

# **IS\_LT 9439: Digital Humanities and Information**

University of Missouri-Columbia

School of Information Science & Learning Technologies

Spring 2026

Synchronous Class Meetings: Thursdays on January 29, February 12, February 26, March 12, April 2, April 16, April 30, at 7:00–7:50 PM Central Time, via Zoom

## **Instructor Information**

Name: Dr. Wenyi Shang

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Office Location: 221D Townsend Hall

Office Hours: By appointment; meetings can usually be scheduled within three days (see the “Expectations” section below for details)

Preferred Contact Method: By email

## **Course Description**

This course on history, philosophy, and methods in the emerging field of ‘digital humanities’ focuses on topics at the nexus of information, the humanities disciplines, technology, and culture, as well as the contexts of the academy, libraries/archives, museums, and media. (3 credit hours)

## **Prerequisite or Corequisite Course(s) Required or Recommended**

None. This course does not assume programming experience or require prior knowledge of computational methods.

## **Course Overview**

This graduate course introduces the emerging field of digital humanities (DH), broadly understood as the intersection of digital technologies and humanities research. The course adopts a comprehensive approach that combines synchronous and asynchronous sessions. Through readings, class discussions, guest lectures, and a semester project, students gain a broad understanding of DH from multiple perspectives and develop skills in critically analyzing and evaluating research projects. The course aims to prepare students to navigate the opportunities and challenges they may encounter in future roles in librarianship and other information professions, particularly in areas that engage with or support DH-related activities.

The course is organized around 15 weekly modules, each focusing on an independent yet interrelated topic. Beginning with theorizing DH and concluding with critiques of the field, the course covers two broad thematic areas. First, it examines the contributions of DH to a range of fields, including broader domains—such as literary studies, history, media studies, and libraries—in which theoretical concerns are foregrounded, as well as more specific areas—such as fiction, poetry and song, drama and performance, world literature, and book history—in which practical applications are emphasized. Second, the course introduces key methodological domains and conceptual issues in DH, including spatial humanities, historical network analysis, the disciplinary position of DH, and recent developments in artificial intelligence. By engaging with this wide range of topics, students learn how DH builds upon longstanding humanistic traditions, how it can

contribute meaningfully to scholarly research in the humanities, and what challenges and limitations the field continues to face.

## Course Objectives

### *LIS Student Learning Outcomes*

This course meets the following [LIS Student Learning Outcomes](#):

- Student Learning Outcome 2: Graduates will apply management principles and interdisciplinary best practices in library and information agency environments.
- Student Learning Outcome 3: Graduates will be competent in information organization and with understanding and evaluating information and communication technologies relevant to the information professions.

### Class Learning Objectives and Assignments

Class Learning Objectives are aligned to the [2022 American Library Association Core Competences](#). Upon completion of this course, students will:

- Learn the history of humanities scholars using computational methods in their research and understand how emerging technologies contribute to humanities research. This aligns to ALA Core Competence 1D and 9C.
  - *Assignments:* Reading Responses; Guest Lecture Participation and Reflections
- Appraise the ethical and cultural considerations of technologies in the digital humanities by summarizing and comparing scholarly debates surrounding digital humanities research. This aligns to ALA Core Competence 7B and 9B.
  - *Assignments:* Reading Responses; Discussion Leading and Participation
- Develop skills in critically analyzing and reviewing research projects, as well as effectively communicating the findings of these activities. This aligns to ALA Core Competence 7C and 7D.
  - *Assignment:* Semester Project; Discussion Leading and Participation
- Examine the interdisciplinary nature of library and information science, and identify its potential integration in various areas, especially in the humanities. This aligns to ALA Core Competence 7A.
  - *Assignments:* Reading Responses; Guest Lecture Participation and Reflections; Semester Project

## Expectations

### *What to Expect from an Online, Mixed-Mode Course*

This course is structured into 15 weekly modules. There are seven synchronous class meetings, including three guest lectures and four seminars led by students and the instructor, during which the class meets virtually in real time. The other eight weekly modules are asynchronous. It is essential to access the course site on Canvas several times each week to stay updated with course announcements, access course materials, interact with peers in the Discussion Board, submit assignments, etc.

### *What the Instructors and Your Peers Expect from You*

By enrolling in this course, you agree to attend the seven synchronous class meetings and participate in the class discussion, and submit all assignments on time, including contributing to the weekly reading response assignment by commenting on your peers' responses. You are also required to sign up to lead class discussion during one of the seminars.

### ***What You May Expect from the Instructor***

During class meetings and beyond, the instructor will actively monitor and facilitate class discussions and help build a learning community. Although this course does not have fixed office hours, you are welcome to schedule individual office hour meetings with the instructor. These meetings can be used to discuss your semester project and to ask questions about assignments, course readings, or your grades. You are also encouraged to use this time to explore ways to deepen your understanding of digital humanities beyond the required materials; the instructor can recommend additional resources to support your interests.

