

## DGHU 1010: Introduction to Digital Humanities Part Two Spring 2021

**Credit:** 3 credits toward DGHU Minor

**Location:** Remote, recurring

Zoom link: <https://xula.zoom.us/j/99909161389>

**Time:** Tuesdays and Thursdays, 2:40pm – 3:55pm

**Professor:** Jessica Dauterive (Professor Jess)

**Office Hours:** Tuesdays and Thursdays, 1-2pm (or by appointment)

**Personal Meeting Room:** <https://xula.zoom.us/j/5783176697>

**Course Communication:** Please send all course communication to my xula email address or as a direct message on Brightspace. Please allow at least 24 hours for a response to any message.

**Email:** [jdauteri@xula.edu](mailto:jdauteri@xula.edu)

**Course description:** Welcome to DGHU1010: Introduction to Digital Humanities, Part Two! This course explores the transformative potential of digital technologies, research methods, and opportunities for scholarship in the humanities. This course will examine theories, methods, and practices of the digital humanities. First, it will define what a digital humanist is and discuss multiple theoretical foundations. Then we will move on to explore specific digital tools and their potential to transform scholarship. This course will establish how the Digital Humanities is not simply the digital in the humanities but a redefinition of what we can know and how we can know humanities knowledge and expertise differently with the use of digital tools and methods.

I reserve the right to shuffle, remove, or swap out readings and assignments at any point throughout the semester. I will never increase your workload, but will do my best to respond to events as they unfold or adjust content to meet your needs and interests. You will be informed of any changes on Brightspace and I will make changes directly in this Google Doc, so please make sure to check both regularly.

**Course Objectives:** By the end of this course you will:

- understand how digital technology has transformed the collecting, accessing, interpreting, and presenting of humanities sources and scholarship;
- develop a broad understanding of the field of digital humanities and a digital literacy of the range of tools, software, and projects available;
- create your own humanities research agenda and project proposal integrating digital methods; and
- become critical producers and consumers of digital technologies and understand how they are embedded in historical social and cultural contexts.

### Video Chat Policies

We will conduct our classes synchronously via Zoom video chat during the time listed in the class schedule. There is no one-size-fits-all solution to building remote classroom communities, and so it will likely take a few weeks for us to find the processes and

rhythms that make sense for us. This is also a bonus DH lesson: all project teams take time to find their workflow and toolkits, so flexibility is key.

Your participation is based on regular attendance in our Zoom sessions. I would prefer that you attend with your video on, although this is not a requirement. If you do not feel comfortable with your video on for any reason, throughout the semester or during a particular session, you can keep your camera turned off. However, I will still expect you to participate in our discussions through other means: contributing via audio, using the chat feature, participating in breakout rooms, Zoom polls, etc. Whether or not you use your camera, please always log in with your full name as it appears on the roster so I know who is with us during each session.

Especially during workshop days, it is important that you are able to move between different tabs and programs during class time. We will be referring to specific readings and tutorials in our discussions and walking through technical steps together. Therefore, on most days it will be necessary that you log in with a laptop or desktop computer, rather than on a mobile device.

### **Academic Integrity and Course Conduct**

I am committed to a class dynamic that supports diversity in race, ethnicity, national origin, gender identity, sexuality, class, disability, age, and religion. All communication in this course must be done with respect and civility toward others who have different ideas, perspectives, and traditions than your own. This also applies to newer forms of digital disrespect: Zoom bombing, trolling, cyberbullying, or other inappropriate behavior will not be tolerated. If anything is said or done in our virtual classroom spaces that makes you uncomfortable, please schedule a time to talk with me as soon as possible and we will find a solution.

In addition, there are some guidelines that I expect to be followed in our digital spaces at all times.

1. **Be empathetic.** We're all adjusting to new situations and workflows, and I want us to stay sensitive to that as we move through the semester. If you need something, please ask for it and I will do my best to help or find someone who can.
2. **Be flexible.** A cardinal rule of DH is that the tech rarely works as expected. Please stay flexible as we work through any technical issues and figure out which workflows make sense for our group. As we move through the course, I also challenge you to approach the messiness, error messages, and technical failures as moments to reflect on the technology we're using. These can be transformative moments to identify the boundaries or limitations of technology and imagine creative solutions.
3. **Practice good data/time management.** This will be key to keeping on track this semester. Establish a calendar early on to keep track of due dates (for this class and others) and use a password manager so you can always access our course platforms and keep your information secure.
4. **Communicate!** This is crucial. Falling behind or need some extra help? Schedule a meeting with me. Have a tech issue or don't fully understand a concept? Bring it to the

group and we'll work through it together. Have ideas for how to improve our workflow? Let me know!

