained such prominence in such diverse fields? Is this a good thing or a bad thing for DH? Why?
- “If the archive cannot or does not accommodate a particular kind of information or mode of scholarship, then it is effectively excluded from the historical record”(12). Do you agree?
- What SHOULD be the role of the archive(s) in DH?
- How does this relate to archival theory? Might some DH theorists embrace Randall Jimerson’s call for the archivist to serve simultaneously as activist (as referenced in *Archives Power*)?
- What is the ostensible “convergence” of which Manoff speaks? To what factors do you credit this ostensible convergence?
- How do Foucault and Derrida help/hinder our understanding of archives?

November 11: 1) Digital Curation; 2) Crowdsourcing

1) Digital Curation (participant-led)

Readings:

Alex H. Poole, “Now is the Future Now?” *Digital Humanities Quarterly* 7, no. 2 (2013).

<http://www.digitalhumanities.org/dhq/vol/7/2/000163/000163.html>

- Why do you think digital curation remains so low on DHers’ priority list? What might we do to stress its importance?
- Do the sciences offer usable models for the humanities regarding digital curation?
- What do DH and digital curation fundamentally have in common?
- Is the disinterest/lack of awareness surrounding digital curation related, in part to the divide between humanities and the sciences (real or imagined) that has been discussed over the duration of the course?

2) Crowdsourcing (class-sourced)

Readings:

L. Carletti, et al., “Digital Humanities and Crowdsourcing: An Exploration,” Presented at *Museums and the Web, April 17-20, 2013*.

<http://www.mw2013.museumsandtheweb.com/paper/digital-humanities-and-crowdsourcing-an-exploration-4/>

- Great background reading. From Intro: “The term ‘crowdsourcing’ is increasingly used to define online projects entailing the active contribution of an undefined public.”
 - the use of the word “undefined” here seems particularly telling
- Does the commercial origin of crowdsourcing detract from its academic value in the eyes of scholars?
- Given that crowdsourcing has earned at least 40 definitions, how should we define it and why? Does it need an exhaustive definition?
- What types of projects might be most and least amenable to crowdsourcing?
- In your experience, what are the strengths and weaknesses of crowdsourcing projects? In what ways do you trust/not trust the crowd?

Crowdsourcing: participatory digital research methods

<http://www.digitalhumanities.cam.ac.uk/Methods/Crowdsourcing>

Also, check out these neat tools: [Zooniverse](#) and [Trove](#).

- Is “citizen science” a more approachable term than crowdsourcing?
- What’s the payoff for contributing? Is it significant enough for some people to produce reliable results?

<http://www.booktraces.org>

- Is it a useful comparison to relate nineteenth century marginalia to modern digital annotation, and how do both differ from the text itself?
- How does finding value in the particularities of books fit within the scope of the humanities? How might this valuation challenged in the *digital* humanities?

Transcribe Bentham

- [Digital Humanities Quarterly](#)

<http://www.digitalhumanities.org:8080/dhq/vol/6/2/000125/000125.html>

- The project: <http://blogs.ucl.ac.uk/transcribe-bentham/>
- How do projects that are only funded for short periods of time impact public understanding of DH?
- Discuss the demographics of those who contributed to TB.
- How can we deal with sustainability? Are metrics the answer in projects such as TB?
- Would you contribute to such a project? If so, under what circumstances?
- What should we do about the 90/9/1 rule?

T. Lloyd Benson, “Geohistory: Crowdsourcing and Democratizing the Landscape of Battle,” *The Journal of the Civil War Era* 2, no. 4 (2012), 586-597.

- Benson asserts that Civil War battlegrounds have always been a locus of shared history, and that the mass appeal lends itself to crowdsourcing efforts.
- Can we apply the assertions of Benson to other historical events/periods? If so, how can we measure contribution or quality (given the Civil War’s public prominence)?
- What other events might be irrevocably changed in the public imagination if crowdsourcing vis-a-vis space were involved?
- Discuss the following: crowdsourcing the Civil War “has all the promises and perils of any mass democratization” (593). In what ways might GIS mapping of documents/manuscripts/photographs via crowdsourcing be varied from more traditional forms of crowdsourcing, i.e. using crowdsourcing for identification and generation of metadata? How, specifically,
 - Considering: “With such tools every historian can now become their own cartographer. Consequently, both creators and consumers of such crowdsourced open cartography will need to develop new skills in source criticism. These visualizations will only be as useful and accurate as the map design and data analysis skills of the creators allow.”

- What training might be considered for DH practitioners within this field? Is it a viable field/might digital/mixed-media cartographers make place for themselves?
- How might this relate to social-media/new media centric apps and current mapping of cultural events via said apps? Might we parallel the popularization of photography during the Civil War era to the popularization of social media via Twitter and Instagram (“snapshots” of moments, if you will) in the modern age/modern accounts of unrest, social injustice, and warfare?