### ***Feedback Schedule and Expectations***

Assignment grades and feedback will be provided within one week of the deadline, and typically within three days. For each component of the semester project, feedback will highlight both strengths and areas for improvement, offering suggestions that students can incorporate into the continued development of their project. Questions posted on the General Questions Discussion Board will typically receive a response from the instructor within two days, and for email inquiries, students can expect a timely response within 24 hours. Office hour appointments can usually be scheduled within three days.

## **Required Texts and Materials**

### ***Weekly Reading Assignments***

Each week, four reading assignments will be shared on Canvas, three required and the other one recommended. For specific readings assigned each week, please refer to the "Weekly Schedule" section below.

### ***Additional Materials***

In addition to the weekly reading assignments (consisting of articles or book chapters), the following three books are also recommended for further exploration:

For a comprehensive overview of digital humanities:

- Schreibman, S., Siemens, R., & Unsworth, J. (Eds.). (2016). [\*A New Companion to Digital Humanities\*](#). John Wiley & Sons, Ltd. (Available online)

For the latest version of scholarly debates related to digital humanities:

- Tilton, L., Mimno, D., & Johnson, J. M. (Eds.). (2023). [\*Computational Humanities\*](#). University of Minnesota Press. (Available online)

For a notable example of adopting digital humanities methods in humanities studies:

- Underwood, T. (2019). [\*Distant Horizons: Digital Evidence and Literary Change\*](#). The University of Chicago Press. (Available at the university library)

## **List of Assignments**

### ***Reading Responses***

Each week, three required readings and one recommended reading related to the week's topic will be assigned. During each of the 12 weeks without guest lectures, you are expected to post a short response (200–300 words) in the Discussion Board on Canvas addressing the required readings. You may share aspects you find interesting and/or questions you have. You are also expected to comment on at least two reading responses posted by your peers in the Discussion Board. Original posts (responses to the reading assignments) are due each Friday, while discussion posts (comments on peers' responses) are due each Sunday.

Grades for this component are based on 12 weekly reading response assignments, each worth 3% of the final grade, with the lowest score automatically dropped. In addition, there is one Self-Introduction assignment, worth 1% of the final grade. Altogether, this component accounts for  $3\% \times (12-1) + 1\% = 34\%$  of the final grade.

### ***Discussion Leading and Participation***

There will be four seminars (synchronous class meetings) throughout the semester. You are required to sign up to lead class discussion during one of the seminars (excluding the first seminar, which will be led by the instructor). Each of the three seminars led by students will cover three preceding modules without guest lectures. You should therefore sign up for one module of interest. Up to two students may sign up for the same module, resulting in three to six student discussion leaders per seminar.

As a discussion leader, you are expected to prepare for the seminar by drawing on your own reflections on the readings (you are encouraged to engage with the recommended reading as well) and by reviewing your peers' reading responses for that weekly module, which means that you are required to read all reading responses for that weekly module. If two students sign up for the same module, you are also expected to coordinate with your co-leader in advance to plan how you will lead the discussion.

Discussion leading is worth 5% of the final grade. In addition, you are required to attend and actively participate in class discussions during the three seminars in which you do not serve as a discussion leader. Each of these participations is worth 2% of the final grade. Altogether, this component accounts for  $5\% + (2\% \times 3) = 11\%$  of the final grade.

### ***Guest Lecture Participation and Reflections***

There will be three guest lectures (synchronous class meetings) throughout the semester, during which you are required to attend and participate actively. During these weeks, the regular reading response assignments are replaced by guest lecture reflection assignments. For each guest lecture, you should post a reflection in the Discussion Board on Canvas that engages with both the guest lecture and the required weekly readings. The original post should be 300–400 words (instead of 200–300 words for regular reading responses), and you are still expected to comment on at least two responses posted by your peers.

Original posts and discussion posts remain due on Friday and Sunday, respectively. You are expected to complete the weekly readings before the guest lecture, which takes place on Thursday, in order to prepare for the lecture and for the guest lecture reflection assignment, which is due just one day after the lecture.

Grades for this component are based on three guest lecture participation and reflection assignments, each worth 5% of the final grade, for a total of  $5\% \times 3 = 15\%$  of the final grade.

### **Semester Project**

Each student is expected to complete an individual semester project for this course, and there are two options:

- (1) Review essay: Write an essay that discusses a single existing digital humanities project. In assessing the project, you may describe its audience and use, its technical choices, its funding (if any), and its strategies for sustaining or preserving the results of research. To select a project for review, you may consider the awarded projects of the annual Digital Humanities Awards at <http://dhawards.org> (the winners for 2024 can be found by clicking “2024” and then “DH Awards 2024 Results.” For the years 2012 to 2023, go to the “ARCHIVE 2012-2023,” select the specific year, and then click “Results”). Feel free to select other projects of interest as well. For guidance on writing a review for a digital humanities project, you may refer to the review essays in the *Reviews in Digital Humanities* journal at <https://reviewsindh.pubpub.org>.
- (2) Comparative essay: Write an essay that discusses a methodological or theoretical problem in digital humanities. Instead of focusing on a single project as in option (1), use multiple (preferably 2–4) articles or projects as examples. Ensure that your discussion is firmly grounded in evidence drawn from these examples. To identify a problem to discuss, you may begin by reviewing our weekly topics and consider the specific questions addressed by the reading assignments.