Although digital writing provides new opportunities for remixing and hyperlinking, plagiarism is not acceptable in any form. Any text or idea that is not in your own words needs to be cited without exception (with hyperlinks if applicable). This includes direct quotes or paraphrased text. You are also responsible for assessing the copyright restrictions of any materials you use in your projects. If in doubt about copyright or possible plagiarism, please ask for clarification.

### **Required Purchases**

To embrace one of the key tenets of digital humanities, open access publishing, there are no required textbook purchases for this course. All reading assignments will be freely accessible online, through Xavier's library, or made available to you as PDFs in Brightspace. If you have issues accessing any of the readings because of paywalls, please let me know ASAP and I will provide a copy/find an alternative reading.

### **Assignments**

#### **Participation:** 10 points

Participation is based on regular attendance and participation in class discussions and activities. I understand internet outages or technical issues might occur, but please let me know if these become regular or impact your ability to participate so that you stay on track.

#### **Reading Reports:** 30 points (5 points each, 6 total)

You will be asked to submit reading reports throughout the semester. These should follow the rubric I provide and be posted to our course WordPress site by the start of class. There will be eight opportunities for reports, and I expect you to complete six.

#### **Zotero Bibliography:** 10 points

You will create an annotated bibliography of your research using Zotero.

#### **Omeka Collection:** 10 points

You will upload your primary sources to Omeka with full metadata.

#### **Mid-semester project:** 15 points

You will transform your research into a digital exhibit using Omeka.

#### **Project Critiques:** 10 points

You will examine and critique an existing digital humanities project.

#### **Final Project:** 15 points (5 points presentation, 10 points written proposal)

You will write a proposal for a DH project based on what you learned in this course. This will not be a traditional essay, and will teach you the basics of how to develop and propose digital projects.

### **Late Assignment Policy**

Due dates for all assignments will be listed in the syllabus and uploaded to our course calendar in Brightspace. The assignments are designed so that they build on each other; therefore, I expect you to turn assignments in on time. If you encounter an issue getting an assignment in on time, please schedule a time to talk with me ASAP and we will make sure you get back on track.

### **Grading Scale**

The grading for this course is simple: there are 100 possible points offered over the semester. There will be no weighted grades, so you can keep track of points earned throughout the semester to know your status in the course. Although some assignments seem small, they all contribute to your overall point total, so please keep up with all assignments. Grades will be updated on Brightspace throughout the semester, so you can always check there for your current score and reach out to me with any questions or concerns you have. A breakdown of all assignments is below; I will provide more detail on each in class.

A	90-100
B	80-89
C	70-79
D	60-69
F	59 and below

## **Class Schedule**

### **Week One: Introductions**

Tuesday, January 19—Introductions and syllabus review

Thursday, January 21—Getting started with digital humanities / WordPress tutorial

- Due: Check for a WordPress email with account information.
- Due: Skills inventory Google Form.

### **Week Two: Towards a Transformative Humanities**

Tuesday, January 26—Digital Humanities: An Overview (Reading Report #1)

- Due: Reading Report #1
- Read: Kathleen Fitzpatrick, "The Humanities, Done Digitally," <https://dhdebates.gc.cuny.edu/read/untitled-88c11800-9446-469b-a3be-3fdb36bfbd1e/section/65e208fc-a5e6-479f-9a47-d51cd9c35e84#ch02>.
- Read: Sheila Brennan, "Digital History," <https://inclusivehistorian.com/digital-history/>

Thursday, January 28—A Transformative Humanities?

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

### **Week Three: Research Methods**

Tuesday, February 2—Open access / research methods (Reading Report #2)

- Due: Reading Report #2
- Read: Po-Yi Hung and Abigail Popp, "Learning to Do Historical Research: A Primer How to Frame a Researchable Question," [https://www.williamcronon.net/researching/questions.htm#\\_Finding\\_a\\_research](https://www.williamcronon.net/researching/questions.htm#_Finding_a_research).
- Read: Ian Milligan, "Historians' archival research looks quite different in the digital age," <https://theconversation.com/historians-archival-research-looks-quite-different-in-the-digital-age-121096>.
- For reference: American Yawp, <http://www.americanyawp.com/index.html>.

Thursday, February 4—Text Searching and Information Literacy

- Watch: How Google Search Works, <https://www.youtube.com/watch?v=0eKVizvYSUQ>.
- Read: Limitations of Search Engines, <http://www.lab99.com/web-advice/search-engine-limitations>.

### **Week Four: Texts and Zotero**

Tuesday, February 9—Local History (Reading Report #3)

- Due: Reading Report #3
- Read: Chapters from American Yawp (selected in class 2/2), <http://www.americanyawp.com/>.

