CMS.633/833

Digital Humanities: Topics, Techniques, and Technologies

Spring 2016, Wednesdays, 7 – 10 pm, Room: 16-676

Instructor:

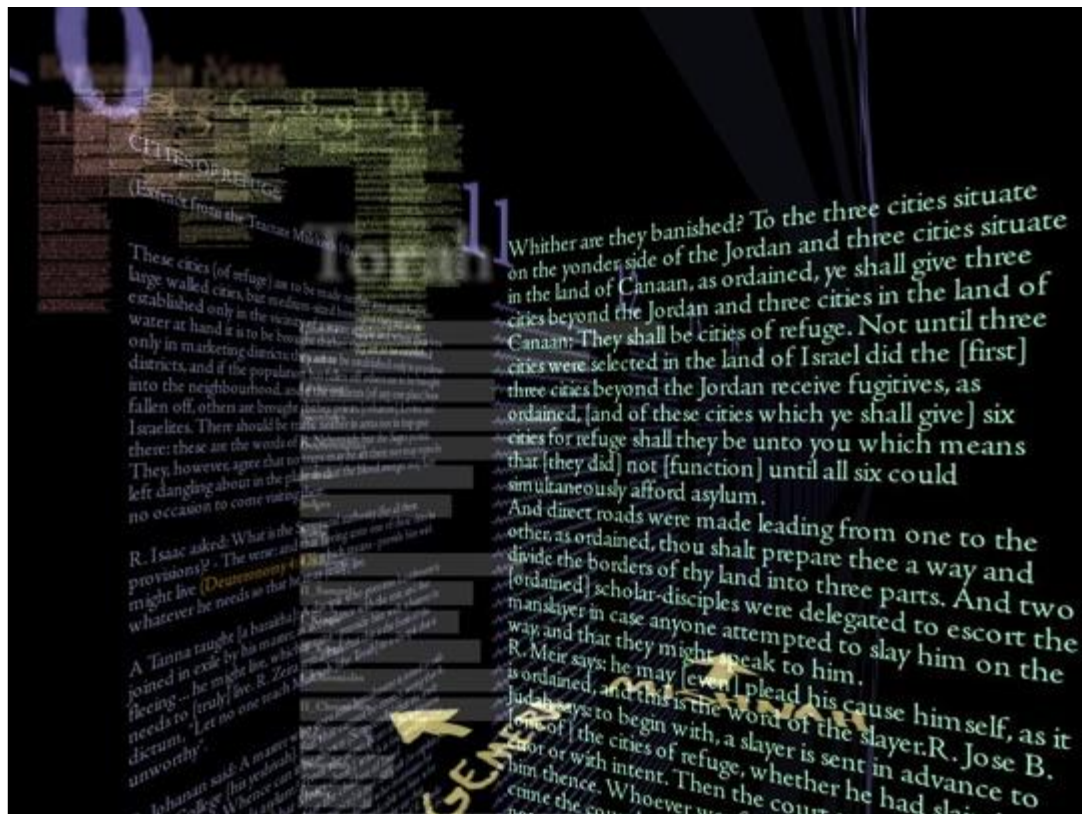Kurt Fendt, Room 16-635, office hours W 4-5 PM or by appointment, email: fendt@mit.edu

TA:

Josh Cowls, email: cowls@mit.edu (Andy Stuhl, email: akstuhl@mit.edu for API & Sound Studies)

