

CMS.633/833

## Digital Humanities: Topics, Techniques, and Technologies

Spring 2017, Wednesdays, 7 – 10 pm, Room: 16-676

### Instructor:

Kurt Fendt, Room 16-635, office hours W 4-5 PM or by appointment, email: [fendt@mit.edu](mailto:fendt@mit.edu)

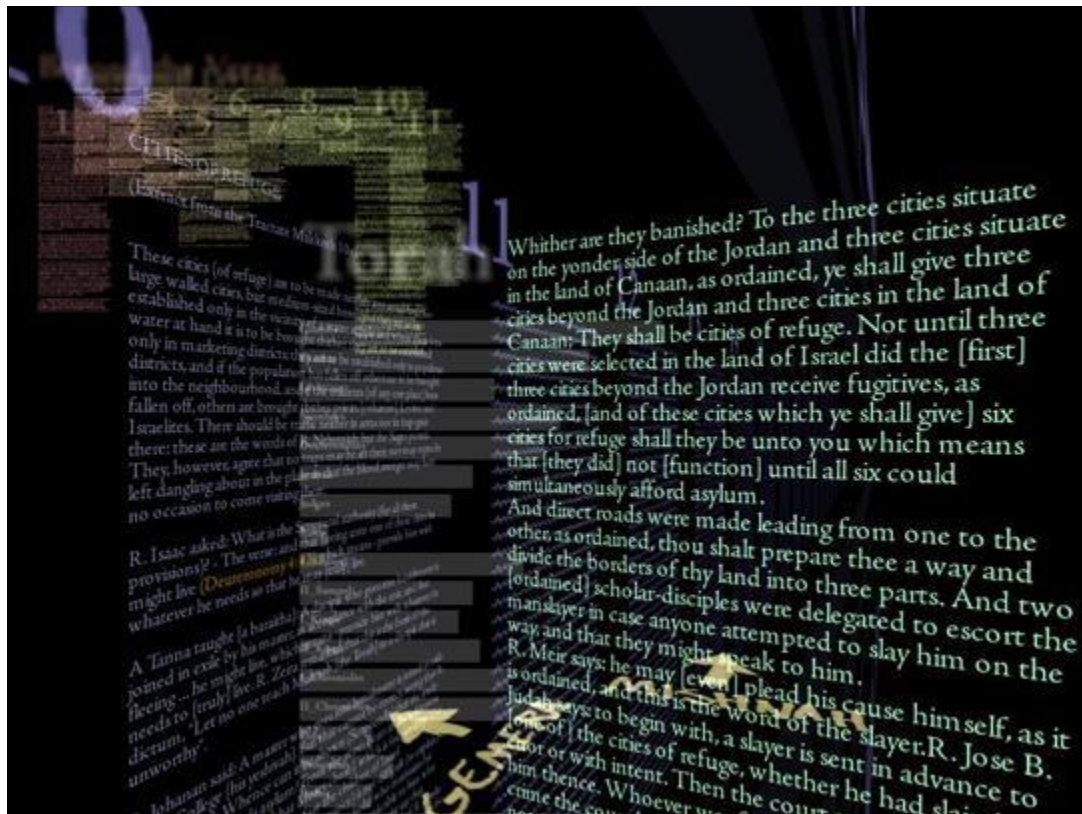
### TA:

Josh Cows, email: [cows@mit.edu](mailto:cows@mit.edu)

**Website:** <http://cms633.github.io>

**Stellar Site:** <https://stellar.mit.edu/S/course/CMS/sp17/CMS.633/>

**Annotation Studio:** <http://mit.annotationstudio.org>



David Small's *Talmud Project*

### Course description

Examines theory and practice of using computational methods in the emerging field of digital humanities. Develops an understanding of key digital humanities concepts such as data representation, digital archives, information visualization, and user interaction through the study of contemporary research in conjunction with working on real-world projects for scholarly, educational, and public needs. Students create prototypes, write design papers, and conduct user studies. Some programming and design experience is helpful but not required. Students taking graduate version complete additional assignments.

