DH 8991   Introduction: History and Theory of Digital Humanities

Prof. Alison Booth   Spring 2023

Tuesdays 2:00-4:30
Wilson 244
booth@virginia.edu (is the same location as ab6j@virginia.edu)

Office Hours: In person or on Zoom.
Tuesdays 12:30-1:30 436 BRYAN HALL
Wednesdays 4:00-5:00 pm Zoom Meeting ID: 898 774 1985
Drop in or ask for a different time on our mutual schedules–**an appointment by email.**

Syllabus is subject to change. Later classes will have updated readings or activities.

This course is a graduate-level introduction to the history, theory, and methods of the digital humanities. We will cover a range of historical, disciplinary, technical, and contemporary issues in the field, primarily in the context of literature, textual studies, and history, but also spatial matters, database and network analysis, machine learning and its critiques. Our plan is to introduce diverse cultural and epistemological issues and methods. Examples include how maps and other spatial and temporal perspectives are enabled by the digital; the conditions of print and archival materials in the age of digital reproduction; emergent/cy concerns about textual analysis, AI, privacy, security, surveillance. This course is also designed to introduce students to areas of DH activity at this university. Students should come away from the course with a solid understanding of the origin of digital humanities, the kinds of work done under that label, the opportunities to participate in DH research at UVA, the research insights offered by digital methods, and the applicability of those methods to the student's own research interests. The course is required for all students enrolled in the Graduate Certificate in Digital Humanities. Thanks to John Unsworth (whose syllabus lays groundwork for this one), and to Brandon Walsh and Brad Pasanek, with whom I taught previous versions of DH courses.

Assignments:

use your File Drop folder on Collab to upload .doc or docx with **your name in the filename. Prefer not pdfs or online shared docs. I don't need to hear from you if you need to take the extra weekend or 2-3 days for a deadline.** Always feel free to talk to me about assignments, projects, your ideas and interests as you work through the course.

Details on reading schedule below.

- **Three Short Essays** during the semester.
  - **Essay 1 due February 3, ~2-3 pp.**
  - **DH Project Assessment**: an existing project you are not yet familiar with, **due Feb. 10**
  - **Essay 2 due March 3**
  - **Essay 3 due May 7**

- **Curricular:** singly or in pairs, prepare a presentation for ½ of a class session. Up to three items (e.g. pdf essays; projects; literary or critical works) for classmates to read in advance. **We plan a schedule across the semester and share materials in a Google doc.**

- **Research:** this consists of proposing/planning a project; it may be a draft of a grant application or a conference abstract or a draft narrative or visual outline (wireframing) for a planned project, with some illustrations/examples. **First proposal no later than March 31. Draft due April 21.**

Expectations & Evaluation:

This is a graduate seminar, which is to say the real focus is informed discussion, so doing the reading and participating in the discussion are both important. Essay 1 is ungraded. Your final grade will be based as well on your class participation and apparent use of/reference to or questions about our readings and discussion topics. Willingness to move beyond current competencies is valued, e.g. taking tutorials or trying out a tool. Another measure is: did you help all of us learn?

I will comment on your writing and projects and may request revisions.

Safety, Respect, Collaboration, Accommodation

I understand that many factors—social identities, visible and invisible disabilities, family or housing circumstances, physical location, mental health, internet access and the changing world and pandemic—may influence the experiences that each of you will have during this course. I am committed to building an environment to support your learning. Please be in touch with me to express any concerns or address challenges. I would like to assist in any needed accommodations or help anyone find resources for support.

I am thinking a lot about my life, research, and teaching in terms of race and class as well as my longstanding work on feminism, gender, and sexuality. Commitments I made long ago seem urgent now. I have been a white woman at UVA and in Charlottesville for decades and feel strongly that I should have done more as my kids went through the public schools. My husband, an immigrant, is an immigration attorney (retired). I have two thirty-something children and three grandchildren (not living in C'ville), but no pets. Let's acknowledge that our lives are relevant to this study. Please respect differences and collaborate in a generous spirit without making assumptions or appropriating or attributing ideas or experiences. This takes listening, and respecting voluntary silences.