Website: http://cms633.github.io

LMO Site: https://learning-modules.mit.edu/class/index.html?uuid=/course/CMS/sp16/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, demonstration of and experimentation with digital tools and techniques, and smaller hands-on projects in the first half and larger group projects in the second half of the term. Throughout the class, we will hear from guest speakers who work in museums, libraries, and research settings about their work on how it relates to Digital Humanities. Students are expected to participate in class discussions on readings, project work, and small (homework) excursions. 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 are 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 3	**Introduction to Digital Humanities** Sample DH projects Student projects from last semester In-class exercise: Examining historical records and conceptualizing a digital tool for scholarly research	**Readings (for the following class):** (Note: readings are typically on LMO) • Read "A Short Guide to the *Digital_Humanities* (p.121-125) in *Digital_Humanities* • Read two articles from LIST exhibition guide "Rumors of the World" • Complete Google Form explaining your motivations and ambitions for the class and you skill set for project work **Assignment:** • Group projects: scam/spam data
February 10	**Humanities data: The Comédie-Française Registers Project** From written records to humanities data **Guest speaker:** Prof. Jeff Ravel, MIT History Student presentations: scam/spam projects	**Readings:** • Read *Digital_Humanities*, chapter 2 (p. 29-42). Graduate students: please read p.29-60.
February 17	**List Gallery Trip** Discussion with 'spam' artists Joana Hadjithomas & Khalis Joreige and Curator Henriette Huldisch, List Center Introduction of the Comédie-Français API	**Readings:** • danah boyd and Kate Crawford, "Six Provocations for Big Data" • Lev Manovich, *The Language of New Media*, "The Database," pp. 218-233 **Assignment:** • CFRP data API projects
February 24	**Theories of data and databases** Student presentations: CFRP API update Further work with CFRP data	**Readings:** • Andrew Chitty, "London Re-cut: Reclaiming History through the Co-curated Remixing of Film**"**, *CURATOR – The Museum Journal* (4/2011), pp. 413-418 • Nina Simon: "Principles of Participation", in: *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*, ed. Gail Anderson, New York, Altamira Press, 2012, p. 330-350
March 2	**Curation: From museum curation to digital curation** **Guest speaker:** Kristen Gresh, Photography Curator, Museum of Fine Arts, Boston	**Readings:** • Johanna Drucker, "Humanities Approaches to Graphical Display" • Daniel Rosenberg and Anthony Grafton, *Cartographies of Time*, Chapter 1: "Time in Print" • Edward Tufte, *Envisioning Information*, "Color and Information"

Date	Topic	Readings/Assignments
March 9	**Data visualization - time mapping** Introduction of timeline tools CFRP data API project presentations Final project pitches	**Assignment:** • Create visualization based on US-Iran data set
March 16	Presentation of data visualization assignments (time-based data) Form groups for final project	**Readings:** • Lev Manovich, "The Poetics of Augmented Space" • Jane Alexander, Jake Barton, and Caroline Goeser, "Transforming the Art Museum Experience: Gallery One," http://bit.ly/1iqN2nE **Assignment:** • Explore interaction between technology and public spaces
March 23	**SPRING BREAK - NO CLASS**	
March 30	**Augmented space and design process** Final Project Pitches **Guest speaker:** Halsey Burgund, Artist and Mobile Developer (TBD)	**Readings:** • Jill Lepore, "Can the Web be Archived?", New Yorker, 26 January 2015 • Niels Brugger, "Web History and the Web as a Historical Source", 2012
April 6	**Archiving the Web** **Guest Speaker:** Josh Cowls	**Readings:** • Stanley Fish, "Mind Your P's and B's: The Digital Humanities and Interpretation," Opinionator, New York Times Online, 23 January 2012 **Assignment:** Final Project: Draft of paper prototype
April 13	**Digital humanities debates, frontiers, and future** Final project in-class work time	**Readings:** Jonathan Sterne, Mitchell Akiyama: "The Recording that never wanted to be heard and other stories of Sonification", in: *The Oxford Handbook of Sound Studies*, edited by Trevor Pinch and Karin Bijsterveld, Oxford 2011, p. 544-558
April 20	**Digital Sound Studies** **Guest Speaker:** Andy Stuhl: Digital Sound Studies & Sound Projects	**Readings:** Vannevar Bush, "As We May Think", in The Atlantic Monthly, July 1945 in Annotation Studio (http://mit.annotationstudio.org) **Assignment:** Final Project: Draft of digital prototype
April 27	**Final project in-class work time**	**Assignment:** Written summary of project progress (in Annotation Studio)
May 4	**Final project in-class work time**	**Assignment:** • Draft of final paper
May 11	**Final presentations**	**Assignment:** • Final project and Design Document