### Format and Requirements

This class will consist of reading discussions, demonstrations of tools and techniques, and hands-on project work time. Occasionally, we will hear from guest speakers who work in museums, libraries, and research settings. Students are expected to participate in class discussions on readings. Additionally, students will be asked to annotate readings using the tool Annotation Studio (<http://mit.annotationstudio.org>). Small teams will be formed to work on a range of smaller projects throughout the semester. The final project will be selected before spring break and will have to be completed by the end of the term.

Grades will be based on the following criteria:

- Final project (40%), including a design paper and a prototype
- Short projects (20%)
- Presentations and project updates (15%)
- Class participation (15%)
- Annotation Studio (10%)

Class attendance is required. Unexcused absences result in a lower grade. There will be no final exam in the class.

Avoid *plagiarizing*. **Plagiarism** is the use of another's intellectual work without acknowledgment. Full acknowledgment for all information obtained from sources outside the classroom must be clearly stated in all written work submitted. All ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly footnoted. Use quotation marks to identify all sources of wording that are not yours. Identify sources of ideas with appropriate footnoting. Plagiarism receives an F in the subject, the instructor is required to forward the case to the Committee on Discipline. See <http://cmsw.mit.edu/writing-and-communication-center/avoiding-plagiarism/> for more information.

The WCC at MIT (**Writing and Communication Center**) offers *free* one-on-one professional advice from lecturers (who all have advanced degrees and who are all published writers) about all types of academic, creative, and professional writing and about all aspects of oral presentations (including practicing your presentations). We help you think your way more deeply into your topic, no matter what department or discipline you are in. The WCC is located in Kendall Square (E39-115, 55 Hayward Street—the same building that houses Rebecca's Café). To register with our online scheduler and to make appointments, go to <https://mit.mywconline.com/>. To access the WCC's many pages of advice about writing and oral presentations, go to <http://cmsw.mit.edu/writing-and-communication-center/>. The Center's core hours are Monday-Friday, 9:00 a.m.-6:00 p.m.; evening hours vary by semester—check the online scheduler for up-to-date hours.

### HyperStudio at MIT

This class is offered by members of MIT's HyperStudio – Center for Digital Humanities, one of the research groups within Comparative Media Studies/Writing. HyperStudio explores the potential of new media technologies for the enhancement of education and research in the humanities. HyperStudio's work focuses on questions about the integration of technology into humanities curricula within the broader context of scholarly inquiry and educational practice. HyperStudio conceptualizes, develops, and deploys innovative media applications in close collaboration with scholars, educators, students, and developers.

**Class schedule** (preliminary)

Date	Topic	Readings/Assignments
February 8	<b>Introduction to Digital Humanities</b> Sample DH projects DH Exercise: Historic Theater Register Pages	<b>Assignments:</b> Readings (on Stellar & some on Annotation Studio): <ul style="list-style-type: none"> <li>• Read “A Short Guide to the <i>Digital_Humanities</i> (p.121-125) in <i>Digital_Humanities</i></li> <li>• Read <i>Digital_Humanities</i>, chapter 2 (p. 29-42)</li> </ul> Group project: CFRP prototype (see handout)
February 15	<b>Data mining of open content:</b>  Data mining and NER exercises	<b>Assignments:</b> <ul style="list-style-type: none"> <li>• Annotate Vannevar Bush, “As We May Think” in Annotation Studio (<a href="http://mit.annotationstudio.org">http://mit.annotationstudio.org</a>)</li> <li>• Read the rest of <i>Digital_Humanities</i>, chapter 2 (p. 42-60)</li> </ul> Villem Flusser: The Future of Writing & Image sin the New Media <b>Tools:</b> import.io, OpenRefine, Kimono Desktop
February 22	<b>Humanities data: The Comédie-Française Registers Project</b> From written records to humanities data Guest speaker: Prof. Jeff Ravel, MIT History	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Danah Boyd and Kate Crawford, “Six Provocations for Big Data</li> <li>• J. Drucker: Humanistic Theory and Digital Scholarship</li> </ul> <b>Tools:</b> Diverse basic visualization tools
March 1	<b>Text as Data</b> Metadata and text extraction  <b>The Web as Archive:</b> Guest speaker: Josh Cows	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Ann Blair, “Information Overload: Then and Now”</li> <li>• Lev Manovich, <i>The Language of New Media</i>, “The Database,” pp. 218-233</li> <li>• <i>Optional:</i> Geoffrey Bowker and Susan Leigh Star, “Sorting Things Out”</li> </ul> <b>Tools:</b> <ul style="list-style-type: none"> <li>• Stanford NER, Voyant, and others</li> </ul>
March 8	<b>Mapping Literature spatial mapping using of Herman Melville’s texts</b>  Guest Speaker: <b>Wyn Kelley: MIT Literature</b>	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Johanna Drucker, “Humanities Approaches to Graphical Display”</li> <li>• Daniel Rosenberg and Anthony Grafton, <i>Cartographies of Time</i>, Chapter 1: “Time in Print”</li> </ul> <b>Tools:</b> <ul style="list-style-type: none"> <li>• CartoDB</li> <li>• Google Fusion Tables</li> <li>• Google Maps/Earth Pro</li> <li>• Mapbox</li> <li>• TileMill</li> </ul>