The semester project proposal (due by the end of Week 9, on March 22) should outline your proposed focus for the final essay, describe the work you intend to undertake, and explain your goals in relation to the course readings and class topics. This proposal will serve as a blueprint for your work in the subsequent weeks. You should identify the project(s) and/or article(s) you plan to review or compare, as well as the specific aspects you intend to investigate. The project proposal should be 2–3 pages in length, excluding references (12-point font, double-spaced), and should include a short reference list formatted in APA style.

The semester project essay (due by the end of Week 16, on May 10) should be a complete essay with appropriate references, using APA style. The essay should be 9–12 pages in length, excluding references (12-point font, double-spaced). If your essay includes a substantial number of figures or tables in the main text, it may extend slightly beyond 12 pages, but should not exceed 15 pages. Grades for this component are based on both the proposal and the final essay, worth 10% and 30% of the final grade, respectively, for a total of 40%.

### **Assignment Weighting**

- Reading Responses (including Self-Introduction): 34%
- Discussion Leading and Participation: 11%
- Guest Lecture Participation and Reflections: 15%
- Semester Project: 40%
- Bonus Points: up to 2 points added to the final course grade

## **Grading Policies**

### **Grading Scale**

Letter Grade	Percentage
A	94–100%

<b>Letter Grade</b>	<b>Percentage</b>
A–	90–93%
B+	87–89%
B	83–86%
B–	80–82%
C+	77–79%
C	73–76%
C–	70–72%
F	69% or below

The Grade of D is not awarded to graduate students.

### ***Late Assignment Policy***

Late submissions of assignments are generally accepted; however, a 25% deduction from the total earned credit may be applied, depending on how late the assignment is submitted. Exceptions may be granted without a point deduction if students contact the instructor and make arrangements prior to the due date (or, in the case of emergencies, as soon as reasonably possible).

## **Weekly Schedule**

### ***Weekly Routine***

The weekly course cycle runs from Monday to Sunday, and all students are expected to participate in course activities within the same weekly cycle. Each week has a corresponding module on Canvas, which includes an introduction page (posted before the beginning of the week) outlining the week's readings, activities, and assignments; weekly reading assignments (three required and one recommended); the Discussion Board; and any other assignments due that week. You are expected to complete the required readings and post your reading responses between Monday and Friday, and to comment on your peers' responses between Monday and Sunday.

During three weeks of the semester (Weeks 4, 8, and 13), guest lectures will be held. In these weeks, you are expected to attend and actively participate in the class discussion during the synchronous class meeting via zoom on Thursday at 7–7:50 pm. you should post your guest lecture reflections between Monday and Friday and comment on your peers' responses between Monday and Sunday. You are expected to complete the weekly readings before the guest lecture.

During four weeks of the semester (Weeks 2, 6, 11, and 15), seminars will be held. In these weeks, you are expected to attend and actively participate in the class discussion during the synchronous class meeting via zoom on Thursday at 7–7:50 pm. In addition to completing the weekly reading responses (original posts due on Friday and discussion posts due on Sunday), you are required to prepare for and lead discussion for the module you have signed up for. Seminar preparation includes reading all reading responses for that week and, if you have a co-leader, coordinating with them in advance.

Additionally, you are required to complete an individual semester project. Please plan your work in advance and avoid trying to complete everything within a week. You are welcome to contact the instructor to discuss your topic and plans for the semester project.

### ***Condensed Course Schedule***

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Class Meeting</b>	<b>Assignment</b>
Week 1	1/19–1/25	Theorizing Digital Humanities		Reading Response Self-Introduction
Week 2	1/26–2/1	Computational Literary Studies	Seminar #1 (1/29)	Reading Response Discussion Leading and Participation
Week 3	2/2–2/8	DH and Fiction		Reading Response
Week 4	2/9–2/15	Can DH Bridge the Two Cultures?	Guest Lecture #1 (2/12)	Guest Lecture Participation and Reflection
Week 5	2/16–2/22	DH and Poetry & Song		Reading Response
Week 6	2/23–3/1	DH and Drama & Performance	Seminar #2 (2/26)	Reading Response Discussion Leading and Participation
Week 7	3/2–3/8	DH and Media Studies		Reading Response
Week 8	3/9–3/15	DH in the Libraries	Guest Lecture #2 (3/12)	Guest Lecture Participation and Reflection
Week 9	3/16–3/22	DH and World Literature		Reading Response Semester Project Proposal
Week 10	3/23–3/29	Spring Break		
Week 11	3/30–4/5	Digital History	Seminar #3 (4/2)	Reading Response Discussion Leading and Participation
Week 12	4/6–4/12	Historical Network Analysis		Reading Response
Week 13	4/13–4/19	Artificial Intelligence and Culture	Guest Lecture #3 (4/16)	Guest Lecture Participation and Reflection
Week 14	4/20–4/26	Spatial Humanities and Mapping		Reading Response
Week 15	4/27–5/3	DH and Book History	Seminar #4 (4/30)	Reading Response

Week	Date	Topic	Class Meeting	Assignment
				Discussion Leading and Participation
Week 16	5/4–5/10	Critiquing Digital Humanities		Reading Response Semester Project Essay

***Week 1*****Date:** January 19–January 25**Topic:** **Theorizing Digital Humanities**

**Module Description:** This module examines the theoretical foundations of digital humanities by situating it within long-standing humanistic traditions of interpretation. It introduces the epistemological assumptions, possibilities, and limits of digital approaches to humanities research, foregrounding perspectives from literary criticism.

