Course Manual for Crafting Digital History HIST3814 @ Carleton U Summer 2017

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Contents

Welcome

Precludes additional credit for HIST 3907 Section “B” offered in winter 2015 and HIST 3907 Section “O” offered in winter 2016.

This website serves as the course manual and syllabus for HIST3814, Summer 2017 at Carleton University. Non Carleton students are welcome to enrol via eCampusOntario, whose funding support for the development of this course is gratefully acknowledged.

Figure 1: British Library Flickr stream. 'A screen-maker, possibly of the Dumna caste.' Tashrih al-aqvam, an account of origins and occupations of some of the sects, castes and tribes of India https://www.flickr.com/photos/britishlibrary/12459538774/

First Things First

Taught by Shawn Graham, this course introduces method and theory for digital history. This site acts as the course handbook and syllabus. READ EVERYTHING.

The workbook may be found at the workbook site. Contact info for Dr. Graham is here.

How do we find, analyze, and visualize the patterns in historical data? Is the internet a historical source? How do people talk about history online? Is Google changing our historical consciousness? What happens when people off-load their historical memory to Wikipedia? How do we regain control over our digital identity as historians? What does open access research mean for me? What happens when digital memory is under assault?

Through a series of skill-building exercises and collaborative work, we will build our way towards some answers.

Oh, that tool bar on the right of the screen? That lets you annotate this site with questions and observations (it's called 'Hypothes.is'). The idea with this tool is that as you read the syllabus, you can annotate those parts that excite you, or puzzle you - and see where others are interested as well. Respond to others' posts. You'll need to create a userid and login for Hypothes.is. More on this further on in this manual.

Across the top of the screen are buttons that allow you to change the site theme, to ease readability; also, there are download buttons for a PDF and Epub version of this manual, for printing out or reading offline if you desire. Finally, there is an edit button that allows you (once you have a Github account) to take a copy of this site for your own remixing.

tl;dr

Precludes additional credit for HIST 3907 Section "B" offered in winter 2015 and HIST 3907 Section "O" offered in winter 2016.

Each week, you do exercises designed to teach you the steps of working with digital data in history, and you read articles, examine projects, and study examples of digital history in the wild. You annotate these readings etc, and you keep a 'fail log' and a lab notebook on the exercises. You chat with each other in our Slack space, support each other, help each other reach further - you build community. At the end of each week, you submit the links to your annotations, your fail log entries, and your notebook.

I will give you your own domain space (webspace) with which you may do as you please: ideally, this will be where you set up and host your fail log, lab notebook, and other work. Treat this as a serious space on the internet that advertises your abilities as a historian.

I will give you a dataset which you will explore/analyze with the tools you have learned. This analysis will be written up and made available on the open web as a final project. If your computer is not that powerful or otherwise less-than-optimal, I also have a virtual computing environment which you can use through your browser.

You are **encouraged** to collaborate with one another (community!), but make sure you acknowledge all and any collaboration. The social space for our course will be hosted on Slack (Slack.com). All necessary logins, passwords, and other getting-started parphernalia will be provided to you in the first week of class.

Grading is based on the satisfactory completion of **all** course work, from annotations to the final project to community participation. Grading takes into account your starting point versus your finishing point. That is to say, I take into account your *progression* as a digital historian. Thus, the actual work that constitutes an 'A' for one student could look quite different for another student. You are thus in control of your own destiny in the course. You do not need to be techy. That will come.

- Coursework: 65%
- Final Project: 20%
- Community: 15%
- All work indicated in each section of the workbook under 'What you need to do each week' has to be completed.
- All work has to be completed to a satisfactory level, per the criteria below.

Students should contact me if they are unable to complete coursework due to illness and so on.

The talk below was given to a group of 30 professional academics, archaeologists, and heritage professionals. It will give you a good idea of what I am like, and where I am coming from in terms of my expectations for digital work from students. Fast forward to 4.06m to start.

NOW READ ON...

Chapter 1

Course Philosophy

Increasingly, numerous historical documents making massive amounts of data are being put online. But, once that material is online, we face a question of 'so what?' This course will give you the digital research and data management skills and reflexive theoretical grounding to answer the 'so what'. As digital historian Adam Crymble writes, 'We've spent millions digitizing the world's historical resources. Let's work together to figure out what they can teach us'.

This course is about crafting digital history, about data mining documents, about reading distantly thousands of documents at once, about graphing/mapping/visualizing what we find, and working out how to best communicate those findings. It is about writing history in digital media, which are primarily visual media. Thus, we will learn how to scrape data, how to find meaningful patterns within it, and how to visualize (via websites or infographics) those results. Readings will be from relevant literature in the field (mostly open access).

Things will go wrong. Stuff will break. You will be frustrated. This will not be easy, but it will be rewarding if you stick it out.

You won't have taken a course like this before.

1.1 What do you need to succeed?

This course is not easy. It has no multiple choice tests, no assignments that you can crib via a google search. Rather, it expects you to take responsibility for your own learning, and for you to make a convincing argument showing how you've changed as a historian. It requires you to be

- self-directed;
- motivated;
- self-disciplined;
- able to admit to yourself and to others when things aren't going according to plan;
- able to collaborate with others in a transparent manner, giving credit where credit is due;
- committed to working through in public the problems and potentials of digital history;

If this sounds like you, or someone you are willing to become, then you will be ok. Now that you've got this far, please make sure to complete the 'pre class questionnaire'. Now, read on...

1.2 On Craftiness

Great art comes from inspiration. Technical skill, yes of course. But 'inspiration' - the divine breath. Science? Science requires hard work and graft. Careful observation, attention to detail, replication, routine and method. Carefully record everything, and someone else could (should be able to) replicate it. Yes, there is insight and eureka moments, but we can agree that art and science are at different points along the continuum. So what of craft? I know a man who is astonishingly good at wood working. He will stand there, quietly, while he contemplates a piece of wood. Then, without a word, he begins to work with it. He sees the grain, and can feel how the piece is going to go. The materials can be guided, but they push him as much as he pushes them. The resulting piece can be typed - 'Oh, you make a shaker-style chair' - but, in its own quiet way, it is unique.

