

English 392: ST Introduction to Digital Humanities



Instructor: Desiree Dighton, PhD

Email: desiree.dighton@marist.edu

Office Hours: Virtual & by appointment: T: 3:30-5:30 PM; W: 3-5 PM; TH: 3-4 PM

Course Description

The Digital Humanities allow students to explore how digital technologies alter our understanding of ourselves, history, literature, philosophy, religion, and our culture. Through the use and development of critical thinking skills, students will learn how to engage with digital media, and they will be introduced to digital techniques for research, analysis, and publication. Each student will gain experience with hands-on, creative digital work, and students will have the opportunity to build digital projects in a group setting. The projects will allow students to speak to their interests in the liberal arts by experimenting with text analysis, data visualization, digital archives, mapping, 3D modeling, and more.

Course Goals and Objectives

1. Describe cross disciplinary perspectives and methodologies on the digital humanities
2. Discuss a range of digital humanities projects and evaluate the tools and methods involved in creating those projects
3. Engage with a variety of digital humanities tools to become familiar with a range of methodologies and research situations
4. Apply critical and reflective lenses to digital research methodologies and projects
5. Develop an ethical approach to producing digital humanities projects and scholarship that underscores knowledge making as complex, socially situated, and cultural/political
6. Plan, develop, and present a digital humanities research project
7. Compose a variety of texts in conjunction with diverse rhetorical situations attached to digital research and project development

Course Requirements

40% - Low-stakes technology activities & 10 weekly blog posts (~300 words each)
20% - Attendance & Participation (Weekly WebEx sessions and presence in online course)
40% - Final Project – Your final projects will involve working in a team on a digital humanities project of your own making. Presentations will be held on our final exam date. Deliverables: project pitch, progress report, collaborative DH project, group presentation video on your project, and each group member will compose a brief essay explaining and justifying your project within course concepts related to digital humanities and reflecting on your collaborative and individual choices (5-7 pages).

Keys to Success in Online Learning & the Digital Humanities

1. **Plan to log in to the course** and contribute something of substance 2-3 times a week.
2. **Put in the time.** Like every college course, this course will require 9-12 hours of your time a week. If you find yourself falling out of touch with what's going on, ask yourself if you are putting in those hours and frequently logging into the course every week.
3. **Make connections with your professor, your peers, and your other support resources** like Marist librarians and the Writing Center. In an online course, we have to be even more intentional in building our community. I'm happy to answer any questions via email or hop on a WebEx conference--a big part of my job in this course is supporting your learning, and I love to talk with my students! I'm not the only resources you should tap, though, and I'll frequently link to other sources of support that you can and should take advantage of.
4. **Persevere, play, and be positive.** I'm not going to tell you this course will be easy. Like everything worth learning, it will be challenging. You will get frustrated. That's okay. Keep going. You'll see that most of the points in this course are about showing up and giving new technologies a try and writing about that experience. If you do that consistently with a spirit of curiosity, you'll succeed in this course. I'm not looking for any specific projects, or for perfection--In fact, I expect you to run into obstacles and even try stuff that doesn't work out. That's cool. That's called learning. And if you can embrace that iterative process--try something new, maybe fail a little, readjust, create something you didn't expect, reflect on it--then you can succeed at this course and at many other goals in your future!

Required Materials

- All texts will be provided via our course management system (iLearn) or Perusall
- Consistent computer and internet access
- A Marist email account—this is how you will receive important emails from me. I won't reply to non-Marist emails, so make sure to frequently check and use your Marist email

- A variety of free and open-access technology platforms that will require you to set up accounts

Requirements & Etiquette for WebEx/Zoom Meetings

- Cameras should be on
- Mics muted unless it's a Q&A or share time
- Be appropriately dressed and aware of your surroundings
- Raise your hand and wait to be called upon. If you wish to speak, either physically raise your hand or use the "Raise Hand" button at the center of the bottom of your screen. Once I call on you, unmute yourself and begin speaking. When you have finished speaking, indicate you are done by saying something like "That's all" or "Thank you" and then mute your microphone again.

Methods of Instruction: What to expect in online learning

Instructor Interaction & Feedback: Each week, you'll receive a brief email from me, which will include my overview of the week ahead and highlight weekly deliverables you'll produce.

- In addition to participating independently, you'll be required to participate in a one-hour synchronous WebEx class on Wednesdays from 2-3 p.m.