**Required Readings:**

- So, R. J. (2017). All Models Are Wrong. *PMLA*, 132(3), 668–673. <https://doi.org/10.1632/pmla.2017.132.3.668>
- Olsen, M. (1993). Signs, Symbols and Discourses: A New Direction for Computer-Aided Literature Studies. *Computers and the Humanities*, 27(5–6), 309–314.
- Ramsay, S. (2011). An Algorithmic Criticism. In *Reading Machines: Toward an Algorithmic Criticism* (pp. 1–17). University of Illinois Press.

**Recommended Reading:**

- Breiman, L. (2001). Statistical Modeling: The Two Cultures. *Statistical Science*, 16(3), 199–231. <https://doi.org/10.1214/ss/1009213726>

**Assignments:**

- Reading Response for Week 1 readings (original post due January 23, discussion post due January 25)
- Self-Introduction (due January 25)

***Week 2*****Date:** January 26–February 1**Topic:** **Computational Literary Studies**

**Module Description:** Literary studies is one of the humanities fields that has witnessed the most successful integration of computational methods. This module provides an overview of the development of computational literary studies and introduces both the importance and the limitations of using digital humanities methods in literary research.

**Required Readings:**

- Moretti, F. (2000). The Slaughterhouse of Literature. *Modern Language Quarterly*, 61(1), 207–227. <https://doi.org/10.1215/00267929-61-1-207>
- Kirschenbaum, M. (2012). What Is Digital Humanities and What's It Doing in English Departments? In M. K. Gold (Ed.), *Debates in the Digital Humanities* (NED-New edition, pp. 3–11). University of Minnesota Press.

- Bode, K. (2017). The Equivalence of “Close” and “Distant” Reading; or, Toward a New Object for Data-Rich Literary History. *Modern Language Quarterly*, 78(1), 77–106.  
<https://doi.org/10.1215/00267929-3699787>

Recommended Reading:

- Liu, A. (2012). Where Is Cultural Criticism in the Digital Humanities? In M. K. Gold (Ed.), *Debates in the Digital Humanities* (NED-New edition, pp. 490–510). University of Minnesota Press.

Assignments:

- Reading Response for Week 2 readings (original post due January 30, discussion post due February 1)
- Discussion Leading and Participation #1

Class Meeting:

- Seminar #1 on Thursday, January 29, at 7–7:50pm Central Time, via Zoom

### **Week 3**

Date: February 2–February 8

Topic: DH and Fiction

Module Description: Beginning this week, we will explore the intersections between digital humanities and multiple literary and related fields. This module introduces influential work on a range of topics in literary fiction, a field that has attracted significant attention from digital humanities scholars due to the availability of large-scale corpora.

Required Readings:

- Underwood, T., Bamman, D., & Lee, S. (2018). The Transformation of Gender in English-Language Fiction. *Journal of Cultural Analytics*, 3(2). <https://doi.org/10.22148/16.019>
- Piper, A. (2022). Biodiversity Is Not Declining in Fiction. *Journal of Cultural Analytics*, 7(3). <https://doi.org/10.22148/001c.38739>
- Herrmann, J. B. (2017). In a Test Bed With Kafka. Introducing a Mixed-Method Approach to Digital Stylistics. *Digital Humanities Quarterly*, 16(1).  
<https://dhq.digitalhumanities.org/vol/11/4/000341/000341.html>

Recommended Reading:

- Jockers, M., & Kirilloff, G. (2017). Understanding Gender and Character Agency in the 19th Century Novel. *Journal of Cultural Analytics*, 2(2). <https://doi.org/10.22148/16.010>

Assignments:

- Reading Response for Week 3 readings (original post due February 6, discussion post due February 8)

### **Week 4**

Date: February 9–February 15

Topic: Can DH Bridge the Two Cultures?

Module Description: Science and the humanities are often referred to as the “Two Cultures.” This module explores the methodological challenges and possibilities of interdisciplinary research and examines the role of digital humanities in mediating between the Two Cultures, as well as its disciplinary position as a scholarly field.

Required Readings:

- Strathausen, C. (2023). Repetition Without Replication: Notes Towards a Theory of Cultural Adaptation. In A. Du Crest, M. Valković, A. Ariew, H. Desmond, P. Huneman, & T. A. C. Reydon (Eds.), *Evolutionary Thinking Across the Disciplines: Problems and Perspectives in Generalized Darwinism* (pp. 61–75). Springer.
- Drucker, D. (2012). Humanistic Theory and Digital Scholarship. In M. K. Gold (Ed.), *Debates in the Digital Humanities* (NED-New edition, pp. 85–95). University of Minnesota Press.
- Luhmann, J., & Burghardt, M. (2021). Digital Humanities—A Discipline in Its Own Right? An Analysis of the Role and Position of Digital Humanities in the Academic Landscape. *Journal of the Association for Information Science and Technology*, 73(2), 148–171. <https://doi.org/10.1002/asi.24533>

Recommended Reading:

- Snow, C. P. (1959) *The Rede Lecture, 1959*. Cambridge University Press.

