Introduction to Digital Humanities
UNIV2460
Spring, 2020
CRN: 26065

This course will introduce graduate students with the emerging field of digital humanities. This class is meant to answer your burning questions about DH: What is it? What can it contribute to humanities research? How do I get involved in the field? How do I use it to answer my own research questions, or develop my own project?

The course has three primary goals. It should:
1. Introduce you to DH as a field, with its own sense of theory, methodology, and best-practices;
2. Give you hands-on training in the basic tools of DH;
3. Facilitate the development of your own project in DH, whether at an early stage (e.g., a concept paper, research paper, or draft of a grant application) or a more developed prototype.

The class is open to all students. No prior knowledge is assumed.

Instructor
Professor Michael Satlow, Religious Studies and Judaic Studies. I have a few digital projects in process, the most fully developed of which is "Inscriptions of Israel/Palestine." I blog at www.mlsatlow.com and tweet @mlsatlow.

I strongly advise you come see me early in the semester, even if you think that you have nothing to discuss. You will be more engaged in the course and I will be more effective if we have had at least one private conversation.

I seek to cultivate a classroom of mutual respect, seriousness, and inclusiveness. Should you need accommodations, or if there is anything else that I can do to help you to thrive in this class, please talk to me early in the semester.

Labs will be run by the staff of the Center for Digital Scholarship.

Expectations

Most class meetings will have three parts: discussion of readings; analysis of existing projects; and training in useful tools. We will also spend time workshopping and developing individual class projects, which you should be working on through the semester. Your grade will thus be computed from the following components:
- Participation (15%): While you are expected to do all the readings for each class, we will focus our conversation largely on the readings marked with an asterisk (*).

- Project presentations (30%): You will present the projects that we will discuss that day in class. While all students will look at all projects, each project will be assigned a "specialist" who goes into further depth into the project, and who will lead the discussion about it. You should expect to do several of these through the course of the semester.
- Your project presentation (15%): At the end of the semester you will present your project, much as you would at a conference. This might take the form of a Powerpoint or demonstration (or even Poster), depending on your progress to date.
- Final project (35%). This will be a substantive work that can take different forms (e.g., grant proposal; prototype). It should serve as a capstone for the course and should help you to drive your own research.
- Lab Notebook (5%). Throughout the semester you are to keep a notebook where each week you record your thoughts on what we've been doing in class. This will be checked at least twice. The purpose of the Notebook is to help you to chart and reflect on what you've learned and discovered as the semester progresses. We can talk about some different formats you can use.

There may be other presentations, outside of class, that you will be encouraged to attend throughout the semester.

Time Expectations
The following "good faith" estimate of time expectations is required on all Brown syllabi by the Dean of the College:

Our accrediting agency requires an expectation of 180 hours of coursework in order to receive four credit hours. This figure will be reached in this class through the following expectations:
  (1) Class meeting: 36 hours;
  (2) Reading for class (6 hours/week * 12 weeks): 72 hours
  (3) Project assignments: 60 hours

Resources and Credits
There are an enormous number of useful lists of links relating to DH. I will be posting them on our Canvas site.

DH, as you will discover, has a collaborative ethos. In that spirit, I want to acknowledge the following scholars who have been so generous sharing their own syllabi with me, to the extent that this syllabus really is in its own right a collaborative endeavor: Cynthia Herder, Carrie Schroeder, Lisa Rhody, and Miriam Posner.

Tentative Schedule
This is a tentative schedule. We will also be using Canvas and any changes to the syllabus will be posted there. We are not planning on meeting during Reading Week but that might change.

January 22	Introduction

	Topics: What is digital humanities? Introduction to course structure and syllabus; Course goals, requirements, and assignments
	
	Readings (these will be done in class):
	    1. Bethany Nowviskie, "eternal September"
	    2. John Unsworth, "Scholarly Primitives"
	
	Lab (Elli):
	    1. Using Hypothes.is to comment on articles
	    2. Exploring Github. Github is a little intimidating and is used more frequently by code developers, but you may well find yourself needing to explore it soon enough!