In collaboration, I hope we can remain safely distant, as risk of infection is high. We may meet outside on occasion. We will talk about intellectual property and open access; ethically crediting all those who help or inform our work.

Readings & Resources:

Note: Find most readings in Resources, alphabetically by file name (not always last name of author), on our [Collab site](#). While some links in syllabus get you directly to the reading or the Resources link, at other times, find the pdf in Collab Resources.

Readings listed for each class should be familiar to you before that session. The syllabus also includes **examples of relevant projects**.

How to approach the (many, varied, overlapping) readings:
Keep your eye on this document **and plan to read announcement emails from**
23sp-intro-to-digital-humanities@collab.its.virginia.edu
as the readings for the entire semester are not set. The Resources page on Collab includes additional materials not otherwise mentioned in this semester's syllabus or class meetings.
You can add to our readings in your curricular intervention, share a link on our email list, send me a pdf or url to upload. Strategy: focus in detail, perhaps even adding notes in your own Zotero library, on at least 3 of the week's readings; read the others carefully in

parts (e.g. abstract; opening and concluding pages; topic sentences). Remember to notice footnotes and pursue sources that interest you.

Most readings are either open-access and online for free, available through our library's subscription, or we are using them restricted to students in the class for this course. I hope some of the books from which we read will seem valuable enough to buy for your own collection.

See the series, *Debates in Digital Humanities*, issued at intervals–these books have been useful to own, along with Klein and D'Ignazio, *Data Feminism,* Losh and Wernimonent, *Bodies of Information,* Schreibman, Siemens and Unsworth, *Companion to Digital Humanities* (editions in 2004 and 2008), and an extensive list of texts for DH pedagogy. All of these have accessible links to the volume or parts in our Resources.

Week 1: Jan. 24 Introduction to the Introduction

- Father Busa, "Foreword: Perspectives on the Digital Humanities." *Blackwell Companion to Digital Humanities*. 2004.
- Melissa Terras and Julianne Nyhan, "Father Busa's Female Punch Card Operatives," *Debates in The Digital Humanities* 2016
- John Unsworth, "What's 'digital humanities' and how did it get here?" 2012 Brandeis blog entry, now at archive.org. Find this as link to October blog in "DH, From 1851?"
- Tara McPherson, "Why Are the Digital Humanities So White?, or, Thinking the Histories of Race and Computation," in *Debates in the Digital Humanities* (2012)
- Matt Kirschenbaum, ""What Is Digital Humanities and What's It Doing in English Departments?" *ADE Bulletin*, no. 150 (2010). (Reprinted in *Debates in the Digital Humanities*, 2012)
- Kopec, Andrew, "The Digital Humanities, Inc.: Literary Criticism and the Fate of a Profession," PMLA 2016
- Ted Underwood, "Digital Humanities as a Semi-Normal Thing" in *Debates in Digital Humanities* 2019

See Zotero group library, Digital Humanities. Shall we improve this? Dedupe, add?
See also, Keywords for Digital Pedagogy in the Humanities, MLA Commons

In class private writing time: Begin reflection on your own autobiography in DH. Digital tools you use everyday, to teach, to research? Previous experience or coursework? Employment?

Projects: (for context or historical perspective)

• "Is Humanities Computing an Academic Discipline?" An interdisciplinary seminar held at IATH, UVA, 1999. Also the title of a Geoffrey Rockwell essay given at that seminar and published in *Defining Digital Humanities*, ed. Melissa Terras, Julianne Nyhan, Edward Vanhoutte, 2013; new edition 2016.

