ILLINOIS
School of Information Sciences

Introduction to Digital Humanities
IS578
Fall 2022
Thursday 4-6pm (Via Zoom Link on Canvas)
This syllabus may be obtained in alternative formats upon request. Please contact the
instructor.

Instructor: Zoe LeBlanc
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Course Description

Currently the iSchool catalog lists this following course description:

> Will look at some of the history of digital humanities, examine some case studies of digital tools and methods applied to humanities material in the context of research, and consider the implications of such projects for libraries, both in terms of providing support to their creators and in terms of collecting the results. This course considers fundamental concepts and common technologies to understand how they enable and constrain digital scholarship in the humanities, and to explore the abundant opportunities and challenges that digital projects pose for libraries. Through lectures, discussion, and hands-on use of digital tools and humanities data, students will gain familiarity with the shape and prominent features of the extensive landscape of digital humanities research, along with some of the basic skills required to navigate it.

This is all accurate but to put it more simply, this course will explore both the theories and practices that make up digital humanities, specifically around the concept of the *project* in DH.

If you google "digital humanities project", you will likely get thousands of results ranging from tutorials and research guides, to directories and specific projects, to grant agencies and university PR announcements. However, few, if any, of these resources provide much critical perspective on what we mean when we call something a project, and relatedly, why project seems to be so ubiquitous and distinctive when discussing scholarship in digital humanities. Rather than treat DH projects as a self-evident category, this course will reconsider the multiplicities and messiness of DH projects as a window into broader questions about knowledge production in the humanities writ large.

To help surface these tensions, this course will meet weekly to discuss and explore a set of selected readings and DH projects, drawing from a number of disciplines, time periods, and digital formats and data. But this course is not only theoretical. It also gives students the opportunity to develop their own critical technical practice through engaging in a semester-long DH project – from initial conception and development to building and documenting the project. While students are not expected to develop a full fledged DH project within a few months, they will have extensive freedom to work creatively and collaboratively over the course of the semester, and hopefully will continue these projects after the formal course concludes. **The overall goal of this course is to experiment with both how we think about and undertake DH projects.**

Pre- and Co-requisites
None

 # Credit hours
4

Student Learning Outcomes

Upon successful completion of the course, students will:

- Gain an overview of the breadth of digital humanities research, and a sense of why something called digital humanities exists today, as well as some of its historical origins.
- Develop a critical perspective on the multiplicities of digital humanities projects and how they are reshaping scholarly production both within and beyond the humanities and GLAM fields.
- Work collaboratively on a digital humanities project, that students, should they choose, would eventually be publishable.
- Ultimately be able to marry theoretical and practical approaches to digital humanities, that will hopefully help students in the future feel comfortable experimenting with new technologies and theories as the field adapts and transforms.

Assignments and Methods of Assessment

Setting the Foundation: Flexibility, Commitments, and Intellectual Journeys

What does it mean to do "assignments" or be assessed as a graduate student? Ideally this question wouldn't matter, and you enrolled in this course with a deep passion for digital humanities research, so grading would be of minimal concern. In reality, we know that grades have enormous influence in both how we have been taught to value ourselves and in turn how society often values us. While I cannot wave a magic wand and restructure society, I do want to address this situation up front and honestly for a few reasons.

First, we are still in a global pandemic that has affected all of us, but not in equal ways. I address policies for what should happen if you or myself contract COVID-19 below under Attendance, but fundamentally no course is worth jeopardizing anyone's health over (whether physical or mental!).

While meeting remotely mitigates some of our risk, the fact is that teaching and learning is fundamentally different in a COVID world.

That being said, while this may all sound very depressing, I firmly believe we have an opportunity to build a more equitable and supportive learning environment even in these circumstances. But this requires some ground rules and (re)setting of our foundations when it comes to this course.

First, I hope that we can all approach this course as an **experiment in learning where flexibility and patience is prioritized.** Such a perspective does not mean that we don't have deadlines or expectations, but rather we acknowledge that we are all coming into this course with differing levels of expertise, responsibilities, and bandwidth (your instructor included!!). Rather than trying to erase these differences, we will strive to accommodate them as much as possible.