These sessions are how I will take attendance for the week, which counts toward your participation score in the course. In these sessions, I'll briefly present material related to the current unit and assignment sequence, usually for about 15-20 minutes. The rest of the session will involve active participation on your part--you might be involved in a brief writing activity or a technology activity. This is also an important opportunity for us to connect and build community and support your learning throughout the session. That said, I understand that circumstances might arise that prevent you from attending these live sessions. **In this case, you may view the recorded session, write a detailed summary of the session and include any questions you have about the material covered. To**

receive participation credit, these emails should be turned in within 48 hours of the session (by Friday at 2 p.m.), and they should be detailed, specific, and concise while also practicing professional email etiquette.

In addition to our interactions during WebEx sessions, you will receive regular feedback from me through periodic informal responses to your discussion forum posts, blog posts, and through more formal written and recorded verbal responses to your major assignments.

Course Structure: As you will notice, due dates for informal assignments will generally occur on Wednesdays and Fridays. All assignments like forum, blog posts, etc., and major assignment submissions are due by midnight. Since deliverables follow the same pattern each week, you should easily develop a routine to manage your work. If you know that it will be difficult for you to submit an assignment on a particular day, you are always free to submit your assignments early. I will respond to your informal assignments within a week and grades with feedback will be available through the iLearn gradebook. You will receive an email notification when these major grades and feedback have been entered.

Online learning may feel intense, but it should also feel manageable. Generally, each week you should plan to spend a 9-12 hours on this course. **Since this is an online course, logging in and keeping up with the workload must be your frequent priority and responsibility.** At minimum, you should be logging in and participating at least 2-3 times a week. Participation entails reading and understanding all material related to our weekly module, posting to forums, submitting to assignment dropboxes, responding to feedback from other students or the instructor, and interacting with various other course materials online and in print.

You will be well supported throughout the course by an easy-to-follow and detailed structure that will scaffold your success in the course. Our final

collaborative project will be divided into stages and supported by smaller activities to develop the skills you'll need to complete our work.

As a general rule, I will respond to emailed questions within 24 hours hours M-F and within 48 hours over the weekend. I've included my personal phone number at the top of this syllabus. If something arises and you need an immediate response, please feel free to text me. Please use common sense and respect when using this mode of communication: only contact me via text if email won't suffice for some reason, and only do so during typical adult waking hours (8 a.m.- 8 p.m.).

Additional Course Expectations

Deadlines

The deadlines in this course are hard deadlines. You are allowed only ONE late submission for an informal assignment like a blog or forum post (with a late assignment email "voucher" sent to me that acknowledges your late work and this one exception). **The late work and the email must be completed within 3 days of the original due date.** There will be no late submissions allowed for any peer review activities or for deliverables related to the final project--you miss the deadline, you miss the points.

Respectful Participation

This class depends on effective and professional communication within our learning space and among each other. I believe that a class (whether in person or online) should have a comfortable, but focused atmosphere; however, this cannot be achieved unless everyone in class is committed to certain standards of behavior and engagement.

Participation

Participation is your key to success in this course. It counts for a significant percentage of your grade. Just as importantly, participation unlocks all the elements of this course, like building on the skills and materials needed for credit

in the major projects. Be prepared to participate frequently, think critically, learn from one another, ask questions, and challenge yourself. Much of this course is designed for active learning: trying out new technologies and writing about those methodologies, discussing issues and events important to you, and working in groups to share and respond to each other's writing. These activities give you multiple ways to engage with others, formulate and express your ideas, and ultimately help you improve your ability to write and communicate. Hence, your active participation in class is required. Attendance in this course is mandatory. As previously stated, I'll take attendance through Wednesday WebEx sessions, and I'll also view the course statistics to see what course resources you're accessing and how frequently you're in the course--this isn't to penalize you, but to make sure that you're actively engaged in the course. **If I see that you're not frequently logging in and/or viewing course materials, I'll reach out to you via email about your progress in the course.**

Low-Stakes Work & Minor Assignments

All writers benefit from hearing the responses of trusted readers. In Introduction to Digital Humanities, you will be both a writer/creator and a reader as you interact with, support, and learn from your classmates. We will interact at all stages of the writing process to provide feedback on ideas, to generate or answer questions related to research, and to provide responses for drafts.

To develop as a writer, you need to practice writing for a variety of readers, especially readers who are not also evaluating you. That means you need to cultivate good, productive intellectual relations with your classmates. You need to practice listening to others' readings of your work; you need, also, to practice giving the kind of thoughtful and honest feedback that you want to receive as a writer.

Participation on forums and blogs will be a regular weekly occurrence and will count toward your participation grade. More importantly, these informal activities will build toward our major assignments. Neglecting to participate in a

peer review or neglecting to participate in a forum/blog post or peer replies will negatively affect your course grade.