November 18: 1) Evaluate a Digital Humanities Project presentations; 2) Annotation and Bibliography

Evaluate a DH project due;

Present (15 minutes) on your project

1) Presentations:

Bombsight.org

Speech Accent Archive: <http://accent.gmu.edu/>

The Mind is a Metaphor

William Godwin’s Diary:

<http://www.godwindiary.bodleian.ox.ac.uk/index2.html>

HyperCities: <http://www.hypercities.com/>

2) Annotation & Bibliography

Readings:

J. Bradley, “Towards a Richer Sense of Digital Annotation: Moving Beyond a ‘Media’ Orientation of the Annotation of Digital Objects,” *Digital Humanities Quarterly* 6, no. 2 (2012).

<http://www.digitalhumanities.org/dhq/vol/6/2/000121/000121.html>.

- “Almost all of the interest in digital annotation with our community has been from the perspective of the WWW.” Is this surprising? What are the ramifications?
- “[...] surely all social scholarly interaction had better be driven by the ‘islands’ of personal reflections and understanding of its participants.” Do you agree? Can we balance collaborative and individual scholarly tendencies as Bradley asserts?
- What are the most and least appealing or user-friendly aspects of Pliny and Wordhoard?
- “What is the “annotate anything” principle? How does it fit into Bradley’s agenda?
- According to Bradley, “Perhaps annotation has a place to play in the broader evangelical nature of the Digital Humanities.” What might this role be?

A.E. Earhart, “The Digital Edition and the Digital Humanities,” *Textual Cultures* 7, no. 1 (2012), 18–28.

- What is the “whole text” approach? What are its weaknesses with respect to DH?
- How might we rearrange the interface regarding digital editions? Should we?
- What are the characteristics of a “better than print” edition?

- “Reactions to the digital are often critical of any technological treatment of the text that manipulates the form.” Do you embrace such criticism?
- How can DHers “skill up” with respect to textual studies, if they do in fact lack this requisite knowledge?

Y.M. Kim, P. Bellot, E. Faath, and M. Dacos, “Automatic Annotation of Bibliographical References in Digital Humanities Books, Articles, and Blogs,” *Proceedings of the 4th ACM Workshop on Online Books, Complementary Social Media, and Crowdsourcing* (2011), 41–48.

- What are the affordances of employing a conditional random fields (CRF) model? Disadvantages?
- What are the strengths and weaknesses of relying upon the Revues.org corpus?
- Should DHers focus more on coordinating their citation styles and procedures? Why or why not?
- Is ~90% accuracy good enough? Why or why not?

November 25: 1) Project Management; 2) Gaming

1) Project Management (class-sourced)

Readings:

“Digital Project Management for Digital Humanities.” <http://www.slideshare.net/shawnday/dpm-for-dh>

- Do you really think there is a “digital divide?” How have project management principles been applied to digital and non-digital projects differently?
 - What tools (digitally and non-digital) do you find most useful for project management? Which do you return to with frequency? Which are or may be DH applicable?

Basecamp Tutorial Videos. <https://www.basecamp.com/help/videos>

- Tool for use by teams working on a project. Hosts discussions, facilitates file sharing, and streamlines project planning.
- How do project management tools like Basecamp and Trello compare to each other?

Bethany Nowviskie, “Ten Rules for Humanities Scholars New to Project Management.”

<http://www.nowviskie.org/handouts/DH/10rules.pdf>

- Do you agree with all 10?
- Which ones do you think are most/least relevant?
- How do you feel about using “shame” as a motivator?
- Who is really in a position to give away all the credit and take all the blame as a project manager (other than the most seasoned, tenured folks)?

Ashley Reed, “Managing an Established Digital Humanities Project: Principles and Practices from the Twentieth Year of the William Blake Archives,” *Digital Humanities Quarterly* 8, no. 1 (2014). <http://www.digitalhumanities.org/dhq/vol/8/1/000174/000174.html>

- Many projects are framed as time-delimited? Do you still think of a twenty-plus year long project in all the same terms?
- Reed argues that PM challenges that arise after a project's start go “largely undiscussed.” Do you think this is the case? What evidence do we have?
- Of the key themes Reed identifies—1) ontology and epistemology never go away; 2) fine line exists between scope creep and scope change; 3) revision gets harder, not easier; 4) the longer a project takes, the more diffuse its collective knowledge becomes; 5) Documentation and communication are additive; will remain key even as priorities shift; and 6) DH projects are like good marriages—which seems most/least important to the DH community at large? Why?
- How can/should PMs be skilled up to prepare for the sorts of concerns Reed pinpoints? Should team members be skilled up also? If so, how?