Assignments:

- Guest Lecture Participation and Reflection #1 (original post due February 13, discussion post due February 15)
- Discussion Leading Sign-Up (due February 15)

Class Meeting:

- Guest lecture by Carsten Strathausen (Professor of German and English, University of Missouri) on Thursday, February 12, at 7–7:50pm Central Time, via Zoom

## **Week 5**

Date: February 16–February 22

Topic: **DH and Poetry & Song**

Module Description: Poetry and song are two intertwined fields with structural elements that are particularly suitable for computational analysis. This module introduces recent digital humanities work on these two literary genres, with a methodological focus on recent developments in language models.

Required Readings:

- Šela, A., Plecháč, P., & Lassche, A. (2022). Semantics of European Poetry Is Shaped by Conservative Forces: The Relationship Between Poetic Meter and Meaning in Accentual-Syllabic Verse. *PLoS ONE*, 17(4), e0266556. <https://doi.org/10.1371/journal.pone.0266556>
- Walsh, M., Preus, A., & Gronski, E. (2024). Does ChatGPT Have a Poetic Style?. *Proceedings of the Computational Humanities Research Conference 2024 (CHR 2024)*, 1201–1219.
- Wang, X., & Wong, E. (2025). Mapping the Emotion-Scape in Chinese-Language Pop Song Lyrics, 1967–2023: Combining LLM With Lexicon-Based Sentiment Analysis. *International Journal of Digital Humanities*. <https://doi.org/10.1007/s42803-025-00103-x>

Recommended Reading:

- Jannidis, F., Kleymann, R., Schröter, J., & Zinsmeister, H. (2025) Do Large Language Models Understand Literature? Case Studies and Probing Experiments on German Poetry. *Journal of Computational Literary Studies*, 4(1). <https://doi.org/10.48694/jcls.4225>

Assignments:

- Reading Response for Week 5 readings (original post due February 20, discussion post due February 22)

### ***Week 6***

Date: February 23–March 1

Topic: **DH and Drama & Performance**

Module Description: Moving beyond purely textual data to multimodal sources, this module explores digital humanities work on drama and performance. The readings cover topics ranging from early modern British playbooks to modern theatre and film recordings.

Required Readings:

- Algee-Hewitt, M. (2017). Distributed Character: Quantitative Models of the English Stage, 1550–1900. *New Literary History*, 48(4), 751–782. <https://doi.org/10.1353/nlh.2017.0038>
- Hope, J., & Witmore, M. (2010). The Hundredth Psalm to the Tune of “Green Sleeves”: Digital Approaches to Shakespeare’s Language of Genre. *Shakespeare Quarterly*, 61(3), 357–390. <https://doi.org/10.1353/shq.2010.0002>
- Escobar Varel, M., & Parikesit, G. O. F. (2017). A Quantitative Close Analysis of a Theatre Video Recording. *Digital Scholarship in the Humanities*, 32(2), 276–283. <https://doi.org/10.1093/llc/fqv069>

Recommended Reading:

- Zhou, N., & Bamman, D. (2024). Once More, With Feeling: Measuring Emotion of Acting Performances in Contemporary American Film. *Proceedings of the Computational Humanities Research Conference 2024 (CHR 2024)*, 186–199.

Assignments:

- Reading Response for Week 6 readings (original post due February 27, discussion post due March 1)
- Discussion Leading and Participation #2

Class Meeting:

- Seminar #2 on Thursday, February 26, at 7–7:50pm Central Time, via Zoom

### ***Week 7***

Date: March 2–March 8

Topic: **DH and Media Studies**

Module Description: Continuing the exploration of visual evidence, this module introduces the application of various visualization techniques in media studies. The readings include analyses of both cultural objects and scholarly artifacts.

Required Readings:

- Arnold, T., & Tilton, L. (2019). Distant Viewing: Analyzing Large Visual Corpora. *Digital Scholarship in the Humanities*, 34(Supplement\_1), i3–i16. <https://doi.org/10.1093/llc/fqz013>
- Thompson, L., & Mimno, D. (2017). Computational Cut-Ups: The Influence of Dada. *The Journal of Modern Periodical Studies*, 8(2), 179–195. <https://doi.org/10.5325/jmodeperistud.8.2.0179>
- Ma, R., & Li, K. (2022). Digital Humanities as a Cross-Disciplinary Battleground: An Examination of Inscriptions in Journal Publications. *Journal of the Association for Information Science and Technology*, 73(2), 172–187. <https://doi.org/10.1002/asi.24534>

**Recommended Reading:**

- Hoyt, E. (2014) Lenses for Lantern: Data Mining, Visualization, and Excavating Film History's Neglected Sources. *Film History*, 26(2), 146–168.  
<https://doi.org/10.2979/filmhistory.26.2.146>

**Assignments:**

- Reading Response for Week 7 readings (original post due March 6, discussion post due March 8)

***Week 8***

**Date:** March 9–March 15

**Topic: DH in the Libraries**

**Module Description:** Many digital humanities practitioners either work in or collaborate with libraries. This module introduces the development and current practices of digital humanities in libraries, preparing students for future roles in librarianship that engage with DH-related activities.