Major Assignment: Final Collaborative DH Project, Presentation & Essay

Your Final Project will be a group project, which you and your team will design and develop during the semester. Your team will consist of 3-4 people, and you will work collaboratively to propose a DH project that fits the scope of this class and the interests of your group members. Your project should also contribute to the critical turn in DH: how will your project play a role in contributing to a more equitable society by the choices you will make regarding tools, methods, and content that it chooses to make visible, recover, and/or amplify? I'll provide some suggested projects, which you can choose to develop or use as inspiration to develop a unique project. As long as you can demonstrate a connection to the ideas, methods, and tools we have explored in class, I will happily approve your proposal. To successfully complete this project, we'll start formulating groups and concepts early on, which will lead to a proposal, a progress report, and, ultimately, a final group project, presentation, and individual researched critical essays (5-7p.)

Grades

A central philosophy in any writing or DH course is that creating is a process. Improving your writing and technology projects requires experimentation, planning, drafting, feedback, revision, and above all else, active engagement. These activities are crucial to your success in this class, and your learning depends on engaging in them. In this course, you can expect to write frequently, to share your writing with other readers, and to respond to the writing of others. In paying attention to this process as both writer and reader you will hone your ability to provide useful feedback and advice for others and for yourself. To honor your process work, your low-stake assignments and drafts will receive credit based on your thorough effort and will be held to a process standard rather than product standard.

ASSIGNMENT	% OF FINAL GRADE	Course Learning Objectives & Course Outcome (CO) Alignment Students given the following assignments, students will be able to:
Proposal & Pitch (Part of final project score)	5%	<ul style="list-style-type: none"> ● use research, appropriate tools, and critical thinking to conceptualize a digital humanities project for an appropriate audience, context, and purpose (2, 3) ● understand conventions of a digital humanities projects within a variety of disciplines (1) ● support the exigence, concept, and design for this project by locating and integrating appropriate research (5, 6) ● learn and demonstrate conventional proposal formats and/or design features (7) ● learn to give and to act on productive feedback to works in progress (4)
Progress Report (Part of final project score)	5%	<ul style="list-style-type: none"> ● demonstrate understanding of and employ strategies for organizing, conducting, and reiterating a collaborative DH project (1, 5) ● locate, analyze, and incorporate research appropriate for the project's genre and a particular project situation (3, 4) ● utilize conventions of technologies and writing to create a an original DH project (2, 6) ● produce an appropriately designed and error-free document appropriate to the progress report genre (7) ● learn to give and to act on productive feedback to works in progress (4)

Informal Writing/Tech Activities (forums, blogs, etc.)	40%	<ul style="list-style-type: none"> ● analyze, summarize, evaluate, and reflect on a variety of readings & technologies (1, 2, 3, 4, 5) ● write with concision and clarity (7) ● create a properly APA-formatted citations and responsibly attribute sources by using in-text citations (7) ● Learn to give and to act on productive feedback to works in progress (4)
Final DH Project	30%	<ul style="list-style-type: none"> ● utilize research and knowledge of digital humanities and disciplinary concepts to create a DH project for a particular rhetorical situation (1, 2, 3, 4, 5, 6) ● locate and employ appropriate technologies and media to create a DH project (6) ● demonstrate productive collaboration in equitable distribution of workload and engagement (5) ● utilize presentation skills to create a video presentation that concisely and engagingly explains your project and its relevance to a particular rhetorical situation (3, 4) ● extend and apply digital humanities and disciplinary concepts in an analytical and reflective written essay (1, 2, 4, 5, 7) ● understand and apply academic writing conventions including formatting, integration of research, and style/mechanics (7) ● learn to give and to act on productive feedback to works in progress (4)
Participation	10%	<ul style="list-style-type: none"> ● engage in all activities during each course sessions ● demonstrate accountability for learning by frequently being present and interacting in the online course
Attendance	10%	<ul style="list-style-type: none"> ● attend every course session

Important Dates

August	24 Monday	FALL 2020 SEMESTER BEGINS FOR ALL PROGRAMS
	24 Monday - 28 Friday	Course Change period.
	28 Friday	Last day for course changes. Half tuition after this date.
September	4 Friday	Last day to register for elective credit internships.
	7 Monday	Labor Day. CLASSES WILL BE HELD.
	11 Friday	No tuition or housing refund after this date.
	28 Monday	P/NC Option due.