- Read: Stephen Robertson, “What is Local History?,” <https://locallinkages.org/wp-content/uploads/2019/01/LOCAL-HISTORY.pdf> (focus on the first five pages but scan the tables included).
- Browse: Ariel Aberg-Riger, “How to Discover the History of Your Neighborhood, Without Leaving Home,” <https://www.bloomberg.com/news/features/2020-04-28/discover-your-neighborhood-s-history-from-home>.
- Browse: New Orleans Historical, <https://neworleanshistorical.org/>.

Thursday, February 11—Secondary Sources and Zotero

- By class time:
  - Install Zotero to your computer and the Zotero Connector: <https://www.zotero.org/download/>.
  - Join course Zotero group (check email for link).
  - Come up with some possible topics for your research project.
- For reference: Create an Annotated Bibliography with Zotero, <http://teachme.gmu.edu/Tutorial/ZoteroAnnotations/ZoteroAnnotations.pdf>.

Assignment: Create annotated bibliography with Zotero. Due Wednesday February 16 by midnight.

### **Week Five: Humanities Research**

Tuesday, February 16— Mardi Gras Holiday – No Class

Thursday, February 18— Power and the Archive (Reading Report #4)

- Due: Reading Report #4
- Read: Michel-Rolph Trouillot’s *Silencing the Past*, “Theorizing Ambiguity and Tracking Power,” 22-30 (excerpt, in Brightspace).
- Jessica Marie Johnson, “Markup Bodies: Black [Life] Studies and Slavery [Death] Studies at the Digital Crossroads,” <https://doi.org/10.1215/01642472-7145658>.

### **Week Six: Archives**

Tuesday, February 23— Analyzing Primary Sources

- Read: “Sources for Environmental History: Finding Your Way Back to the Past,” <http://www.williamcronon.net/researching/index.htm#researchsources>.
  - Browse through the different types of sources, and read more on sources you think you might use. We will focus on manuscripts, periodicals, and photographs in class.
- For reference: Analyzing primary sources, <https://locallinkages.org/course/module-3/>.

Thursday, February 25— Digitization and Archives (Reading Report #5)

- Due: Reading Report #5
- Read: “Why don’t archivists digitize everything,” <https://peelarchivesblog.com/2017/05/31/why-dont-archivists-digitize-everything/>.
- Jason A. Heppler and Gabriel K. Wolfenstein, “Crowdsourcing Digital Public History,” <https://tah.oah.org/content/crowdsourcing-digital-public-history/>.

- For reference: <https://wardepartmentpapers.org/s/home/page/home>.
- Michael Mizell-Nelson, "Not Since the Great Depression: The Documentary Impulse Post-Katrina," <https://quod.lib.umich.edu/cgi/t/text/text-idx?c=nps;idno=6869078.0001.001;rgn=div2;view=text;cc=nps;node=6869078.0001.001:5.4;xc=1;g=dculture>.
- For reference: <http://www.hurricanearchive.org/>.

Assignment: Find at least five primary sources that relate to your topic. You will upload these to Omeka next week. Due March 4 by start of class.

## Week Seven: Presenting Your Research

Tuesday, March 2— Uploading Items to Omeka

- Due: At least one primary source to use during workshop.
- Read: Omeka Project Page, <https://omeka.org/about/project/>.
- Reference: Omeka Documentation
  - Adding Items, <https://omeka.org/classic/docs/Content/Items/>.
  - Working with Dublin Core, [https://omeka.org/classic/docs/Content/Working\\_with\\_Dublin\\_Core/](https://omeka.org/classic/docs/Content/Working_with_Dublin_Core/).
  - Collections, <https://omeka.org/classic/docs/Content/Collections/>.

Thursday, March 4— Building Exhibits with Omeka

- Read: <http://www.williamcronon.net/researching/arguing.htm>.
- Reference: Tools and Documentation documentation:
  - Omeka Exhibit Builder: <https://omeka.org/classic/docs/Plugins/ExhibitBuilder/>
  - Omeka Exhibit Image Annotation: <https://omeka.org/classic/docs/Plugins/ExhibitImageAnnotation/>.

Mid-Semester Assignment: Transform the research you have done into an Omeka exhibit. Due Monday March 8 by midnight.