**Required Readings:**

- Layne-Worthey, G., & Galina Russell, I. (2024). Editors' Introduction. In I. Galina Russell & G. Layne-Worthey (Eds.), *The Routledge Companion to Libraries, Archives, and the Digital Humanities* (pp. 1–14). Routledge.
- Padilla, T., Allen, L., Varner, S., Potvin, S., Roke, E. R., & Frost, H. (2016–2024). *Always Already Computational: Collections as Data*. <https://collectionsasdata.github.io> [Please read the following project documents (and optionally review other sections of the “Collections as Data” website):]
  - Collections as Data: 50 Things You Can Do (2018).  
[https://collectionsasdata.github.io/50things/50\\_things.pdf](https://collectionsasdata.github.io/50things/50_things.pdf)
  - Vancouver Statement on Collections as Data (2023).  
<https://doi.org/10.5281/zenodo.8342171>
- Nowviskie, B. (2013). Skunks in the Library: A Path to Production for Scholarly R&D. *Journal of Library Administration*, 53(1), 53–66.  
<https://doi.org/10.1080/01930826.2013.756698>

**Recommended Reading:**

- Koltay, T. (2016). Library and Information Science and the Digital Humanities: Perceived and Real Strengths and Weaknesses. *Journal of Documentation*, 72(4), 781–792.  
<https://doi.org/10.1108/JDOC-01-2016-0008>

**Assignments:**

- Guest Lecture Participation and Reflection #2 (original post due March 13, discussion post due March 15)

**Class Meeting:**

- Guest lecture by Glen Layne-Worthey (Associate Director, HathiTrust Research Center) on Thursday, March 12, at 7–7:50pm Central Time, via Zoom

***Week 9***

**Date:** March 16–March 22

**Topic: DH and World Literature**

**Module Description:** This module concludes our exploration of computational literary studies by turning to the topic of world literature. From America to East Asia to South Asia, the readings

introduce how digital humanities methods can advance our understanding of the relationships between regional and global literary dynamics.

Required Readings:

- Wilkens, M. (2021). Too Isolated, Too Insular: American Literature and the World. *Journal of Cultural Analytics*, 6(3). <https://doi.org/10.22148/001c.25273>
- Long, H., & So, R. J. (2016). Turbulent Flow: A Computational Model of World Literature. *Modern Language Quarterly*, 77(3), 345–367. <https://doi.org/10.1215/00267929-3570656>
- Erlin, M., Knox, D., Carroll, C., Sushil, J., Ussiri, T., & Watanabe, S. (2025). Geotropes: Situating Postcolonial Bestsellers in the Global Literary Marketplace. *Journal of Cultural Analytics*, 10(2). <https://doi.org/10.22148/001c.142973>

Recommended Reading:

- Kurzynski, M. (2025). Cognitive Stylometry: A Computational Study of Defamiliarization in Modern Chinese. *Computational Humanities Research*. <https://doi.org/10.1017/chr.2025.10020>

Assignments:

- Reading Response for Week 9 readings (original post due March 20, discussion post due March 22)
- Semester Project Proposal (due March 22)

***Week 10 (Spring Break)***

Date: March 23–March 29

***Week 11***

Date: March 30–April 5

Topic: **Digital History**

Module Description: In addition to computational literary studies, digital history is another significant subfield of digital humanities. This module introduces its genealogy, examines how digital humanities methods can reshape historical research, and discusses why historians sometimes find these methods problematic.

Required Readings:

- Schmidt, B. M. (2024). Two Volumes: The Lessons of Time on the Cross. In L. Tilton, D. Mimno, & J. M. Johnson (Eds.), *Computational Humanities*. University of Minnesota Press.
- Ruggles, S. (2021). The Revival of Quantification: Reflections on Old New Histories. *Social Science History*, 45(1), 1–25. <https://doi.org/10.1017/ssh.2020.44>
- Cohen, D. J., & Rosenzweig, R. (2005). Introduction: Promises and Perils of Digital History. In *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (pp. 1–17). University of Pennsylvania Press.

Recommended Reading:

- Robertson, S., & Mullen, L. A. (2021). Arguing with Digital History: Patterns of Historical Interpretation. *Journal of Social History*, 54(4), 1005–1022. <https://doi.org/10.1093/jsh/shab015>

Assignments:

- Reading Response for Week 11 readings (original post due April 3, discussion post due April 5)

- Discussion Leading and Participation #3

Class Meeting:

- Seminar #3 on Thursday, April 2, at 7–7:50pm Central Time, via Zoom

***Week 12***

Date: April 6–April 12

Topic: Historical Network Analysis

Module Description: Network analysis is a method widely used in the social sciences to systematically analyze social structures and is gaining increasing attention among historians. This module introduces studies of historical networks in Britain, Italy, and China that address social, political, and cultural questions in their respective contexts.