Additional Policies

Online Forum/Blog Rubric

Contribution Total Possible 10 points	Expected (2/2)	Approaching (1/2)	Developing or Missing (0/2)
Content (comprehension of content under discussion)	Student composes an ~300 word post that demonstrates understanding of significant ideas relevant to the reading and/or technology, which is indicated by correct use of terminology, precise selection of the pieces of information required to make a point, correct and appropriate use of examples and counterexamples, demonstrations, distinctions and explanations that are concise and to the point. Information and knowledge are accurate. The student elaborates statements with accurate explanations, reasons, or evidence. Contributions to the group are well	Student composes an ~300 word post that demonstrates understanding of significant ideas relevant to the reading and/or technology, which is indicated by reasonably clear ideas, but the reader may need to make some guesses as to what the student means. Some vocabulary may be used incorrectly but the writing is mostly on target with the relevant readings/tech. Ideas are correct but could perhaps be more concise. Contributions to the group are generally supported by some evidence, but there	Student composes an ~300 word post but may use foundational knowledge somewhat incorrectly. The student may struggle to provide ideas or support for ideas. Ideas may be limited or hard to understand. The student may have difficulty understanding themes and distinguishing main ideas and supporting details. Terminology may use incorrectly. Contributions to the group may need better support through additional evidence.

	supported evidence and critical thinking.	may be a sense that more is needed.	
Reasoning (ability to use the content to explore an issue, answer a question, make a decision, or discuss a point)	<p>The student actively stimulates and sustains inquiry by asking thoughtful questions.</p> <p>The student has a clear idea of the topic under discussion and sustains inquiry in order to explore relevant issues.</p> <p>The student stipulates claims or definitions.</p> <p>The student recognizes the accuracy, logic, relevance, or clarity of statements. The student recognizes contradictions and irrelevant comments.</p> <p>The student asks clarifying questions and knows when clarifying questions need to be asked. The student</p>	<p>The student may rely on the momentum of the group to motivate inquiry.</p> <p>The student generally distinguishes fact from opinions but may be repetitive with comments. The student may take a position but with little evidence or explanation.</p>	<p>The student may accept ideas of others without much thought. The student jumps randomly from one aspect of an issue to another. The student provides little relevant information or contributes little to the discussion.</p> <p>Opinions may be stated as facts. The student may show little evidence of understanding the topic under discussion and how to sustain the inquiry to adequately explore</p>

	summarizes points of agreement and disagreement to set the stage for further movement; the student knows when such summaries are useful.		issues related to it. There may be little sense of which information is of most importance.
Interaction with Others	The student initiates the dialogue with thoughtful and reflective comments and questions. The interactions of the student are appropriate for a rigorous college-level academic setting. The student invites contributions from others and knows when such contributions are needed. The student acknowledges the statements of others in a way that builds a rich interchange between participants. Replies to others are responsive to the statement and indicate that the student understood it	The student attends to the discussion but may contribute little new knowledge or ideas. The student's contributions do not detract from the discussions. The student participates in the group but may do little to involve others or encourage others to think critically	The interactions of the student may be inappropriate for an academic setting. The student may make irrelevant or distracting statements. Some comments may be unconstructive or discourteous. The student may not contribute to the discussion. The student may appear unaware of cultural differences in conducting discussions. Discussion may not take into consideration the ideas/comments by

	<p>and thought about it. When disagreeing, the student does it respectfully. The nature of the disagreement is stated and an invitation to respond extended. The student encourages a variety of points of view.</p>		<p>the group; there may be little attempt at collaborative thinking.</p>
Language Conventions	<p>The student uses precise vocabulary and economical syntax. Words and syntax are purposefully chosen to make a point. The student uses language that others in the group will understand. The student defines or clearly explains language or concepts that might be unfamiliar to others; the student knows when such explanations might be necessary. Student gracefully employs APA in-text citation to refer to specific page or paragraph numbers when incorporating</p>	<p>The student may use general rather than precise vocabulary and tends to express ideas wordily. Although correct, language might not be equally understandable to all members of the group. There's an effort toward attributing outside sources, but the student may not always employ APA in-text citation to refer to specific page or paragraph numbers when incorporating examples from texts.</p>	<p>The student may use language that others in the group are unlikely to understand. Ideas may appear disproportionately lengthy and are difficult to follow. Language choices may be vague, abstract, or trite. Jargon may be used when more precise language is needed. Student may not make an effort to provide in-text citation to refer to specific page or paragraph numbers when incorporating</p>

	examples from texts.		examples from texts.
Mechanics	The student shows mastery of academic English. The student uses English conventionally without grammatical or typographical errors.	The student occasionally misspells words and makes grammatical errors.	The student may frequently misspell words and make grammatical errors.