To my mind, digital history sits in the realm of craft. Maybe digital history is at the midway point on the continuum between art and science. Or maybe 'craftiness' is just another axis, and there are a landscape of possible configurations in the x,y,z space of art/science/craft. In any event, there is no recipe I can give you that will enable you to 'do' digital history. Sure, I can show you how to topic model, and you can run data through it like grist through a mill, but that's not to say that the result is meaningful. The craft of digital history lies in knowing *which* techniques work best with *what* materials - and in knowing when to go against the grain. It lies in producing sometimes beautiful unique pieces that bring out a greater truth, that stand on their own. At other times, it involves quietly producing the one piece that fits perfectly into the larger argument.

My own practice lately has been blurring between visualization/sonification and sound art. I'm hoping that over the course of this term, you will find your own crafty corner of digital history to call your own. It will change with time, practice, and exposure to digital media and ways of representing the past. What was hard becomes easier (and at the same time, less examined at a theoretical level), the goal posts move, and the latest digital toy appears on the horizon. But you will be equipped to evaluate, incorporate, ignore, as needs arise.

1.3 A question to start with: do I need to be techy?

You do not need to be 'techy' to succeed in this course. I know that digital skills come in all shapes and sizes - I grade how far you've *come*, not where you **get to**. What is far more important than being 'techy' is that you are willing to try, and willing to say 'I don't know – help?' I expect you to talk to each other in this class. Share your work. Collaborate. Help each other!

I sometimes talk about 'failing in public'. That is to say, we talk about and critically examine the things that work, and the things that didn't. 'Fail' in this context doesn't mean the end of the road: rather it's just one stage in a productive cycle of learning, experimenting, and community building that makes digital history one of the most exciting fields to work in.

1.4 The characteristics of a Digital historian

Caleb McDaniel, of Rice University, writes that a good historian exhibits skill and nuance in five specific ways (from his HIST118 Rubric):

1. Narrativity - they identify and tell the important story, with full regard for its complexity (and issues of change and continuity and causality)
2. Evidence - they marshall appropriate evidence to support the story, and understand its strengths and limitations, using the full critical apparatus available to historians
3. Empathy - they write with care and consideration for these lives in the past. That is to say, they recognize the 'why' of what happens without retrojecting current mores onto actors in the past
4. Style - they write with verve and fluidity, grace, clarity and cohesiveness

5. Self-reflection - they acknowledge and examine their own perspective vis-a-vis the past and understand (or try to understand) how that is having an impact on the story told.

All historians - all *good* historians - score well on that rubric. Digital Historians have a few more characteristics that emerge out of our engagement with the digital. Remember, the digital is not a passive place, but is rather dynamic, and emergent at the intersection of both human and non-human actors. We have to be cognizant of the *sociology* of digital production, and the ways that -for instance- the heavily white male demographic that *encodes* the tools and platforms make hidden value judgements about what is important. Thus, the characteristics of a good digital historian, in addition to McDaniel's points, must also:

1. Value 'fail' - identifying the ways tech and humans 'fail' and how we react to these 'fails' is a critical issue
2. Reproducibility - digital history, unlike 'regular' history, is in principle reproducible. How do we deal with this?
3. Collegiality - good digital history **can not** be done in isolation. How do historians learn to play nice with one another?
4. Evidence - in addition to the usual questions of historical evidence, the digital historian has to consider how her evidence has come to be digitized. This means understanding not just the technological aspects, but the sociological aspects of knowledge production, software creation, surveillance capitalism, and more.
5. Self-reflection - added to MccDaniel's ideas about self-reflection, the digital historian enjoys a Red-Queen relationship with technology: they have to run faster and faster just to stay in the same place. Technology changes rapidly. Being reflective about digital technology also means reflecting on what one knows and what one does not, and taking active steps to identify and learn whatever technology (and supporting theory) required by the historical question. Thus, the digital historian also engages with current debates about technology's role in the world through their practice.

The lessons, exercises, and activities in this course are all mapped against these characteristics of being a good digital historian.

Chapter 2

Rubric and Assessment

- Coursework: 65%
- Final Project: 20%
- Community: 15%
- All work indicated in each section of the workbook under 'What you need to do each week' has to be completed.
- All work has to be completed to a satisfactory level, per the criteria below.

By the end of this course, you should be able to do the following:

1. Understand how to use the idea of 'the productive fail' to use computing power effectively as an historian;
2. Understand, plan, and employ concepts of computational reproducibility in the service of history
3. Employ web tools to build history in public, collegially
4. Weigh the evidence appropriately, understanding how it was created, in order to communicate the compelling story
5. Understand the ways digital tools change us as we use them, to create compelling history that is self-reflexive

These objectives map against the criteria for your coursework and final project grades like this:

Absent	Criteria	Present
	1. Productive 'Fail' documented	
	2. Reproducibility fully enabled	
	3. Collegiality amply demonstrated	
	4. Evidence carefully and fully engaged with, analyzed	
	5. Self Reflection present in all work	.

Over the course of the term, you will produce different pieces of work that speak to these different criteria:

1. online fail logs to keep track of what you actually *do* at your computer
2. online notebooks that tell the story of what you did, and why, and what you did about it when things didn't work
3. web annotations of each others' logs/notebooks, and of the readings, and responding to others' annotations
4. storytelling and engagement with the data, its limitations and its strengths
5. your growth as a historian over this course.

2.1 Weekly work

Each week, you will complete (with certain caveats, as detailed in the workbook)

1. exercises **that are appropriate to your tech level**. How do you know if it was appropriate? If the exercise was easy, then you do the next one. You *push* yourself until you get to the point where you are stumped. You will keep a fail log and an online notebook for the exercises. The point here is not to stump you, but to push you from your current comfort level.
2. collaborative reading assignments, which you will demonstrate that you have done via collaborative web annotations of either the fail logs, notebooks, or assigned readings. Exercises are organized by modules, and the sequence of modules reflects the sequence of doing digital history.

nb there must be evidence from each module that you have fully engaged with the exercises and the collaborative reading. How to demonstrate this evidence will be covered below. A checklist of what should be completed by when is provided below. Work **must** be completed in a timely manner. Follow, and keep to, the schedule.