• DH Certificate launched at UVA 2019. http://dh.virginia.edu

• History of the Text Encoding Initiative and current Guidelines

• "An Introduction to XML" Julia Flanders and Syd Bauman Electronic Textual Editing, Burnard O'Keefe Unsworth 2006

Etext Center a big deal at UVA when it started ~1992. Find a digitized text in Virgo? Find a 2004 project?

https://dcs.library.virginia.edu/digital-stewardship-services/etext-projects/

Scholars' Lab

IATH

Sherri Brown's DH Resources

Week 2: Jan. 31 Humanities? Disciplines? Digital?

Not all about words and reading:

Cyberformalism by Daniel Shore (especially Preface, browsing ch. 1, beginning ch. 2)
Hancher, "Re: Search and Close Reading" (see Resources: "2016 Hancher…")

Enemies within; our aesthetic objects can never be tamed; cool new ways to try

Debates in Digital Humanities 2019 Part IV, chs. 27-29:
Drucker, Johanna and Claire Bishop, "A Conversation on Digital Art History"
Ferguson, Kevin L. "Volumetric Cinema"
Graham, Elyse, "Joyce and the Graveyard of Digital Empires"

In Resources:
Bonde et al, Construction–Deconstruction–Reconstruction: The Digital Representation of Architectural Process at the Abbey of Notre-Dame d'Ourscamp, *Speculum* 2017
Downie et al, The HathiTrust Digital Library's potential for musicology research
Manovich, Lev, Database as Symbolic Form
Martin, Worthy, "Deep Maps and Spatial Narratives" (showcase of UVA projects)

Projects:
Digital Archaeological Archive of Comparative Slavery
The Rembrandt Database
Spatial Humanities at UVA Library's Scholars' Lab
Events in Scholars' Lab this spring are largely spatial
Digital Pedagogy in the Humanities

Essay One due February 3 (automatic extension till Monday noon)
The beginning or a precis of your intellectual autobiography in digital humanities: why are you interested in learning more about it? What led you to this course or to any other experience(s) you have had using computers for particular kinds of making or research (e.g. a website; blog or podcast or social media activity; undergraduate or graduate research; work of any kind)? What do you hope to learn, clarify, or problematize during the semester? This is for credit, not graded.

Project Assessment Assignment due Friday 2/10 in your File Drop. See Assignments folder, Resources, Collab: Project Assessment Assignments (choose one) and Project Assessment Questions. Be sure to choose a project you are not familiar with.

Week 3: Feb. 7th Varieties and Differences *within* DH

Guest: Professor Raf Alvarado

[Alvarado, R. C. "Digital Humanities and the Great Project"](#) *Debates in DH* 2019 ch. 6

See Resources:
We subscribe to *PMLA,* Cambridge licenses it online, and produces download-able pdfs that are entitled by title, so search in Resources by the following plain prose for pdfs of the essays in the special issue that I co-edited with Miriam Posner:
Introduction: Materials at Hand; [Booth, Alison, and Miriam Posner, "Introduction: The Materials at Hand," *PMLA* January 2020](#)
Dimensions of Scale [Klein, Lauren, "Dimensions of Scale"](#) In Resources under title
Toward a Diversity Stack [Liu, Alan, "Toward a Diversity Stack"](#)

Article on SNAC and Networks: Lynch, "Social Networks and Archival Context Project: A Case Study of Emerging Cyberinfrastructure," *DHQ* 2014 Volume 8 Number 3.

Folsom, Ed, "Database as Genre"

Re CBW and issues coming up next week: Booth, "Mid-Range Reading: Not a Manifesto," *PMLA*

In class: some pertinent tools
[SNAC](#)–UVA Library archival prosopography project
[ArcGISStoryMap](#), [GIS at UVA](#)

Booth, [Collective Biographies of Women](#) and the back-end database:
http://cbw.iath.virginia.edu/cbw_db

See Resources: Voyant Tools
Miriam Posner Blog, [Posner Tutorials](#)

Institutes, Centers/programs:
[Digital Humanities Summer Institute](#)
[HILT](#)