Academic Integrity

Official Marist Academic Integrity Statement

“Marist College is a learning community dedicated to helping students develop the intellect, character, and skills required for enlightened, ethical, and productive lives in the global community of the 21st century. Students are expected to pursue excellence in their education while being honest about their work and fair to other members of the learning community. All work presented to instructors for evaluation must reflect their own ideas and effort, and must properly acknowledge any contributions of others. Students should expect this honesty and fairness in others as well. As members of the Marist learning community, all students should adhere to the principles of academic integrity as set forth in the Marist Academic Integrity Policy (2016).”

Dr. Dighton’s Academic Integrity Statement

All of us at Marist College, students and faculty alike, have a responsibility to pursue our work honestly, acknowledging the sources and people who make it possible. Failures of academic integrity can lead to disciplinary action. The Marist Code of Conduct defines plagiarism, one common kind of academic dishonesty, as “[u]sing another person’s ideas or expressions as if they are your own and/or without properly acknowledging the source, regardless of whether this was an accident.” Unfortunately, despite the general abhorrence of plagiarism, the rules for source use are far from universal. It should go without saying that submitting an assignment you found online, ‘borrowed’ from a friend, or paid someone else to complete is a gross violation of academic integrity. *Less well-known acts of plagiarism include submitting work that has been submitted elsewhere, even if it is your own work, as well as referencing material that you have not accessed. If I have reason to suspect your assignment is so far out of line, I will follow University policy and submit a report to the Office of Student Conduct.*

On more complicated questions, however, you might find yourself truly confused. Should you cite our class when you adapt material covered in a discussion? How different does language need to be to count as paraphrase? When does a piece of information become common knowledge? In what genres is it okay to appropriate material, and how much? Overall, the conventions for academic source use rest on two pillars: the idea that others should be able to trace what you’ve done (think of one scientist trying to replicate a previous scientist’s experiment) and the idea that people should get credit for their ideas. If your work adheres to those two goals, you should be fine. If you are in doubt, over-acknowledgment is the safest approach. When you draw from a source, include a reference to it. If you need additional clarification, I recommend checking out the Library’s LibGuides feature (libguides.marist.edu), as well as raising questions during class and/or coming to talk to me.

Diversity Statement*

The college's academic mission is immeasurably enriched by students with diverse experiences. Our finest efforts as intellectual beings rely heavily on the exchange

of ideas. Interactions in our classrooms among persons and groups with diverse backgrounds, ideologies, and experiences facilitate these efforts by allowing us all to be more reflective about the varied historical and social contexts in which we work and learn. For faculty and students to continue being leaders inside and beyond academia, we must ensure that we consider the diversity of all who comprise our communities and foster a climate in which those diverse influences are respected and valued.

In this course, we will challenge each other's thinking while working collaboratively to ensure that the classroom is a space of safety and bravery. Our classroom offers an environment where individuals of varying opinions, experiences, and backgrounds are able to be free to learn without fear of being silenced. Evidence of these efforts will manifest in readings, class discussions, and group projects. Aspects of diversity include, but are not limited to, race, ethnicity, color, nationality, sex, gender, gender identity, gender expression, class, sexual orientation, religion, age, ability, and veteran status.

Students who would like to be identified in a manner other than what is indicated on the course roster can contact me privately via phone, email, web conference or face-to-face meeting to indicate name, pronoun and any other preferences they may have.

**adapted from Dr. Tia Gaynor, Assistant Professor of Public Administration, Marist College School of Management*

Accessibility

Your success in this class is important to me. I realize that all of us learn in different ways, and that the organization of any course will accommodate each student differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course. Additionally, if there are circumstances (personal, health-related, family-related, or other concerns) that may affect your performance in this class, let me know as

soon as possible so that we can work together to develop strategies for adapting assignments to meet both your needs and the requirements of the course.

If you are interested in receiving university services and additional accommodations for your disability, please speak with Special Services (SpecServ@Marist.edu). The office provides services that can significantly enhance your learning experience.

Weekly Due Dates at a Glance

Assignment	When?	What?
10 Weekly Blog Posts	Ongoing, weekly	~300 Words & Media
Participation	Ongoing, weekly	WebEx Meetings & Logging into Course
Misc. Activities	Ongoing, weekly	Perusall Annotations, iLearn Forums, Etc.
Project Proposal	Friday, October 2nd	3-4 p. Researched Written Proposal
Progress Report	Friday, November 20th	3-4 p. Researched Written Proposal
Final Project	Final Exam Date/Time	Group: Collaborative DH project & presentation video Individual: 5-7p. Researched Critical Essay

Detailed 15-Week Schedule

Please note that the course schedule is subject to change based on our progress, although readings and assignments will never be due before the published due date.