January 29	**Joining the Conversation**
	Topics: The "meaning" of DH; thinking about starting a new DH project; what makes a good a DH project; common presentation platforms
	
	Readings:
	    1. Ryan Cordell, "How Not to Teach Digital Humanities," in Matthew K. Gold and Lauren F. Kelin, eds., *Debates in the Digital Humanities 2016*, chapter 36
	    2. Alan Liu, "The Meaning of the Digital Humanities," *PMLA* 128:2 (2013): 409-423*
	    3. Dorn Sherman, "Is (Digital) History More than an Argument about the Past?" in Jack Dougherty and Kristen Nawrotzki, *Writing History in the Digital Age* (2013), 21-34
	    4. Anne Burdick, et al., "Humanities to Digital Humanities," in *Digital_Humanities*
	    5. Stephen Robertson and Lincoln Mullen, "Digital History and Argument," White Paper (optional)
	    6. Alok Amatya, "From Archive Data to DH Practice: Starting a New Digital Humanities Project" (optional)
	    7. Todd Presner, "How to Evaluate Digital Scholarship," *Journal of Digital Humanities* 1:4 (2012)
	    8. American Historical Association, "Guidelines for the Professional Evaluation of Digital Scholarship by Historians"
	
	Projects:
	Look carefully at the following projects. What are their goals? With reference to the statements on evaluating projects, do you think that they succeed? Identify what you like, and don't like, about each site.
	    1. Tim Hitchcock, Robert Shoemaker, Clive Emsley, Sharon Howard and Jamie McLaughlin, *et al.*, The Old Bailey Proceedings Online, 1674-1913
	    2. Edward L. Ayers, *The Valley of the Shadow* (1993-2007)

	3. Matthew F. Delmont, *Black Quotidian: Everyday History in African-American Newspapers* (Stanford: 2019)
	4. Jim McGrath, Alicia Peaker, Ryan Cordell, Elizabeth Maddock Dillon, et al. Our Marathon: The Boston Bombing Digital Archive.
	
	Lab (CDS):
	We will work on two tools today. To prepare, do the indicated tutorials and installations on your laptop:
	  1. WordPress. Information and tutorials can be found here. What themes serve what purposes best?
	  2. Omeka. There are different versions that can be found here. Watch (and do) a tutorial found here.

February 5	**Acquiring Data**
	Topics: Where and how do you find, or create, data? What is metadata and why is it important? What do you need to know about copyrights?
	
	Reading:
	  1. Trevor Muñoz *et al*., eds., *Digital Humanities Data Curation: Projects*. Read this whole guide.
	  2. Miguel Escobar Varela, "The Archive as Repertoire: Transience and Sustainability in Digital Archives," *Digital Humanities Quarterly* 10:4 (2016)*
	  3. Emma Annette Wilson and Mary Alexander, "When Metadata Becomes Outreach: Indexing, Describing and Encoding for DH"
	  4. Stacy Reardon, "Know Your Copyrights: A Review of Copyright and Fair Use for Digital Projects"
	  5. "Copyright and Digital Projects"
	
	Project:
	Examine the project, *The Historical Violence Database*, focusing on the data (there are tabs to various discussions and views of the data on the right). Ask the following questions of this dataset:
	
	  • How, why, when, and by/for whom was this dataset created?
	  • Is this the right data for the research questions?
	  • What is missing from this dataset that relates to the kinds of questions they want to ask? Is there other data that can help them fill in these lacunae?
	  • Is the dataset structured? If so, how is it structured? Does it conform to a standard structure? If not, how can it most easily structure it?
	
	Lab (CDS):

	Find and examine a few different kinds of datasets (e.g., historical archives; texts; images; sound). There are various lists of datasets relating to the humanities; a selection is here. Before class, download a dataset on which you might want to work through the semester, preferably for your final project. You will present this dataset in class, answering the same questions about it that you answered for the data in the *Historical Violence Database*.
February 12	**Image, OCR, and Audio Capture** *Topics*: How to acquire, create, and work with non-textual data *Readings*: 1. Uwe Springmann and Anke Lüdeling, "OCR of Historical Printings with an Application to Building Diachronic Corpora: A Case Study Using the RIDGES Herbal Corpus," *Digital Humanities Quarterly* 11 (2017) 2. Melissa Terras, "Image Processing in the Digital Humanities," in *Digital Humanities in Practice*, chapter 4 3. John Ashley Burgoyne, et al., "Music Information Retrieval," in *A New Companion to Digital Humanities*, chapter 15 4. University of Kansas, Institute for Digital Research in the Humanities, "Uses of Video in Digital Humanities" 5. Pierre Alliez, et al., "Digital 3D Objects in Art and Humanities," White paper* *Projects*: 1. Storycorps 2. Epigraphia 3D (in Spanish, but you can use the Translate feature or just look around) 3. Contemporary Wyang Archive *Lab* (CDS): 1. AbbyyFineReader 2. Tesseract OCR 3. Transcribus 4. OCR4All 5. Art of Illusion (for creating 3D models) 6. Audacity: Work through this tutorial.
February 19	**Cleaning** *Topics*: What to do with your data when you have them, and why; crowdsourcing *Readings:* 1. Katie Rawson and Trevor Muñoz, "Against Cleaning"