Lynne Siemens, “Time, Place and Cyberspace: Foundations for Successful e-Research Collaboration,” In Murugan Anandarajan and Asokan Anandarajan (eds.) *E-Research Collaboration: Theory, Techniques and Challenges* (Springer-Verlag, 2010), 35-48
<http://www.lynnesiemens.files.wordpress.com/2012/06/time-place-cyberspace1.pdf>

- Do you agree with Siemens’s assertion that tech can supplement but NOT replace face-to-face communication?
- Siemens underscores the importance of balance in communication strategies. In your experience, what has been the most effective blend or balance? How does the right balance change over time?
- How can we develop best practices or guidelines for effective project team-based communication, as Siemens suggests?
- What is the best mix of interaction between work and play with respect to building team morale?

2) Gaming

Readings:

Jeremy Antley, “Games and Historical Narratives,” *Journal of Digital Humanities* 1, no. 2 (Spring 2013). <http://www.journalofdigitalhumanities.org/1-2/games-and-historical-narratives-by-jeremy-antley/>

- Does the opposition Antley posits between traditional scholarly products (passive) and games (dynamic) hold water?
- How many narrative choices should players be given? Who should decide how many and of what type such choices are?
- How might you treat a game as a primary source? What kinds of scholarship would you like to use it for?

- If you were to design a narrative-focused historical game, what would be the most pressing issues you would face? How would you address them? How would you ensure you get your history “right”?
- What cross-disciplinary fields do you think are interested in studying gaming?

Joe Dempsey et al., “Pudding Lane: Recreating Seventeenth-Century London,” *Journal of the Digital Humanities* 3, no. 1 (spring 2014). <http://www.journalofdigitalhumanities.org/3-1/pudding-lane-recreating-seventeenth-century-london/>

- Does this game “get history right”? Why or why not? And does it matter?
- Where does the “divide” between game-conscious design and historical accuracy occur? Are these concepts potentially able to coexist harmoniously or are they necessarily at odds? The creators of Pudding Lane are able to justify their design choices via traditional notions of game design (the need for visible differences in virtual game space to differentiate levels, etc.) and the use of primary sources (integrating the diary of Samuel Pepys and maps of 17th century London into the design).
 - Does the gamer’s removal from the process of creation take something away from the historical aspect of the experience? For example, a gamer uninterested in associated scholarship may not be aware of the historical accuracy of the game or the sources used to create it.
- What types of additions/subtractions would you like to see from the game in the future?
- Would you be comfortable using this game pedagogically? If so, how?
- Check out these related resources: Samuel Pepys’ Diary: <http://www.pepysdiary.com/>; MoEML: <http://www.mapoflondon.uvic.ca/PUDD1.htm>. Do they lend anything to your understanding of this text, the game, or the time period in which the game took place?
- Does a population-less reconstruction of Pudding Lane serve as an accurate portrayal since digital rendering of humans is more difficult, error-prone, and effectively impossible to recreate as a direct reflection of the past?
 - Can we have Pudding Lane without the pudding sellers, merchants, and butchers? Grub Street without the publishers, printers, and smugglers? Drury Lane without the prostitutes, gin sellers, and theatre-goers?

Patrick Jagoda, “The Dark Side of the Digital Humanities—Part 3,” *Thinking C21* (January 9, 2013). <http://www.c21uwm.com/2013/01/09/the-dark-side-of-the-digital-humanities-part-3/>

- How can we verify that 183 million Americans play games at least 13 hours per week? Is this a good argument for why we as DHers should take this sort of cultural production seriously?
- “Games have become an exemplary cultural form that serves as a prominent metaphor of success.” Do you agree? If so, what examples seem most conspicuous?
- What are strengths and weaknesses of the badge approach/strategy?
- What are your reactions to the notion (and ostensible consequences) of gamification?
- What exactly is a “rich problematic”?

- However, when has a game ever been produced without some sort of profit in mind (think Hasbro or Square Enix)?
 - Does this profit need to be monetary? Even “for charity/for good” games profit by selling ad-space, but the popularity of smart phones, tablets, and mini-computers, as well as the increasingly accessible creation of apps and games is changing the landscape of gaming further. Game developers earn social/professional “bragging-rights,” cachet, and the opportunity to say they are doing something meaningful.
 - Are “Games for Change” useful as a platform for social change and awareness or are these just representative of a growing trend towards creating games which may or may not be sustainable in the future?
- Will the video game go the way of film or, earlier, the novel in regard to appreciation by scholars?
 - Where might this leave librarians and archivists in regard to video games whose media formats are much less stable, particularly in regard to studying various levels of the game from surface representations → gameplay interaction → in-game text/dialogue → game code written for developers?
 - Do we need video game archivists? Where do we go from here in practically sustaining the resources (games) beyond use value should scholarship “catch-up”?

December 2: Conclusions, Teaching DH, and Syllabus Co-Creation
 Co-create syllabus (discussion) due

December 9:
 Final reflection due by 5 p.m.

<http://www.tamuc.edu/academics/cvSyllabi/syllabi/201350/50426.pdf>