2.1.1 More about the fail log and notebook

You will keep the fail log in a repository on **Github** that details the work you do for each module. What can go into this? Everything and anything. Files you create. Notes you make to yourself on how to use a particular tool. Random thoughts as they occur. Here is an example for you to refer to.

I call it a 'fail log' because more often than not, things don't work at first. We learn by trying, by failing productively, as it were. In essence, there are many ways to craft digital history; you need to leave yourself breadcrumbs so that you can return to a project after a hiatus and know what it was you were doing/thinking at the time. Caleb McDaniel calls this open notebook history and you should read that post of his before going any further. FYI, here's my own repository for my research: http://github.com/shawngraham.

You should also keep a narrative of your research that connects the dots and explains the thinking behind what you were trying to do (and what you documented in your fail log); think of this as your lab notebook. A blogging platform is a good way of doing that. FYI, here's mine: Electric Archaeology; I've tried another variation on the model here. There is no *one* correct way to do this; you will have to work to find a way that feels authentic to you.

The modules in the workbook contain readings, and exercises aimed at various levels of comfort with things digital. That is to say, if you've never done anything with your computer other than updating Facebook, there are exercises designed to introduce you to computing; if you are doing a computer science minor on the side, there are exercises designed to challenge you too. The idea is that you work through the exercises **until you get stumped**. You detail where you were at and how you got stumped, in your narrative in your notebook. You ask each other for help, encourage each other, and discuss the exercises, in our Slack space.

I am not interested so much in your final product as **I am interested in your progress**. The assessment of the fail log and the notebook is not on whether you end up with a 'right' or 'wrong' piece, but rather, how you have grown and challenged yourself. Should you be someone for whom the exercises hold no challenge, then I challenge you to **write the next exercise yourself**. I'm always learning: I would be disappointed if I learned nothing from all of you. Again, the challenge of these modules: **you must push yourself beyond your comfort level**. That is what I am looking to assess. If I see that you are only trying the minimum level when it is apparent that you could be pushing further, that will be deemed unsatisfactory.

2.1.2 More about the collaborative readings

Digital history is not done in isolation. In contrast to other courses you may have done, **I expect you to collaborate**, to help each other out, to problem solve, to draw each other's attention to the important points. In the first instance, annotating the readings and workbook make this experience more like a study group. In

the second, I'm quite content that you should help each other out with the exercises. **Really?!** I hear you exclaim. Yes, **but**: if you had help working through an exercise (for instance), you would make a public note of the help you needed, who helped you out, and how. How will you do this? You could make a post in your notebook about how you helped someone out - or how they helped you out. You could read someone else's notebook about their work and perhaps that sparks a thought or idea in you. You could then write about that, and link back to your peer's original work.

This collaborative community building can also happen in our private Slack space. Maybe you organize folks into a reading group. Maybe you set up a group video-chat session. All these things create a cohesive group, and I will be watching for evidence of this.

Unacknowledged help or unacknowledged collaboration will be grounds for determining unsatisfactory work.

2.2 Final project

The final project will have two parts:

1. an analysis (a work of digital history) of the provided digital dataset using at least two or more techniques/tools that you learned in the exercises. This analysis has to be available on the web, with your data and methods fully documented such that someone else could undertake the analysis for themselves.
2. a 'paradata' essay (or video, or other digital form) that reflects on your growth as a historian over the term with reference to the analysis in 1.

nb the final project may be submitted at any time up to midnight on the very last day of the course. Since the work will live on the web, you submit by sending me an email with 'Final Project HIST3814o - submitted' as the subject. I will make an archival copy of that project the following day. More information on the final project will be provided below.

There is no midterm.

Detailed instructions for the Final Project may be found here. Your final project will take as its source material some 1500 editions of The Shawville Equity, an English newspaper published in Western Quebec, from 1883 to the present day. Begin thinking now about the kinds of history or the historical questions for which such information might be suitable.

Paradata' is a description of the 'how' and 'why' of what you're doing (see also the 'when things go wrong' section on the detailed instructions). A formal discussion of what paradata do from the London Charter:

> Documentation of the evaluative, analytical, deductive, interpretative and creative decisions made in the course of computer-based visualisation should be disseminated in such a way that the relationship between research sources, implicit knowledge, explicit reasoning, and visualisation-based outcomes can be understood.

Your paradata document should have the following sections (as discussed in the London Charter):

> Implementation; Aims and Methods; Research Sources; Documentation; Sustainability; and Access

My strategy here is two-fold. I recognize that sometimes, a project fails to come together. I believe in 'productive failure', where we learn from what works and what doesn't work. **I want to explicitly signal to you that it is safe to try something here that might not get to where you want it to go - and that's ok**. As an example, let me share with you 'How I lost the crowd', a piece where a public digital history work of my own fell to pieces - and how I salvaged worth from it. (As an example of 'paradata' it's not strictly speaking as formal as I want from you.)

2.3 Real Names Policy

You do not need to use your real name or identity on any public-facing work that you do in this course. Nor do you need to explain to me that you wish to use a pseudonym. It is sufficient that you send an email to me with the following message:

'I would like to use the following username in all public-facing work: xxxxxxxx'

. . . where xxxxx is the name you have selected. For safety's sake, if you decide to use a pseudonym, do **not** use one that you have used on any other website or social media platform.

2.4 Submitting evidence

At the end of each module, fill in the report form and provide the links to:

a) appropriate entries in your fail log
b) appropriate links in your notebook
c) appropriate links to annotations.

The first exercises in the workbook will walk you through setting up your notebook and fail log.