Required Readings:

- Warren, C. N., Shore, D., Otis, J., Wang, L., Finegold, M., & Shalizi, C. (2016). Six Degrees of Francis Bacon: A Statistical Method for Reconstructing Large Historical Social Networks. *Digital Humanities Quarterly*, 10(3).  
<https://dhq.digitalhumanities.org/vol/10/3/000244/000244.html>
- Padgett, J. F., & Ansell, C. K. (1993). Robust Action and the Rise of the Medici, 1400–1434. *The American Journal of Sociology*, 98(6), 1259–1319.
- Shang, W., & Sang, Z. (2021). Solidity in a Turbulent Flow: The Social Network of Aristocratic Families in the Eastern Jin Dynasty (317–420 C.E.). *Journal of Historical Network Research*, 5(1), 1–32. <https://doi.org/10.25517/jhnr.v5i1.126>

Recommended Reading:

- De Weerdt, H., Ho, B., Wagner, A., Jiyan, Q., & Mingkin, C. (2020). Is There a Faction in This List? *Journal of Chinese History*, 4(2), 347–389. <https://doi.org/10.1017/jch.2020.16>

Assignments:

- Reading Response for Week 12 readings (original post due April 10, discussion post due April 12)

***Week 13***

Date: April 13–April 19

Topic: Artificial Intelligence and Culture

Module Description: Digital humanists are actively examining how the emerging technology of artificial intelligence can contribute to understanding human culture. Through recent scholarship, this module introduces the latest developments in this burgeoning field and explores its potential future directions.

Required Readings:

- Bamman, D., Chang, K. K., Lucy, L., & Zhou, N. (2024). On Classification with Large Language Models in Cultural Analytics. *Proceedings of the Computational Humanities Research Conference 2024 (CHR 2024)*, 494–527.
- Kommers, C., Ahnert, R., Antoniak, M., Benetos, E., Benford, S., Bunz, M., Caramiaux, B., Concannon, S., Disley, M., Dobson, J., Du, Y., Duéñez-Guzmán, E., Francksen, K., Gius, E., Gray, J., Heuser, R., Immel, S., So, R., Leigh, S., Livingston, D., Long, H., Martin, M., Meyer, G., Mihai, D., Noel-Hirst, A., Osther, K., Parker, D., Qin, Y., Ratcliff, J., Robinson, E., Rodriguez, K., Sobey, A., Underwood, T., Vashistha, A., Wilkens, M., Wu, Y., Yuan, Z.,

- & Hemment, D. (2025). *Computational Hermeneutics: Evaluating Generative AI as a Cultural Technology*. SSRN. <https://dx.doi.org/10.2139/ssrn.5409144>
- Sorensen, T., Moore, J., Fisher, J., Gordon, M., Mireshghallah, N., Rytting, C. M., Ye, A., Jiang, L., Lu, X., Dziri, N., Althoff, T., & Choi, Y. (2024). Position: A Roadmap to Pluralistic Alignment. *Proceedings of the 41st International Conference on Machine Learning*, 46280–46302.

Recommended Reading:

- Manning, C. (2022). Human Language Understanding & Reasoning. *Daedalus*, 151(2), 127–138. [https://doi.org/10.1162/daed\\_a\\_01905](https://doi.org/10.1162/daed_a_01905)

Assignments:

- Guest Lecture Participation and Reflection #3 (original post due April 17, discussion post due April 19)

Class Meeting:

- Guest lecture by Ted Underwood (Professor of Information Sciences and English, University of Illinois Urbana-Champaign) on Thursday, April 16, at 7–7:50pm Central Time, via Zoom.

**Week 14**

Date: April 20–April 26

**Topic: Spatial Humanities and Mapping**

Module Description: Recent developments in digital technologies have transformed how humanities scholars use maps, leading many to adopt a “spatial turn” in their research. This module introduces the field of spatial humanities and examines the use of maps in both historical and literary research.

Required Readings:

- Blevins, C. (2014). Space, Nation, and the Triumph of Region: A View of the World from Houston. *Journal of American History*, 101(1), 122–147. <https://doi.org/10.1093/jahist/jau184>
- Evans, E. F., & Wilkens, M. (2018). Nation, Ethnicity, and the Geography of British Fiction, 1880–1940. *Journal of Cultural Analytics*, 3(2). <https://doi.org/10.22148/16.024>
- Gregory, I., Donaldson, C., Murrieta-Flores, P., & Rayson, P. (2015). Geoparsing, GIS, and Textual Analysis: Current Developments in Spatial Humanities Research. *International Journal of Humanities and Arts Computing*, 9(1), 1–14. <https://doi.org/10.3366/ijhac.2015.0135>

Recommended Reading:

- Southall, H., Mostern, R., & Berman, M. L. (2011). On Historical Gazetteers. *International Journal of Humanities and Arts Computing*, 5(2), 127–145. <https://doi.org/10.3366/ijhac.2011.0028>

Assignments:

- Reading Response for Week 14 readings (original post due April 24, discussion post due April 26)

**Week 15**

Date: April 27–May 3

**Topic: DH and Book History**

**Module Description:** Often perceived as one of the most “traditional” fields of the humanities, book history also benefits significantly from the integration of digital technologies. This module introduces both work that explores practical issues and specific questions in book history and work that investigates the field’s theoretical concerns.