Week 4: Feb. 14th Textual Analytics, Distant Reading, or Not so Far/Fast

- [Richard Jean So and Edwin Roland, "Race and Distant Reading" in Varieties issue, *PMLA*](#) see Resources, So and Roland pdf
- Katherine Bode, ["The Equivalence of Close and Distant Reading](#), or, Toward a New Object for Data-Rich Literary History". *Modern Language Notes* 78.1, 2017
- Ted Underwood et al., ["The Transformation of Gender in English-Language Fiction,"](#) *Cultural Analytics*, 2018
- [Chapter of Andrew Piper, *Enumerations*](#)
- Booth Review of Underwood, *Distant Horizons*
- Franco Moretti, "Style, Inc. Reflections on Seven Thousand Titles (British Novels, 1740–1850)" *Critical Inquiry*, 2009

In class: sharing Project Assessments

Week 5: Feb. 21st Critiques of DH/ DH and Cultural Critique **ON ZOOM**

To attend class: Meeting ID: 898 774 1985

Note, Brandon Walsh speaking event: Feb 21, 2023 05:00 PM in Eastern Time (US and Canada)
  Meeting ID: 975 8490 0058

  Please click this URL to join.
  https://dartmouth.zoom.us/w/97584900058?tk=PlhtzpjTkwU_RFR45Ntw8HoWY4O00eDuxfClu3
  OFRhI.DQMAAAAWuINn2hZfSlI5Z05nNVFkaVlEaFpYSHQ3aUdRAAAAAAAAAAAAAAAAAA
  AAAAAAAAAA&pwd=TDVxQVZiZGNqMVNWdmhyajBDd2hjQT09

LA Review of Books Interviews on DH (two links on Collab)

Mandell, Laura, "Gender and Cultural Analytics: Finding or Making Stereotypes?" *Debates in DH* 2019, ch. 1

Parham, Marisa, "Sample / Signal / Strobe: Haunting, Social Media, and Black Digitality" *Debates 2019* ch. 11
Hunter, John, "The Digital Humanities and "Critical Theory": A Cautionary Tale," *Debates 2019* ch. 16
Ward and Wisnicki, "The Archive after Theory." *Debates 2019* ch. 18

• [Roopika Risam, "Beyond the Margins: Intersectionality and the Digital Humanities" DHQ 9.2 (2015)](#)
• Bethany Nowviskie "On the Origin of 'Hack' and 'Yack'" (2014), in *Debates 2016*
• Amy Earhart, Toniesha L.Taylor, "Pedagogies of Race: Digital Humanities in the Age of Ferguson," *Debates in Digital Humanities* 2016
• Safiya Umoja Noble, "A Future for Intersectional Black Feminist Technology Studies" Scholar and Feminist Online 13.3 (2016) see *Algorithms of Oppression* in Collab Resources. Ch 5 or a [link to whole book](#)

Allington, Brouillette Golumbia, "Neoliberal Tools" LARB
Da, Nan Z. "The Digital Humanities Debacle" *Chronicle Review*
Da, Nan Z. "The Computational Case Against Computational Literary Studies," *Critical Inquiry*

Further:
"Feminisms in Digital Humanities," special issue, Digital Humanities Quarterly

Projects:
• [EMMA: Educational Materials Made Accessible](#)
• [The HistoryMakers](#)
• [The Archive of Immigrant Voices](#)
• [La Gazette Royal de Hayti](#)
• [The Papers of Julian Bond](#)

Week 6: Feb. 28th   Community, Intersectionality, Archives

Pierce–Curricular Contribution

• Christina Boyles, "Counting the Costs: Funding Feminism in the Digital Humanities" in *Bodies of Information*, ed. Elizabeth Losh and Jacqueline Wernimont.
• [Sara Hendron, "All Technology is Assistive: Six Design Rules on Disability," Making Things and Drawing Boundaries, 2017](#)
• [George Williams, "Disability, Universal Design, and the Digital Humanities" Debates in the Digital Humanities 2012](#)
• ["Stories of Web Users."](#) People who have a range of disabilities (physical and mental) describe how they engage with technology differently, illustrating the importance of aspiring to a Universal Design.
• Bonnie Ruberg, Jason Boyd, and James Howe, "Toward a Queer Digital Humanities," in Bodies of Information, ed. Elizabeth Losh and Jacqueline Wernimont, 2018
• [Chicana por mi Raza: Digital Memory Collective](#)