## Week Eight: Storytelling in the Digital Age

Tuesday, March 9—Database and New Media

- Read: Lev Manovich, "Database as a Genre of New Media," [http://vv.arts.ucla.edu/Al\\_Society/manovich.html](http://vv.arts.ucla.edu/Al_Society/manovich.html).
- Watch: Lev Manovich on Database Driven Movies, <https://vimeo.com/15473078>.
- Read: Alexis Kirke, "Why Interactive Films Will Never Work," <https://medium.com/@alexiskirke/why-interactive-films-will-never-work-d33b1e8680d3>.
  - Also refer to the companion piece, Kirke, "Things that Watch you While you Watch Them: A brief history of interactive movies," <https://medium.com/swlh/films-that-watch-you-while-you-watch-them-a-brief-history-of-interactive-movies-820fb5e2ee25>.
- Reference:
  - *Bandersnatch* (stream via Netflix)
  - Daniels, *Possibilia*, eko films, <https://eko.com/v/possibilia>. (or any productions at eko.com)

Thursday, March 11—Gaming

- Read: Molly Osberg, “The Assassins’ Creed curriculum: can video games teach us history?,” <https://www.theverge.com/2014/9/18/6132933/the-assassins-creed-curriculum-can-video-games-teach-us-history>.
- Play: Choose one of the games from one of the following sites and play it, then be ready to discuss your experience in class. Do you think this is an effective educational game?
  - Playing History: <http://playinghistory.org/items>
  - Internet Archive: <https://ohiofi.com/blog/educational-games-on-the-internet-archive/>

### **Week Nine: Senses of the Past**

Tuesday, March 16—Sound (Reading Report #6)

- Guest Presenter: Sakinah Davis
- Due: Reading Report #6
- Josh Kun, “Sound,” *Keywords for American Cultural Studies* (excerpt in Brightspace).
- Reference: “10 Sounds that Changed the Course of History,” [https://www.huffpost.com/entry/history-of-sound\\_b\\_4098896](https://www.huffpost.com/entry/history-of-sound_b_4098896).
- Listen: Select one of the podcasts at the end of Bergen’s article (or find one of your own) and listen. Take notes on what you hear using this guide: Abby Mullen, “How to Listen to a Podcast for Class,” <http://abbymullen.org/how-to-listen-to-a-podcast-for-class/>.

Thursday, March 18—Data for Humanists

- Read: Trevor Owens, “Defining Data for Humanists: Text, Artifact, Information or Evidence?,” <http://journalofdigitalhumanities.org/1-1/defining-data-for-humanists-by-trevor-owens/>.
- Read: Amanda Regan, “Mining Eleanor Roosevelt’s My Day Column,” <https://dhlabs.yale.edu/projects/vogue/>.
- Browse: *Robots Reading Vogue*, <https://dhlabs.yale.edu/projects/vogue/>.

### **Week Ten: Visualizing the Past**

Tuesday, March 23—Spatial History (Reading Report #7)

- Due: Reading Report #7
- Richard White, “What Is Spatial History,” <https://web.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=29>.
- Read: Sarah Bond, “Mapping Racism and Assessing the Success of the Digital Humanities,” <https://sarahemilybond.com/2017/10/20/mapping-racism-and-assessing-the-success-of-the-digital-humanities/>.
- Browse: *Navigating the Green Book*, <https://publicdomain.nypl.org/greenbook-map/>.

Thursday, March 25—Timelines

- Read: Daniel Rosenberg and Anthony Grafton, “Time in Print,” (excerpt in Drive).
- Browse: *ChronoZoom*, <http://www.chronozoom.com/>.

- Reference: TimelineJS, <http://timeline.knightlab.com/>.

### **Week Eleven: Digital Project Critiques**

Tuesday, March 30— How Did They Make That?

- Watch: Miriam Posner, “How Did They Make That,” video <https://archive.org/details/howdidtheymakethat>.
  - Focus on: 0:00–8:49.
- Read: Miriam Posner, “How Did They Make That,” <http://miriamposner.com/blog/how-did-they-make-that/>.

Assignment: Explore and critique your assigned project. Write up your findings and prepare a brief presentation for your classmates. Due April 1 by start of class.

Thursday, April 1— Project Critique Presentations

### **Week Twelve: Developing DH Projects**

Tuesday, April 6— Developing DH Projects (Reading Report #8)

- Due: Reading Report #8
- Explore: Building Histories of the National Mall, <http://mallhistory.org/Guide/index.html>.
- Read: “Before You Make a Thing,” <https://jentry.github.io/ts200v2/notes.html>.

Thursday, April 8—Final project workshop

### **Week Thirteen: Pitching a project**

Tuesday, April 13: Project Proposals and Funding

- Read: Digital humanities grant proposal, TBD.

Thursday, April 15: Art of the pitch

Assignment: Prepare a pitch of your proposal (5 points of final project grade). Given in class April 20.

### **Week Fourteen: Project proposals**

Tuesday, April 20—Pitch day!

Thursday, April 22—Final project workshop

### **Week Fifteen:**

Tuesday, April 27—Final project due by midnight.