**Required Readings:**

- Cordell, R. (2017). “Q i-jtb the Raven”: Taking Dirty OCR Seriously. *Book History*, 20, 188–225. <https://doi.org/10.1353/bh.2017.0006>
- Vierthaler, P. (2018). Analyzing Printing Trends in Late Imperial China Using Large Bibliometric Datasets. *Harvard Journal of Asiatic Studies*, 76(1 & 2), 87–133. <https://doi.org/10.1353/jas.2016.0005>
- Mak, B. (2014). Archaeology of a Digitization. *Journal of the Association for Information Science and Technology*, 65(8), 1515–1526. <https://doi.org/10.1002/asi.23061>

**Recommended Reading:**

- Lee, B. C. G. (2025). The “Collections as ML Data” Checklist for Machine Learning and Cultural Heritage. *Journal of the Association for Information Science and Technology*, 76(2), 375–396. <https://doi.org/10.1002/asi.24765>

**Assignments:**

- Reading Response for Week 15 readings (original post due May 1, discussion post due May 3)
- Discussion Leading and Participation #4

**Class Meeting:**

- Seminar #4 on Thursday, April 30, at 7–7:50pm Central Time, via Zoom

## **Week 16**

**Date:** May 4–May 10

**Topic:** Critiquing Digital Humanities

**Module Description:** This concluding module of the course presents critical reflections on digital humanities from humanities scholars, including active practitioners of digital humanities. The readings cover topics ranging from the limitations of computational methods in humanities research to issues of racial and geographical representation within the field.

**Required Readings:**

- Da, N. Z. (2019). The Computational Case Against Computational Literary Studies. *Critical Inquiry*, 45(3), 601–639. <https://doi.org/10.1086/702594>
- Putnam, L. (2016). The Transnational and the Text-Searchable: Digitized Sources and the Shadows They Cast. *The American Historical Review*, 121(2), 377–402. <https://doi.org/10.1093/ahr/121.2.377>
- McPherson, T. (2012). Why Are the Digital Humanities So White? Or Thinking the Histories of Race and Computation. In M. K. Gold (Ed.), *Debates in the Digital Humanities* (pp. 139–160). University of Minnesota Press.

**Recommended Reading:**

- Risam, R. (2019). Introduction: The Postcolonial Digital Cultural Record. In *New Digital Worlds: Postcolonial Digital Humanities in Theory, Praxis, and Pedagogy* (pp. 3–22). Northwestern University Press.

**Assignments:**

- Reading Response for Week 16 readings (original post due May 8, discussion post due May 10)
- Semester Project Essay (due May 10)

## University Syllabus Statements

### *Artificial Intelligence and the Learning Environment*

Artificial intelligence (AI) tools are allowed for specific assignments and tasks in this course, as designated by the instructor and with appropriate citation. The content you submit is your responsibility. AI-generated content can be inaccurate, offensive, or biased. Your work must demonstrate your knowledge and avoid these pitfalls.

Specifically, you are permitted to use AI tools for the following assignments and tasks:

- Semester Project: You are permitted to use AI tools to assist in the writing process for both the proposal and the final essay of the semester project, but all artificially generated text needs to be explicitly labeled. In submitting your semester project proposal and final essay, you need to disclose the extent to which you used ChatGPT or other AI writing tools in your work. All text written by AI must be quoted with the source of the model in parentheses (e.g., ChatGPT). At the end of your work, please include one of the following statements: “This work did not use AI” or “This work used AI for the following components: [explain your use of AI].”
- Reading Responses and Guest Lecture Reflections: You are not permitted to use AI tools to summarize the readings or to generate reading responses or guest lecture reflections. You are expected to complete the reading assignments and Discussion Board posts independently. However, you may interact with AI tools to assist with brainstorming or consolidating your thoughts before writing your Discussion Board posts. This permission also applies to using AI tools to help generate ideas for leading class discussions.
- General Use: You are permitted to use AI tools to assist with course-related questions, such as those arising from reading assignments and class meetings.

All other uses of AI tools are not permitted unless prior approval has been obtained from the instructor.

### *Other Syllabus Information*

For other syllabus information, including Academic Integrity, Academic Inquiry, Course Discussion and Privacy, FERPA, Intellectual Pluralism, Mental Health, Netiquette, Religious Holidays & Accommodations, Nondiscrimination Policy (Prohibited Discrimination), and Students with Disabilities, please refer to: <https://provost.missouri.edu/faculty-affairs/syllabus-information>. In this class, students may not make audio or video recordings of course activity, except students permitted to record as an accommodation under [section 240.040](#) of the Collected Rules.

## Acknowledgements

In planning this syllabus, I consulted DH syllabi by Ted Underwood, David Dubin, and Zoe LeBlanc.