- Daniel O'Donnell, "All Along the Watchtower," in *Intersectionality in DH* ed Bardalejo and Risam

Due March 3th: Second essay 5-8 pp.: this may be a blog-style piece (can be posted on Scholars' Lab site or otherwise; is to be read by classmates) on an issue, concept, tool, or possibility in DH. This may start with or be closely related to: one or more assigned reading, your planned curricular intervention; your research intervention; a preview of an article you would like to develop.

Week 7: SPRING BREAK

Week 8: March 14th Textual Editing, Hypertext, Social Media
Guest: Professor and Dean John Unsworth

Becca Curricular Contribution

Based on Dean of Library John Unsworth's syllabus, with its history of digital scholarly editing, and on Shalmi Barman and Mathilda Shepard, 2020, curricular intervention: (Booth copies, abridges, paraphrases, or annotates here):

"The advent of the World-Wide Web in 1994 (the second year of operation for the Institute for Advanced Technology in the Humanities at UVA) opened many possibilities for those interested in creating and sharing editions of text [including notes, paratext, multimedia, searching, collation of variants].... "Jerome McGann's "The Rationale of Hypertext" was an extremely influential statement of editorial theory in the early days of web-based scholarly editing" (Unsworth). Related to McGann's Rossetti Archive.

Note reference to George Landow, author of books on Hypertext–see Landow Hyptertext3 pdf in Resources--and editor of scholarly resource websites; see in Resources: Brown A Half Century of Hypertext (browse, get a picture of the early stages); Brown Landow bio.
Hypertext: An Educational Experiment… https://www.youtube.com/watch?v=wUTaNQWjNy8
Read about The Modernist Journals Project, and the obituary for Robert Scholes, who led the Hypertext poetry course in the film: Remembering Bob Scholes
https://modjourn.org/remembering-bob-scholes/

John Bryant was an associate fellow of IATH, professor at Hofstra, leads Melville Electronic Library: A Critical Archive - https://mel.hofstra.edu/ but started with "Fluid Text" edition of Typee. If you are coming from a UVA IP address (e.g., netbadged in or on Grounds) you should be able to read John's introduction to the edition as published by Rotunda, the Electronic Imprint at the University of Virginia Press: https://rotunda.upress.virginia.edu/melville/intro-editing.xqy

Also early work with IATH, the [Blake Archive](#) with Morris Eaves' ["Multimedia Body Plans"](#) : "overcome significant disadvantages of both Blake's originals and printed reconfigurations" (Eaves). See https://tei-c.org/Vault/ETE/Preview/intro.html and https://tei-c.org/Vault/ETE/Preview/principles.html

"In 2006, the Text Encoding Initiative and the Modern Language Association collaborated to produce a print and online publication called Electronic Textual Editing…[Unsworth chairing both the MLA's Committee on Scholarly Editions and the Text Encoding Consortium]....Committee on Scholarly Editions' guidelines for … scholarly editions… to remove medium-dependency…" so that scholarly editors could make consistent choices with varied media and materials (Unsworth).
"It is worth noting that the orthodoxy from which the CSE was departing here was one born at UVA with Fredson Bowers, who established the precursor of the C[ommittee on] S[cholarly] E[ditions]" (Unsworth).