Unit 1: Intro to DH, Power & Technology, and the Gilded Age

August 24-August 30

[iLearn Forums & Pages]

Week 1: What is the Digital Humanities? How does DH relate to technological ways of knowing our world?

Read:

1. Patricia Cohen, "[Digital Keys for Unlocking the Humanities' Riches](#)"
2. Unsworth, J. (Oct. 9, 2012). What is the digital humanities and how did it get here? [blog post] Retrieved from: <https://blogs.brandeis.edu/library/2012/10/09/whats-digital-humanities-and-how-did-it-get-here/>
3. [Bailey, M. Z.](#) (2011). All the digital humanists are white, all the nerds are men, but some of us are brave. *Journal of Digital Humanities*, 1(1), 1-1.

Explore: Click on several DH project links within this week's readings and bring 1-2 into your blog post discussion this week.

Do: 1) Attend Weekly WebEx (Wednesday), 2) Create an introductory post in Week 1 iLearn forum that includes name, major, year, interests, a brief introductory video, and a link to your Wordpress blog, 3) Create Wordpress blog and post your first blog post on Week 1 Readings (**blog post #1**) (Friday).

August 31-September 6

[iLearn Forums & Pages]

Week 2: How does knowledge making engage with power structures within digital and nondigital eras in human existence?

Read:

1. D'Ignazio, C., & Klein, L. F. (2020). [The power chapter](#), *Data feminism*. [open review copy]. MIT Press: Cambridge, MA
4. [Gallon, K.](#) (2016). Making a case for the black digital humanities. *Debates in the digital humanities*, 42-49.

Explore:

- <https://www.nytimes.com/2020/01/15/realestate/hyde-park-ny-a-gilded-age-getaway-with-a-friendly-vibe.html>
- <https://ny.curbed.com/maps/hudson-river-valley-historic-house-museum-vanderbilt>

Do: 1) Attend Weekly WebEx (Wednesday) 2) Sign into Perusall accounts on iLearn and add 5-7 annotations on “The Power Chapter” reading (Wednesday) 3) **Blog post #2:** Researching the Gilded Era (Friday)

September 7-September 13

[Perusall & Voyant]

Week 3: What characterizes a Gilded Age Story? How do these stories relate to technology and power? How do close and distant reading methodologies relate to and transform literary analysis?

Read: [in Perusal]

1. Gilman, C. P. (2017). *The yellow wallpaper*. Minneapolis, MN: First Avenue Editions

- ["How computers read texts", Walsh B., Introduction to Text Analysis: A Coursebook.](#)
- ["Is the professor bossy or brilliant? Much depends on gender," Miller, *New York Times*](#)
- [What is Close Reading?--Harvard Writing Center](#)
- [What is Distant Reading?--NUI Galway](#)

Do: 1) Attend Weekly WebEx (Wednesday), 2) Add at least 7 annotations on *The Yellow Wallpaper* within Perusal (Wednesday), 3) Complete Voyant activity (Friday) 4) **Blog post #3:** create a comparative post centering on the two readings and two “reading” methodologies (Friday).

Unit 2: Humanities to Digital Humanities

September 14-September 20

[Perusall & DH project design]

Week 4: What does digital humanities project design look like? How does it differ from traditional humanities projects? What are the goals/features of early DH projects?

Read:

1. Burdick, A., Drucker, J., Lunenfeld, P., Presner, T., Schnapp, J. (2012). [Humanities to Digital Humanities](#) (pp. 1-25). *Digital Humanities*. [open access copy]. MIT Press: Cambridge, MA.

5. [McGann, J. \(1996\)](#). Radiant textuality. *Victorian Studies*, 39(3), 379-390.
Retrieved from <http://online.library.marist.edu/login?url=https://search-proquest-com.online.library.marist.edu/docview/212004359?accountid=28549>

Explore:

- [Rossetti Archive](#)
- [“Old Bailey Online”](#)
- <http://www.nineteenthcenturydisability.org/>
- <https://nines.org/>.

Do: 1) Attend Weekly WebEx (Wednesday), 2) Add at least 4 annotations each on McGann & Burdick, et al. within Perusall, 3) **Blog post #4:** Create a short video presentation on one of the above projects 4) Collaborate with your group members to write the Project Proposal due in two weeks.

Unit 3: Humanities Data

September 21-September 27

[Archives & Data]

Week 5: What characterizes digital humanities projects? How are archives shaped? How do researchers build knowledge through interacting with archives?