Because of the compressed schedule of a summer course, work that is submitted late will be considered **not completed**; you will have a get-out-of-jail-card-free for ONE module's work only. IE, for whatever reason, you couldn't get module 3 done nor module 4. You soldier on and submit late either module 3 OR module 4, selecting the better of the two and invoke the card with an email to me. Note that it is always possible to consider why things haven't come together in one's notebook.

Students should contact Dr. Graham if they are late due to illness or other exigency.

2.5 Schedule and due dates

This course runs from July 4th to August 16th. Weekly reports due by Midnight, Sunday.

- July 4 - 9: Getting Up and Running. Complete 'Getting Started' in the Workbook.
- July 10 - 16: Module 1 Open Access Research
- July 17 - 23: Module 2 Finding Data
- July 24 - 30: Module 3 Fixing Data
- July 31 - Aug 6: Module 4 analysis
- Aug 7 - Aug 13: Project Work & Visualization
- Aug 16th, midnight: submit final project

2.5.1 Overview of work to be done/submitted

- Getting Started: Setup, Initial blog post, Annotations

- Module 1: Blog post re readings, blog post re exercises, Fail logs, Annotations
- Module 2: Blog post re readings, blog post re exercises, Fail logs, Annotations
- Module 3: Blog post re readings, blog post re exercises, Fail logs, Annotations
- Module 4: Blog post re readings, blog post exercises, Fail logs, Annotations
- Module 5: Final Blog Post

- Final Project: Paradata document, Project repo, Project itself

2.6 Workbook structure

The workbook may be found at workbook.craftingdigitalhistory.ca. The modules in the course are built around the progressive steps of working with big data:

- Module 1 Principles of open access research and your digital identity
- Module 2 Finding Data
- Module 3 'Wrangling' Data, or getting it into useable shape
- Module 4 Analyzing data, or matching the appropriate tool to the question
- Module 5 Visualizing (graphing, writing, plotting, mapping) data patterns, or communicating the compelling story

These modules are built around the following ideas:

- Identify and define the limitations of useful sources of historical data online
- Compare and employ appropriate tools to clean and manipulate this data with a critical eye to how the tools themselves are theory-laden
- Analyze data using various tools with an awareness of the tendency of tools to push towards various historiographic or epistemic perspectives (ie, the 'procedural rhetorics' of various tools)
- Visualize meaningful patterns in the data to write 'good history' across multiple platforms, with critical evaluation of the limitations
- Model best practices in open access data management as mandated by SSHRC and other research agencies
- Develop an online scholarly voice to contribute data and reflection to the wider digital history community

2.7 Calculating grades

If you have demonstrated to me that you have satisfactorily met the criteria detailed above in the rubric (which map to the learning objectives for this course), you will receive an A. If you demonstrate that you have satisfied four of the five criteria, then you will receive a B. Three of the five: a C. Two of the five: a D. One of the five: an F.

Note that 'satisfactorily' meeting the criteria means completing *all* of the work that I have set for you. BUT, note also that you have the power to determine **how much** work that actually is, **provided that you can justify why you haven't pushed further**. That is, I will look at your fail logs and your notebooks to determine whether or not the module exercises were challenging for you. It is thus in your best interest to keep careful and complete fail logs and notebooks as you do both the modules AND your final project. I can only grade **where the evidence exists**.

In exceptional cases, where the work completed goes above and beyond, an A+ may be possible.

We all come to digital work with differing degrees of digital literacy. By framing assessment as 'satisfactory' I recognize that each of you are different, and I assess you against your own starting point and your own growth.

You will receive feedback and be in communication with me and with our TA throughout the course; our feedback will help you grow.

The final project is assessed against the same criteria as the coursework. Community participation is assessed through your substantive and generous collaboration via the annotations and in the Slack.

2.7.1 The process of grading coursework

Here are the instructions I give to my TAs on how we grade.

We are looking to see, in each week, that the students have

- done all the required work as listed in the workbook
- done the work in a substantive manner

Each week, we leave comments on posts, and we reply to annotations. By Wednesday we need to provide written feedback via email, explaining what is satisfactory and nudging where things can be improved, and where we also link to where we have responded to the student.

Our feedback each week should encourage dialogue with the student, and be framed within the criteria 1 - 5 below. Keep an eye out for evidence that the students are collaborating, and that they are responding in a meaningful way to each other's work.

ALL COURSE WORK HAS TO BE COMPLETED, AND ALL WORK HAS TO BE SATISFACTORY, TO GET AN A

We can nudge students to complete things, when we note that they are missing. We can also be human, and adjust accordingly, in special cases.

We do not require students to 'prove' illness, or other issues. We will take them at their word.

What constitutes 'satisfactory' work? Satisfactory work demonstrates that the student:

1 Understands how to use the idea of 'the productive fail' to use computing power effectively as an historian.

2 Understands, plans, and employs concepts of computational reproducibility in the service of history.

3 Employs web tools to build history in public, collegially.

4 Weighs the evidence appropriately, understanding how it was created, in order to communicate the compelling story.

5 Understands the ways digital tools change us as we use them, to create compelling history that is self-reflexive.

Not every one of these criteria apply to each week or module; in aggregate, at the end, all must be present in the body of work that the students have produced over the course.

In the tracking spreadsheet, you simply tick off whether or not the student has done the work, entering a 1 or 0 in the column as appropriate.

** Final grade for coursework **

Missing module work reduces the grade.

Work that is completed, but is done in a perfunctory manner, similarly reduces the grade (as it isn't satisfactory).

At the end of the course, we assign a final grade, looking for the satisfactory presence of criteria 1 - 5 across their entire opus, and add up accordingly (so 5/5 = A).

We then adjust downward for any missing work, or upwards for anything above and beyond the call.

Chapter 3

Final Project

Your final project is to craft an original work of digital history. That is:

- You will demonstrate via your project, satisfactory competence and understanding of the five modules in this course

The actual *form* of the project is up to you: but the key element is that the form you select should follow the function. Some kinds of analyses are better suited to the visual stylings of an infographic; others would be best explicated using a kind of long-form mixture of text and visuals; still others might be best represented via an interactive map or a hand-held locative app. You might find inspiration here.