Follow the evolution of online editions of Emily Dickinson, beginning at IATH (see under Dickinson in Resources:
[Dickinson Electronic Archives 1994-2012,](#) Martha Nell Smith, who co-edited *Emily Dickinson's Correspondence: A Born-Digital Textual Inquiry* (Dec 2008), published by Rotunda New Digital Scholarship, University of Virginia Press; See also [Emily Dickinson Archive](#)

- Definition of hypertext from the first website
  http://info.cern.ch/hypertext/WWW/WhatIs.html
- Henry Jenkins, ["Game Design as Narrative Architecture" (2004).](#) Jenkins disputes

"ludologists" who deny the narrative dimensions of video games. In doing so, he raises some relevant questions regarding the extent to which narrative analysis can be useful in game studies.
  - [Lev Manovich, "The Poetics of Augmented Space" (2006)](#).
  - Siva Vaidyanathan, *[Anti-Social Media: How Facebook Disconnects Us and Undermines Democracy](#)* 2018 (selected chapters; available online through UVA Library)
  - Martin Grandjean, "A social network analysis of Twitter: Mapping the digital humanities community", 2016.
    https://www.researchgate.net/publication/301330614_A_social_network_analysis_of_Twitter_Mapping_the_digital_humanities_community/link/592c27830f7e9b9979ad8bd0/download
  -

Projects:
• [The Electronic Literature Collection](#)
• [I <3 E-Poetry](#)
• Selected interactive fiction (IF): [The Dreamhold](#), [Seedship](#), [Depression Quest](#), [Evermore](#)

Week 9: March 21st Postcolonial (based on curricular intervention by Ankita
Chakrabarti and Emily Mellen, 2020)

Guest: Professor Kevin Driscoll 2:00 (departure before 3:15)
Check out the annual DH awards:
http://dhawards.org/dhawards2021/results/
http://dhawards.org/dhawards2022/voting/

"Grounded in the literary, philosophical, and historical heritage of postcolonial studies and
invested in the possibilities offered by digital humanities, we position postcolonial digital
humanities as an emergent field of study invested in decolonizing the digital, foregrounding
anticolonial thought, and disrupting salutatory narratives of globalization and technological
progress." - Roopika Risam and Adeline Koh, *Postcolonial Digital Humanities*.

Much has been written about colonial archives as a mode of writing history and the project to
recreate a history that has been historically suppressed can be hugely important, though also
potentially contentious, as Povinelli notes. Other authors (O'Donnell et al, Aiyegibusi) note the
material difficulties of establishing a digital humanities presence in areas where internet access,
power, and digital infrastructure are not dependable assets.

Readings:
• Elizabeth A. Povinelli, "The Woman on the Other Side of the Wall: Archiving the Otherwise in
Postcolonial Digital Archives," differences 22, no. 1, 2011.
• Daniel Paul O'Donnell, Katherine L. Walter, Alex Gil, and Neil Fraistat, "Only Connect: The
Globalization of the Digital Humanities," A New Companion to Digital Humanities, 2016.
[Resources, under O'Donnell]
• Roopika Risam, "Breaking and Building: The Case of Postcolonial Digital Humanities", The
Postcolonial World, 2017.
• Angel David Nieves and Siobhan Senier, "Subaltern Archives, Digital Historiographies", The
Postcolonial World, 2017. [in Resources under Nieves]
• Babalola Titilola Aiyegibusi, "Decolonizing Digital Humanities: Africa in Perspective", Bodies of
Information: Intersectional Feminism and Digital Humanities, 2018.

Mukurtu
NEH article about Kimberly Christen and Mukurtu:
https://www.neh.gov/article/mukurtu-digital-platform-does-more-manage-content

Guidelines for Evaluation Digital Work, MLA Committee on Information Technology

Guidelines for Evaluating Digital Scholarship

Projects:

- [Postcolonial Digital Humanities](#)

- [Decolonizing the Digital/Digital Decolonization project at Duke University.](#)

- [Martin Grandjean, "A social network analysis of Twitter: Mapping the digital humanities community", 2016.](#)

- [Roopika Risam and Susan Edwards, "Micro DH: Digital Humanities at the Small Scale" (2017)](#)