Read:

1. [Gomez, A.](#) (2019) The Making of the Digital Working Class: Social History, Digital Humanities, and Its Sources. *Debates in Digital Humanities*
2. [Posner](#), M. (2015), Humanities Data: A Necessary Contradiction.

Explore:

- *Untold Histories*. The Frick Collection, https://www.frick.org/programs/education/untold_histories.
- The LatiNegrxs, <https://lati-negros.tumblr.com/>

Do: 1) Attend weekly WebEx (Wednesday), 2) Identify a resource online and explain how it can be used to produce a social history-driven DH project (**blog post #5**) (Wednesday) 3) Collaborate with your group members to write the Project Proposal due in one week.

September 28-October 4

[Omeka & Data]

Week 6: What is Omeka and what is it used for? How to structure data for an archive? How can the archives we build support the changing mission of digital humanities and classroom instruction?

Read:

1. Miriam Posner, "Up and Running with Omeka"
<http://miriamposner.com/blog/wp-content/uploads/2013/03/Up-and-Running-with-Omeka2.pdf>
2. Enoch, J., & VanHaitsma, P. (2015). Archival literacy: Reading the rhetoric of digital archives in the undergraduate classroom. *College Composition and Communication*, 216-242.

Explore:

- Omeka Showcase - <http://info.omeka.net/showcase/>
- "Omeka" - <https://www.omeka.net/>
- <https://marathon.library.northeastern.edu>
- <https://valley.lib.virginia.edu/>
- <https://911digitalarchive.org/>
- <https://azqueerarchives.org/>
- <https://www.gdao.org/>
- <http://corklgbtarchive.com/>

Do: 1) Attend weekly WebEx (Wednesday), 3) Project Proposals Due to Peer Review forum (Friday), 4) Peer reviews for two project proposals due by Sunday, October 4th, 5) Final Drafts due to assignments on iLearn Tuesday, October 6th

Unit 4: Designing Digital Humanities Projects

October 5 - October 11

[Omeka & Mapping]

Week 7: Making public enunciations: Diaries, marginalia, graffiti, public art, social media

How can public enunciations relate to archives and knowledge making? What are the stages of designing a digital humanities project?

Read:

- Stephen Ramsay, [The Hermeneutics of Screwing Around; or What You Do with a Million Books](#)
- <https://www.openflows.com/3questions-to-make-a-digital-archive/>
- https://commonslibrary.org/activist-archiving-start-here/#Why_archive_Here_are_5_reasons%E2%80%A6
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Explore:

- Documenting the Now Project: <https://www.docnow.io/>
- <https://librarycompany.org/2017/06/28/enduring-ephemera-trade-cards-and-posters-in-the-print-department/>
- <https://ephemeralnewyork.wordpress.com/>
- “Ancient Graffiti” - <http://www.ancientgraffiti.org/Graffiti/>
- “Painting Bohemia” - <http://paintingbohemia.org/tag/graffiti/>
- “On Broadway” - <http://www.on-broadway.nyc/app/#>
- Duke Story+ projects, <https://fhi.duke.edu/programs/story>

Do: 1) Complete the readings, 2) Accept the Omeka invitation, create an account, and bring three digital items for inclusion in our archive (Wednesday), 2) Attend Weekly WebEx (Wednesday) 3) Conference with Dr. Dighton, 4) **blog post #6:** write a 300-word post incorporating the objects from your Omeka exhibit (Friday).

October 12-October 18 [Mapping, Prototyping, & Tool Selection]

Week 8: What is digital mapping? What new questions can digital maps answer/raise? What is the best way to choose a tool for a digital humanities project? What is prototyping and how does it relate to DH project design?

Read:

Edward L. Ayers. (2010). “[Turning Toward Place, Space, and Time](#)” from *The Spatial Humanities: GIS and the Future of the Humanities Scholarship* edited by David J. Bodenhamer, John Corrigan, and Trevor M. Harris, 1-13. Bloomington: Indiana University Press.

Smriti Jhamb. (2019). [What is the Difference between GIS and Mapping.](#)

Alexis C. Madrigal. (2012). How Google Builds Its Maps—and What It Means for the Future of Everything. *The Atlantic*.

Tim Brown, “Design Thinking”

Explore: Visualization/GIS Presentations: Choose 1 from the list below

- <https://witches.is.ed.ac.uk/>
- <http://depts.washington.edu/moves/index.shtml>
- <https://adityajain15.github.io/lomax/>
- <http://digitalchicagohistory.org/>
- <http://xpmethod.columbia.edu/torn-apart/volume/2/index>
- <https://www.baltimoreuprising2015.org/>
- <https://www.pbs.org/wgbh/americanexperience/features/gilded-age-mapping-gilded-age-new-york/>

Do: 1) Attend Weekly WebEx, 2) Write Blog Post #7 TBA

Unit 5: Digital Humanities Methods

October 19-October 25 [Project Development & GIS]

Week 9: How do digital humanities projects come together? What is GIS? How does GIS differ from mapping?