The project will revolve around the hastily-scanned editions of the Shawville Equity held in the Quebec Provincial Archives. You can find this data here. The Shawville Equity is a weekly newspaper published in Shawville Quebec. It has published continuously since 1883, when it was first published in the county seat, Bryson.

Remember:

The final project will have two parts:

- an analysis (a work of digital history) of the provided digital dataset using at least two or more techniques/tools that you learned in the exercises. This analysis has to be available on the web, with your data and methods fully documented such that someone else could undertake the analysis for themselves.
- a 'paradata' essay (or video, or other digital form) that reflects on your growth as a historian over the term with reference to the analysis in 1. nb the final project may be submitted at any time up to midnight on the very last day of the course. Since the work will live on the web, you submit by sending me an email with 'Final Project HIST3814o - submitted' as the subject. I will make an archival copy of that project the following day. More information on the final project will be provided below.

3.1 Data/Capta

Johanna Drucker exhorts us to remember that 'data' are actually 'capta', that is, they are not 'things given', but rather 'things captured', as it were. (I will use the two terms interchangeably, depending on my mood). With regard to The Equity: How was this data captured? By what process? To what end? Who paid? *Cui bono*?

3.2 Analysis

You will learn of a number of tools, techniques and approaches to working with capta over the duration of this class. Your project should use at least one of these analytic or exploratory tools in a manner that is suitable given the source data. You will have to think about what the choice of tool does to the kind of story you can tell. Your analysis must be grounded in the appropriate secondary literature for the period/issue. It is **critical** that you use your open notebook and your research narrative to document what you are doing and why. This will enable you to write the accompanying **paradata** document.

You will **share** your final project and all *ancillary files* by keeping them in a repository in your github space; the final project will be mounted in your own domain. **You will submit your final work to me by sending me the URL via an email with 'Final Project HIST3814o - submitted' as the subject.**

3.3 Visualization

See the tools and techniques in the final two modules of the workbook for inspiration; make sure your visual styling supports the key themes and ideas your research is exploring.

3.4 Length

In this context, to speak of 'length' makes no sense. Page numbers and word counts do not scholarship make. In years past, students have submitted everything from long form graphically enhanced essays, to interactive maps, to videos, to posters. To know if you're 'done', ask yourself:

- Have I stated my key questions/provocations well?
- Are my arguments grounded in appropriate secondary literature?
- Have I described my methods well enough that someone else could reproduce them?
- Have I explored the nature of my data/capta and thought through the implications?
- Does my argument hang together?
- Do my visuals support/enhance my argument/story?
- Do I have all my sources (including data & code) cited? Use Harvard author:date style.
- Have I documented the paradata?

If the answer is 'yes' to all of the above, then you are done.

3.5 Shortcuts

Many digital projects make their code available on Github. You don't have to reinvent the wheel: you merely have to cite it! So google around 'digital history project', and see what people are doing. Keep an eye out for 'how did they do that', a tag that will lead you to videos, walkthroughs, and other useful items. Indeed, the 'how did they do that' is starting to become a recognized academic genre of writing, see for instance the DHCommons Journal

3.6 Project Management

Following Appleford, Simon, and Jennifer Guiliano, 'Best Practice Principles Of Designing Your First Project.' DevDH.org, 2013, http://devdh.org/lectures/design/bestpractice/, the components of a project are the:

1. the question, problem, or provocation 2. sources (primary, secondary) 3. analytical activity 4. audience 5. product

Note that 4, audience, comes before 5, product. You **must** think of your reader! Yes, in the first instance, I am the most important reader of your work as I am the one in charge of the gradebook. But that is actually a secondary consideration. Given your data, given your analytic approach, who would most likely be interested in your material? If you were trying to produce an infographic about the debates surrounding the BNA of 1867 for high school classroom use, your use of language, graphics, and colour etc could be very different than if you were just trying to convince **me.**

Remember: your project work is public.* Design & write accordingly.

*unless you have privacy concerns. In which case, you simply have to tell me that you have concerns. I do not need to know what they are. If you wish for your work to be private, we will make it so.

Chapter 4

Setting up your machine

The workbook, 'getting yourself ready' contains detailed instructions on how to get your workspace set up. You will begin your course work in that section.

Since you all are coming to this class with differing levels of digital literacy, different computers, and different operating systems, I have standardised things by putting together a virtual computer for you called 'DHBox' ('digital humanities box').

You access it through your webbrowser, at this location. The chrome browser works best with our DHBox. **If you are not on campus, you must Carleton's VPN service to log into the DHBox**. The link will not work unless you are either on campus or connected to campus via the VPN. If you click on the link to our DHBox and nothing happens, you need to follow the link to the Carleton VPN, install the vpn, connect, and *then* follow the link.

Click on the 'sign up' box.

Select the 4 week option. This creates a DHBox for you that will *persist* for four weeks. Everytime you log back into the DHBox, it will tell you how many days/hours/minutes you have left. When the time is almost set to run out, you can always download your materials, sign up for another four weeks, and re-upload them. The reason there is an expiry date is so that we do not clog up memory and resources on the server that hosts our virtual computer. **Be mindful of the expiry date of your DHBox!**.

When you come back to your DHBox, click 'login' at the right hand side to log into your DHBox.

We will be using the 'file manager', the 'command line', and 'R Studio' most often in HSIT3814.

When you click on an app - in the picture below, the command line - DHBox will ask for your username and password again. Enter that information.

4.1 Setting up video & annotation on your local machine

We need to put some things on your machine that will enable me to understand what you are seeing and experiencing as you move through the course, should things not quite click for you.