Date	Topic	Readings/Assignments
March 15	<b>Data visualization (mapping time)</b> Discussion of Final Projects	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Edward Tufte, <i>Envisioning Information</i>, “Color and Information”</li> <li>• Stephen Few, “The Chart Junk Debate”</li> </ul> <b>Tools:</b> <ul style="list-style-type: none"> <li>• TimeMapper</li> <li>• SIMILE Timeline</li> </ul> <b>Assignment:</b> <ul style="list-style-type: none"> <li>• Create visualization based on previous data set</li> </ul>
March 22	<b>Curation:</b> From museum curation to digital curation <b>Guest speaker:</b> Kristen Gresh, Photography Curator, Museum of Fine Arts, Boston Selection of Final Projects	<b>Readings:</b> <ul style="list-style-type: none"> <li>• TBA</li> </ul> <b>Assignments:</b> <ul style="list-style-type: none"> <li>• Curate a digital exhibition using Google Open Gallery or Omeka</li> <li>• Finish Data visualization project</li> </ul>
March 29	<b>SPRING BREAK - NO CLASS</b>	<b>Assignment:</b> <ul style="list-style-type: none"> <li>• Work on Final Project pitch</li> <li>• Explore interaction between technology and public spaces</li> </ul>
April 5	<b>Augmented space and design process I</b> Final Project Pitches	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Lev Manovich, “The Poetics of Augmented Space”</li> <li>• Jane Alexander, Jake Barton, and Caroline Goesser, “Transforming the Art Museum Experience: Gallery One,” <a href="http://bit.ly/1iqN2nE">http://bit.ly/1iqN2nE</a></li> <li>• Human-centered Design Toolkit, “Hear,” pp. 29-68</li> </ul> <b>Assignment:</b> <ul style="list-style-type: none"> <li>• Public Spaces and Digital Technologies</li> </ul> <b>Tools:</b> <ul style="list-style-type: none"> <li>• Balsamiq</li> </ul>
April 12	<b>Design process II:</b> Prototyping and wireframing	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Dan Brown, “Communicating Design”</li> <li>• Shawn Medero, “Paper Prototyping”</li> </ul> <b>Assignment:</b> <ul style="list-style-type: none"> <li>• Create first project sketches</li> </ul>
April 19	<b>Digital humanities debates, frontiers, and future</b> Final project in-class work time	<b>Readings:</b> <ul style="list-style-type: none"> <li>• J. Drucker: From Digital Humanities to Speculative Computing</li> </ul> <b>Assignment:</b> Final Project: Draft of paper prototype
April 26	<b>Semantic &amp; Sentiment Analysis</b> <b>Guest Speaker:</b> Elsa Sze, founder of Agora Townhall	<b>Assignment:</b> Final Project: Draft of digital prototype

Date	Topic	Readings/Assignments
May 3	Final project in-class work time	<b>Assignment:</b> Written summary of project progress (in Annotation Studio)
May 10	Final project in-class work time	<b>Assignment:</b> <ul style="list-style-type: none"><li>• Draft of final paper</li></ul>
May 17	Final presentations	<b>Assignment:</b> <ul style="list-style-type: none"><li>• Final project and Design Document</li></ul>