	2. Hadley Wickham, "Tidy Data," *Journal of Statistical Software* 59:10 (2014): 1-23* 3. Allana Mayer, "Crowdsourcing, Open Data and Precarious Labour" *Projects*: *What's on the Menu* *FGP-The Friedberg Genizah Project* *Lab* (CDS): One of the most commonly used data tools in DH is Openrefine. Set this up on your machine and then work through this tutorial. Bring in a dataset that you would like to work on. We will also address pattern matching here.
February 26	**Data Modeling** *Topics*: Structuring data to make it usable and interoperable; data standards; linked open data (LOD) *Readings*: David Schloen and Sandra Schloen, "Beyond Gutenberg: Transcending the Document Paradigm in Digital Humanities," *Digital Humanities Quarterly* 8:4 (2014)* Julia Flanders and Fotis Jannidis, "Data Modeling," in *A New Companion to Digital Humanities*, chapter 16 Christopher Morse, "Research Databases and the Future of Digital Humanities Applications" Jonathan Blaney, "Introduction to the Principles of Linked Open Data" *Projects*: *The Women Writers Project* *Digital Giza* *Lab* (CDS): We will examine two ways of modeling data, one textual (TEI) and one relational (MySQL). *TEI*: Do the "TEI By Example" tutorials (at least the level 0 ones; others as you are interested.
March 4	**Analyzing Texts** *Topics*: Distant reading; visualizing and analyzing texts; topic modeling *Readings*: Rachel Serlen, "The Distant Future? Reading Franco Moretti," *Literature Compass* 7:3 (2010): 214-225 Lauren F. Klein, "Distant Reading After Moretti"

	Ted Underwood, "Seven Ways Humanists are Using Computers to Understand Text" Teddy Roland, "Topic Modeling: What Humanists Actually Do With It" Irine Darchia, "Reading Plato Using Digital Tools"* *Projects*: *Mining the* Dispatch *Lab* (CDS): *Voyant*: Look through the Guide. See also the tutorial here. *AntConc*. Do the tutorial here. *MALLET*. Do the tutorial here.
March 11	**Visualization** *Topics*: Network analysis; visual and visualizing data *Readings*: Manuel Lima, "Information Visualization Manifesto"* Scott Weingart, "Networks Demystified" (note that this is a series of blog posts that start from the bottom) *Projects*: *Visualizing the History of Fugazi* *Mapping the Republic of Letters* *Sweet Chariot: The Long Journey to Freedom Through Time* *Lab* (CDS): *Palladio*. Work through the tutorial found here. *Tableau Public*. Look at the tutorial found here. Feel free to substitute the data with your own if that would be most helpful. *Social Explorer*: Try it on 14 day free trial.
March 18	**Launching a Project: Nuts and Bolts** *Topics*: Practical matters about DH projects; grant writing. *Readings*: Paige Morgan, "How to Get a Digital Humanities Project off the Ground" Investigate the grant writing guidelines for an NEH-ODH grant. This includes: - Read the guidelines (available through this page) - Find and carefully read one sample proposal, and browse through the White Papers - Read the blog posts offering tips (bottom of their main page) Prior to class, sketch out the basic components of a grant application for your own project. This would include answering the following questions:

	• What is your research question and why is it important? • What data are you using? How will it be acquired and normalized? What is your data model? • What tools will you use or develop? • What is your work-plan and timeline? • What is your budget and how do you justify it? • What is your sustainability or preservation plan? Be prepared to present and workshop these answers in class.
March 25	**University Holiday**
April 1	**Ethical Issues** *Topics*: Data, quantification, and the neoliberalism; gender *Readings*: 1. Claire Bishop, "Against Digital Art History" 2. Brian Lennon, "The Digital Humanities and National Security," *differences* 25:1 (2014): 132-155 3. Johanna Drucker and Claire Bishop, "A Conversation on Digital Art History," in Matthew K. Gold and Lauren F. Klein, *Debates in the Digital Humanities 2019*, Part IV, chapter 27 4. Tara Mcpherson, "Why are the Digital Humanities so White? Or Thinking the Histories of Race and Computation," in *Debates in the Digital Humanities*, chapter 9. 5. Tara Robertson, "Digitization: Just Because You Can, Doesn't Mean You Should" 6. Lauren F. Klein, "The Carework and Codework of the Digital Humanities" 7. Brandon Butler, Amanda Visconti, and Ammon Shepherd, "Archiving DH Part 3: The Long View"
April 8	**Cancelled: Passover**
April 15	**Student Presentations**
April 22	**Student Presentations**