- Screen-cast-o-matic allows you to make quick videos. When something doesn't work, you can use this free software to make a video where you can talk me through what you are doing and where things are going wrong
- Hypothes.is This is a plugin for the Chrome browser. Install both Chrome and Hypothes.is. With this plugin, you can highlight text in our workbook and so on and create an annotation that everyone can see. These annotations can have threaded conversations, so feel free to respond to others' annotations. In your readings, and in the workbook, highlight things that are confusing, or that work well, or that

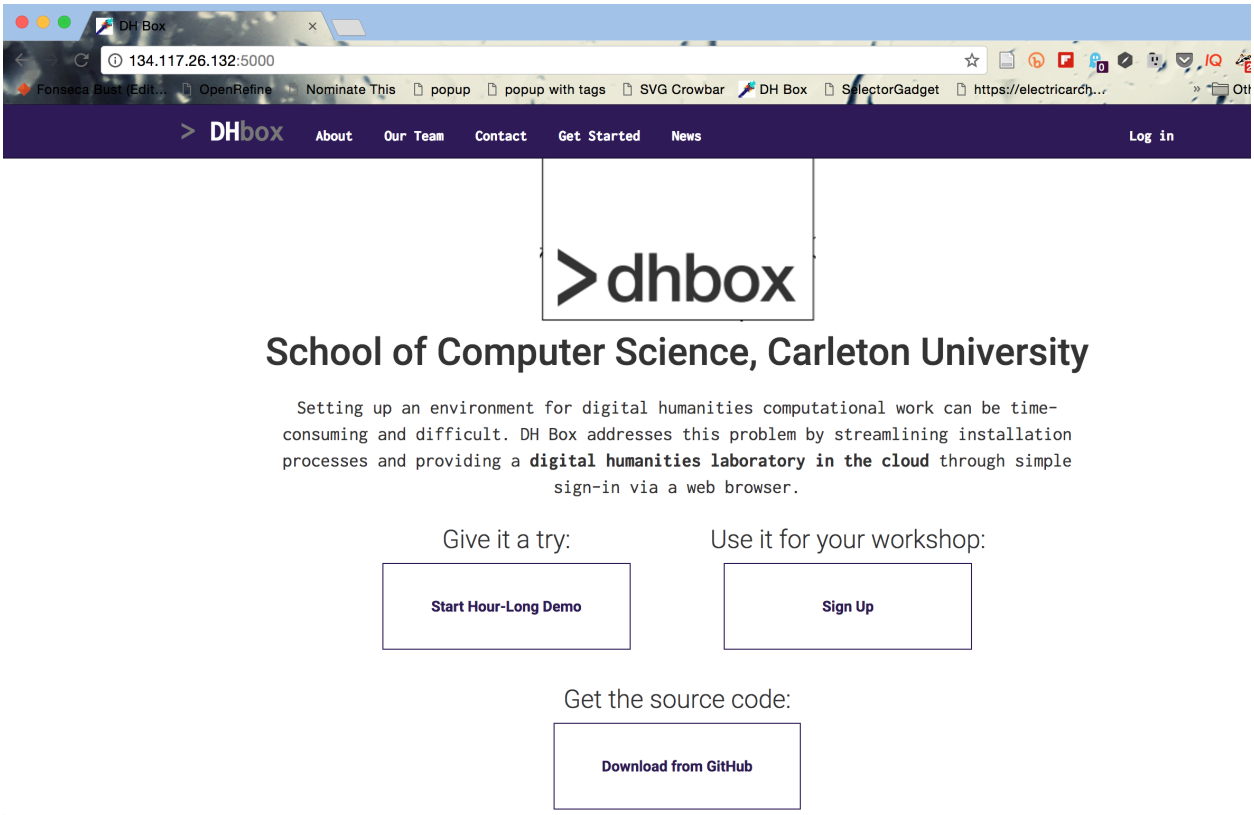

Figure 4.1: The welcome screen for DHBox. Note the complete url.