- [The Nimble Tents Toolkit](#)

  - [The Data-Sitters Club](#)
  - [Article in Chronicle of Higher Education on Data-Sitters Club](#)
  - https://digitalethnicfutures.org/

Week 10: March 28th Environment (based on Lloyd Sy Curriculum Intervention, 2019)

Whistler Curricular Intervention

Just as we experience environment, we experience digital technology as our surroundings, our environs. Grappling with the climate crisis is increasingly incumbent on any 21st-century citizen, particularly those investigating marginalized communities, and we can see uses of "big data" for pursuing environmental as well as social justice. [see Resources:]
• Schivelbusch,Wolfgang."The Pathology of the Railroad Journey" from The Railway Journey, University of California Press, 2014, pp. 115-21.
This reading does not engage with computers, of course, but does provide a historical narrative that explores how technology causes human beings to alter their view of nature.
• Jorgensen, Finn Arne. "The Armchair Traveler's Guide to Digital Environmental Humanities." Environmental Humanities, vol. 4, 2014, pp. 95-112.
Jorgensen provides a basic overview uniting the humanities, the computer, the environment. How do we create art about technology and the environment in a world where technology feels like an environment?
• Nowviskie, Bethany. " Digital Humanities in the Anthropocene." 10 July 2014.
Nowviskie says, "I'm not a philosopher or a critic. I'm a builder and a caretaker of systems." If we shift our role as a scholar, do our responsibilities change, too?
• Ruiz, Stevie et al. "Radicalizing the Digital Humanities: Reimagining Environmental Justice Research and Teaching." Radical Teacher, vol. 109, Fall 2017, pp. 29-37. From a hands-on course offered at Cal State Northridge dealing with environmental justice and Chicanx studies.
• Bauch, Nicholas. "Digital Geohumanities: Visualizing Geographic Thought." *International Journal of Humanities & Arts Computing: A Journal of Digital Humanities*, vol. 11, no. 1, March 2017, pp. 1-15.

Projects:
• [Global Forest Watch](#): this is a boon to research on deforestation. Basically an interactive map that has many, many features displaying how forest cover has changed across the globe over the 21st century.
• [Carbon Footprint Calculator](#): what it sounds like. But, as digital humanists, what can we say about the way this tool is constructed? Does it do a good job at being accessible, at being usable? Is there too high of a barrier to get at the information we need? Who would use this, and what improvements would we
make?
• [Species in Pieces](#): an odd project, half art exhibition and half endangered species activism. Want to see tangram-esque constructions of endangered species, with pop-ups that tell you about both the creation of the artwork and about the threats to the species depicted? This is the project for you.
• [Boundaries of Nature](#): investigates the history of the Iguaz National Park in South America; deforestation and reforestation in these areas represented on an interactive map.

Due March 31: Written plan for a research project in DH. This is a draft for a plan that is due in more ample form April 21. A few paragraphs and item lists, indicating who will do this (you or a small team). The research completed this semester could take the form of a working prototype of a digital humanities project, with a design document that explains the goals of the project, forecasts challenges along the way, and states the impact that this project could have, were it fully carried out. You could provide an example of textual analysis, a StoryMap, a simple website, or other portal to what the project might be with more time and resources. Or you might draft a grant proposal to a funding agency, or draft an essay on a topic in DH, with a plan for research and publication.

Week 11: April 4th

Guest: Jeremy Boggs, Head of Research and Development, Scholars' Lab

Miranda curricular contribution

Week 12: April 11th

Ashton curricular contribution

Week 13: April 18th

April 21: Research project due

Week 14: April 25th

Week 15: May 2nd Final class

Due May 5th: Essay 3 Final chapter in your DH intellectual autobiography is due. In this chapter, you might reflect back on the semester's conversations, outline where you think you will go from here in pursuing the DH certificate, or ideas of your own.

Selected project plans or essays to be shared at Spring Showcase–date to be determined