Read:

1. Dighton, Desiree. (August, 2020). [Arranging a rhetorical feminist methodology](#): Tableau, Twitter data, and anti-gentrification rhetoric. *Kairos: A Journal of Rhetoric, Technology, and Pedagogy. Special Issue: Data Viz in Writing Studies*. [read only 2 pages of webtext: Attending to Subjectivity & Creating Visualizations]

Explore:

- <https://www.baltimoreuprising2015.org/>
- <https://storymaps.arcgis.com/collections/34d99cccb2c5454da7b4f08e482c1987>
- <https://collections.storymaps.esri.com/humanities/>

Do: 1) Attend Weekly WebEx, 2) Blog Post #8 (Wednesday) Topic TBA (iLearn).

October 26-November 1 [Visualization & Digital Storytelling]

Week 10: What are visualizations and how are they created? How are visualizations and data rhetorical? How do we create, compile, and arrange data for digital projects like visualizations?

Read:

Drucker, Johanna. (2017). Information visualization and/as enunciation. *Journal of Documentation*, 73.5, 903-916, <https://doi.org/10.1108/JD-01-2017-0004>

Nathan Yau, [Visualize This](#) (Chapter 1, "Telling Stories with Data")

Explore:

- <https://pudding.cool/>
- <https://flowingdata.com/>
- <https://digitalhumanities.duke.edu/topics/digital-storytelling-and-exhibitions>
- <https://immigrants.mndigital.org/>

Do: 1) Attend Weekly WebEx (Wednesday) 2) Write Blog Post #9: Topic TBA
November 2-November 8 [Cultural Analytics & Ngrams]

Week 11: What is cultural analytics? What is metadata? What effect does large scale analysis of culture teach us about how culture develops?

Read:

Steven Cherry, The Cultural Treasures in Google Ngrams, <https://spectrum.ieee.org/podcast/geek-life/profiles/the-cultural-treasures-in-google-ngram> (podcast).

Patricia Cohen, "[Analyzing Literature by Words and Numbers](#)"

Laura Mandell, [Gender and Cultural Analytics](#): Finding or Making Stereotypes,

Explore: [Google Ngrams Viewer](#)

Do: 1) Attend Weekly WebEx (Wednesday) 2) **Blog Post #9::** Google Ngrams: Choose two or three words you'd like to compare across the 19th or 21st century, research them, graph them in Ngrams (including screenshots), and write a 300-word blog post about what the graph and your research tell you about your words over time. Include information about the settings you selected and what difference those settings make.

November 9-November 15

[Text Analysis & Topic Modeling]

Week 12: What is a topic modeling? Are the available computational models appropriate for understanding literature and culture?

Read:

Ted Underwood, [Topic Modeling Made Just Simply Enough](#)

Nan Z. Da, [The Digital Humanities Debacle](#): Computational methods repeatedly come up short

Explore:

David Mimno Topic Modeling tool,

<https://mimno.infosci.cornell.edu/jsLDA/jslda.html>.

Do: 1) Attend Weekly WebEx (Wednesday) 2) Write **Blog Post #10: TBA**
November 16-November 22 [Network Analysis & Kumu]

Week 13: What are Network graphs? What kind of information are networks good at visualizing?

Read:

Scott Weingart, "[Demystifying Networks](#), Parts I & II" from the *Journal of Digital Humanities*

Laurie Gries, "[Mapping Collective Activity](#)" from *Mapping Obama Hope*

Quantifying Kissinger, Micki Kauffman, <http://blog.quantifyingkissinger.com>

Explore: Projects linked in above readings and the linked project below

[Using metadata to find Paul Revere, Kieran Healy, 2013](#)

<http://hyperotlet.huma-num.fr/otletosphere/118>

http://www.sixdegreesoffrancisbacon.com/?ids=10000473&min_confidence=60&type=network

<https://kindred.stanford.edu/>

Do: 1) Attend Weekly WebEx (Wednesday), 2) Progress Reports Due (Friday)
November 16-November 22

Week 14:

Final Project Workshops & Conferences

November 23-November 29

Thanksgiving Break

November 30-December 6

Final Project Workshops & Conferences

December 7-December 11

Final Exam: Submit Final Project