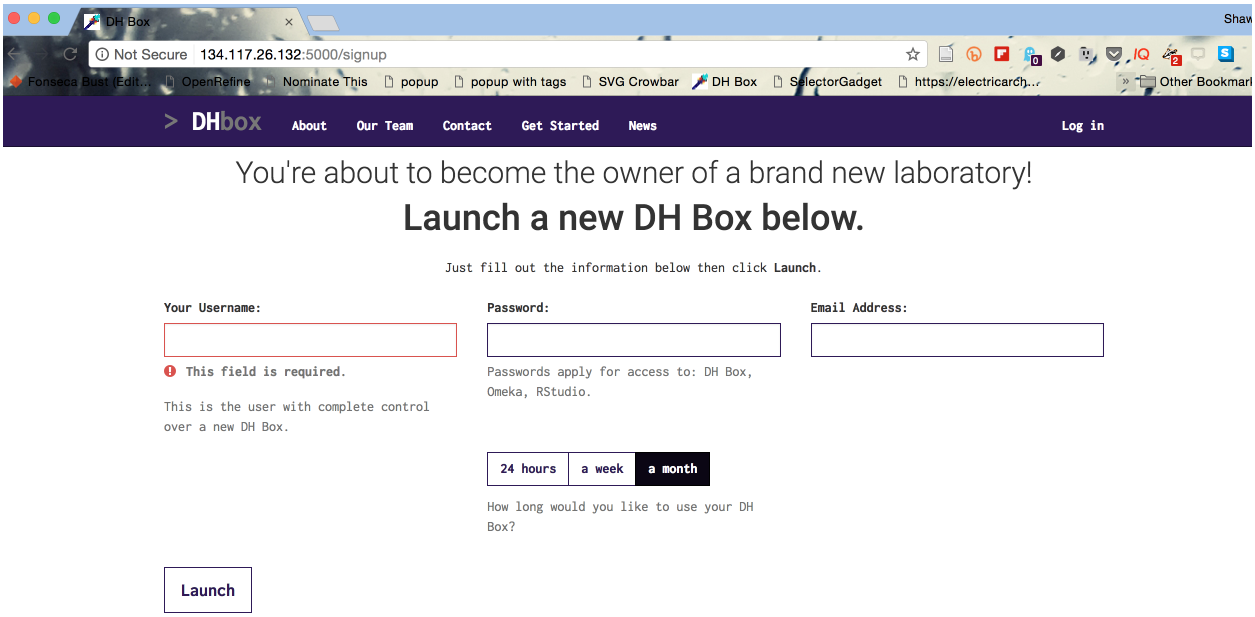

Figure 4.2: The DHBox signup screen

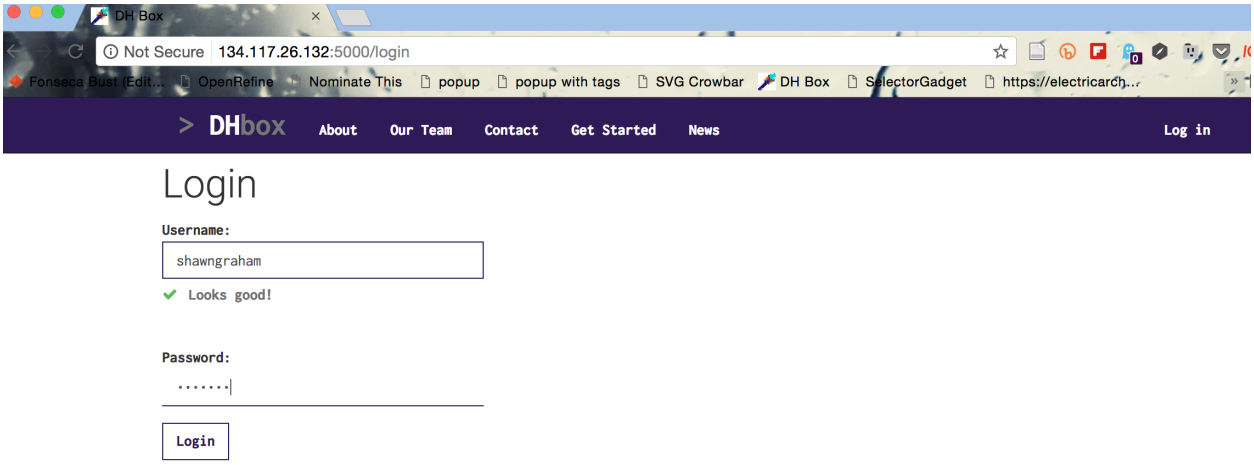

Figure 4.3: DHBox login screen for already created accounts

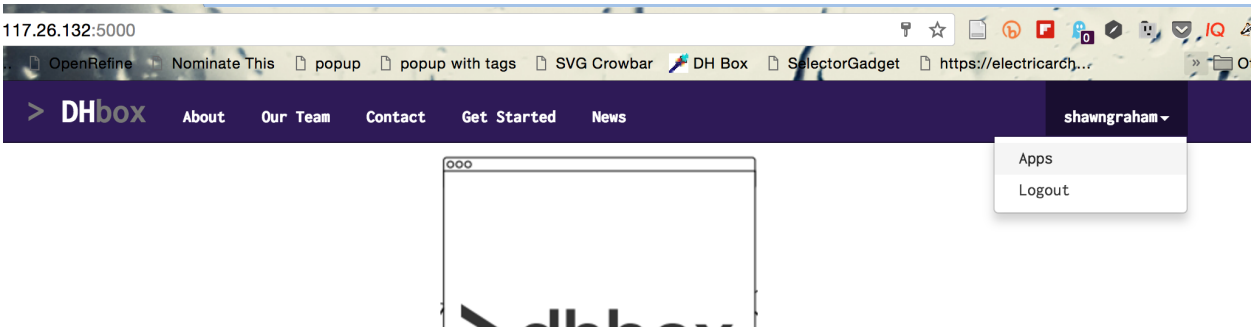

Figure 4.4: Finding your command line, or RStudio, etc, in DHBox once you've logged in

Figure 4.5: The 'applications' in DHBox

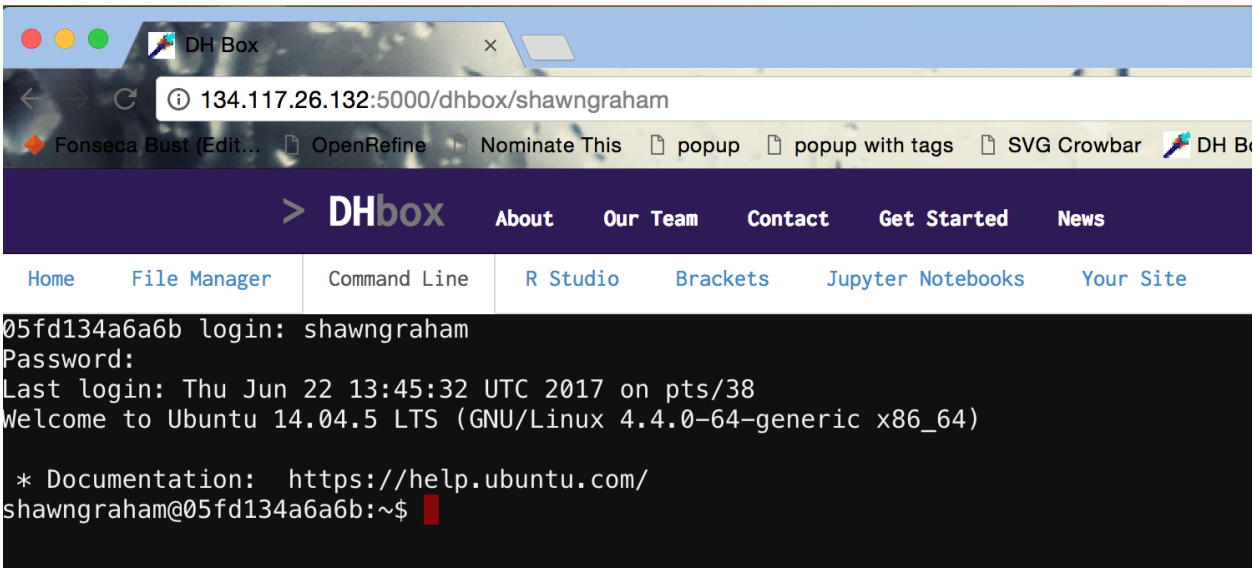

Figure 4.6: The Command Line in DHBox

strike you as interesting because of x, y, z. Annotate things that you think might be useful in your other classes, too! More information about Hypothesis is provided in the getting started section of the workbook.

4.2 Setting up a community

Then there is the problem of how do we make this feel like a class, with actual living humans in it, when it's all online?

- A free account for Slack https://slack.com/ which handles our private communications. To sign up for Slack, you will receive via cuLearn a link to a private website into which you will enter your cumail email account. This will give you access to our Slack space. Information on what Slack is and how it works is available here.
- An account on Github http://github.com; you will set this up on your own.
- Twitter is optional, but most digital humanities / digital history folks are on there, and that's where a lot of the field is discussed (look up Dan Cohen, the former executive director of the Digital Public Library of America, who maintains an excellent list; a great place to start!) Our course hashtag will be #hist3814o. Use that hashtag on any twitter posts you make related to the course.

4.3 Setting up a digital laboratory

Finally, you will need a kind of 'digital laboratory' or 'workshop' for yourself. This is where your notebook will live (most likely, as a blog, although other platforms can work). I understand this to mean a kind of ecosystem of both offline and online spaces that interconnect, and enable us to work through the potentials of digital history.

- You will receive a code for a free one-year domain of your own hosted by Reclaim Hosting. This code will be tied to your official Carleton email account. This webspace is yours to experiment with, but it will also host your own 'digital history laboratory'. You will set this up on your own, as part of the initial exercises in this class. At the end of the calendar year, you can choose to renew (which costs $US 25) or you can cancel the account.

While you will probably only use this space for hosting a blog and perhaps the exhibition software Omeka, you can also install things like OwnCloud, and set up your very own cloud file-sharing service, for instance. Having your own space, to do with as you wish, means you can install what you want - if you've used cuPortfolio, with Reclaim Hosting you can install the underlying Mahara platform yourself, and keep control over your own copy of those materials for instance.

4.4 Instructions and help

Step by step detailed instructions on getting all of this setup are in the workbook, on the 'Getting Started' page. You should begin the course by working through that section, once you've finished going through this course manual.

4.5 Checklist:

Have you:

- set up a hypothesis account?
- installed the hypothesis plugin?

- signed up for a free Github account?
- gained access to Slack?
- obtained a domain of your own from Reclaim Hosting?

ANNOTATE THIS PHRASE with an annotation that shares the link to your Github account and your Domain.

Chapter 5

Code of Conduct

It is easy to misjudge communication in a fully online course. Our interactions are mediated by the screen; there can be a real sense of disconnect, that the username on the other end is not really a person. For this class to work, we have to maintain high standards of mutual respect, appropriate behaviour, and generous interaction. Just because we're interacting through a screen doesn't mean we're not real, right?

The best piece of advice I ever heard about working in an academic environment (and I wish I had the source), was:

> 'We are all smart here. Distinguish yourself by being kind'

By 'kindness', I take to mean, assuming the best of the other person you are dealing with. It might sound corny and naive, but if you put the needs of your peers with whom you are working ahead of your own, you both will win (there's actually game-theoretic research that shows this too; look up the iterated prisoner's dilemma).

But, it might be helpful to spell out how this all works (riffing on & reproducing some of GeekFeminism's Code of Conduct). So, please avoid and refrain from making:

- offensive comments related to race, gender, origin, sexual orientation, disability,religion, physical appearance
- gratuitous sexual imagery (whether written or images)
- threats
- encouragement to perform violence or self-harm
- intimidation, stalking, following
- sustained disruption of conversations
- unwelcome sexual attention, or patterns of inappropriate/unwanted social contact
- publication of private communication
- continued communication one-on-one after receiving a request to stop.

... basically, be kind, be generous, support each other.

ANNOTATE THIS PHRASE indicating that you have read and agreed to abide by the Code of Conduct.

Chapter 6

Carleton University Academic Regulations

Here follows the official statements on academic regulations

6.1 Plagiarism

The University Senate defines plagiarism as "presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own." This can include:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;
- submitting a take home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offense which cannot be resolved directly with the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

6.2 Course Sharing Websites and Copyright

in contrast to the official Carleton language to be used, I instead release this work:

6.3 STATEMENT ON CLASS CONDUCT

The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:

- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and
- preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

Carleton University Equity Services states that "every member of the University community has a right to study, work and live in a safe environment free of discrimination or harassment".

please see my own code of conduct for this class

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

6.4 Withdrawal without financial penalty

The last date to withdraw without financial penalty late Summer term courses is July 24, 2017.

6.5 Requests for academic accommodation

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to the instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by July 24 for the summer term. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at http://carleton.ca/equity/accommodation

Chapter 7

Questionnaire

7.0.1 please fill this out as soon as possible

Loading...

Chapter 8

Contact Details

8.1 Shawn Graham

Associate Prof of Digital Humanities, on Twitter @electricarchaeo

- research blog at electric archaeology
- open notebook at shawngraham.github.io
- things I've written according to Google Scholar
- office at PA 406
- email at shawn dot graham at carleton dot ca
- Office hours by chance or arrangement

In our Slack channel, you can always send me a direct message. That is probably the most efficient (and preferred) way for you to contact me. Within Slack, we can set up instant video chats - simply type /appear roomname where roomname can be whatever you want (it acts like a location for our conversation), when we are both online. Othertimes, I might put together large-scale real-time video conferencing; for that I will use tools in cuLearn and I will advise you of the same.

8.2 About this site

This site is generated from static text files using the Bookdown site generator package.

Icons are from the Noun Project:

- 'Designer' by Marie Van den Broeck from the Noun Project
- 'Lock', by Jafri Ali
- 'Robot', by Rutmer Zijlstra

Other Images

- 'Inspiration' Screenshot from Google Search Results
- 'Hand Knitted Laptop' by KateMonkey