But to have this flexibility, we also want to make sure that we are committed to doing our best in this course. Otherwise, we lose this rare opportunity to think collectively and grow intellectually. So how to balance these goals: flexibility and commitment, in an increasingly difficult to predict world? Historically this is where grades and deadlines would come in. While I do have to submit grades for you, I want to emphasize that **this course is about your individual intellectual development and journey**. Therefore, I will try to make all expectations for grading as transparent as possible and ask you to reflect on your intellectual journey during the course. This approach might sound very handwavy, but I have found students at the graduate level are often too hard on themselves rather than too lenient (though it can happen). So to try and mitigate this tendency we will be doing a form of grading called consultative or specifications grading, which I discuss in the [Grading](#) section below, but also want to emphasize an important adage that I hope you remember throughout the course: **comparison is the thief of joy**.

The reason I want to emphasize this point is that rather than compare yourselves to each other, I hope that you can focus on your individual growth during the semester and see each other as colleagues to learn from, instead of competition. Some of you will already be in this mindset, but I find that this is one of the most important shifts from undergraduate to graduate education, so hopefully this reminder is helpful!

So, what does this all look like in practice?

The assessments in this course are divided into two main categories each worth 50% of your grade: weekly assessments and a semester-long project with specific milestones.

Weekly Assignments

1. Collective Seminar Participation 25%

Since we are in a seminar, weekly participation is a core component of our experience. However, because we are meeting virtually on Zoom, we cannot simply have normal discussions. Instead, weekly participation will be based on a combination of virtual *live* and *offline* participation.

The **first or so hour of every Zoom meeting will be dedicated to our collective seminar** where you will have the opportunity to contribute to discussion each week (drawing from

readings, DH projects, and any assigned exercises). To help facilitate our discussions we will use the Zoom chat and raise hand functionality, and in regard to video, I would request that if you can, please have your video on (though I understand that life happens, and it can be tricky finding good video spaces).

All our seminars will be recorded and available either on Google Drive or Canvas. The choice to record is for a few reasons: to accommodate students with differing learning styles; to allow you to focus on discussion rather than taking notes while we are talking; and to archive our discussions so that you can return to as you work on your projects. If you have any concerns about these recordings please contact the instructor, but hopefully everyone will benefit from these recordings.

Our offline online participation will happen through two mechanisms.

First, you will be able to contribute to our **weekly collective notes**. We will initially share this document as a Google doc (it will be posted to Canvas, Slack, and in the syllabus), but may move to Canvas discussions if the class prefers that platform. Regardless, this is an opportunity to share your thoughts asynchronously; you are encouraged to share questions, reflections, and quotes from our readings to serve as the basis for our discussion (excepting the first and final week of classes). You are also encouraged to share relevant materials for that week's readings in the document (anything from tweets to newly published scholarship) and to comment on one another's contributions. The goal of this collective pre-discussion is to both help us prepare for our live sessions and to generate a sort of collective annotated bibliography/brainstorming resource that you can use after the course as well.[1]

Second, you may also share resources, answer questions, or just generally participate through our **class Slack channel** which will be hosted on the DH@UIUC Slack team. I detail our use of Slack in the Communication section below, but both of these mechanisms (Slack and collective notes) are intended to be additional opportunities for participation to our very limited discussion time, so please feel encouraged to take advantage of these spaces to brainstorm, ask questions, and communicate.

A Note on Assigned Materials

The final component of our weekly seminar meetings will be completing the assigned materials prior to class. These materials are divided into two overall categories: **readings and DH projects**, and then into sub-categories: **core, contextual, and curated additional materials**. **Curated additional materials are completely optional** and are mainly intended to provide further direction if the weekly topic is of interest to you. **The remainder of the materials (core and contextual) are intended to be completed prior to class.** I have distinguished between core and contextual so that you will be able to determine how you spend your time preparing for class. Core materials are ones that I expect we will spend more time discussing in the seminar, while contextual materials are ones that I believe provide necessary background to the week's topic. This division is a prediction, not a rule of law. I discuss how this relates to grade

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[1] This idea for collective note-taking was inspired by Meredith Martin and Rebecca Munson's Syllabus Literature, Data, and Interpretation from Princeton Spring 2021.

assessment below in [Grading](), but to summarize it is up to you to determine how much effort you want to put into the course and this distinction is to help you make this choice in an informed manner.

2. Intensive Group Participation 25%

The **second hour of every Zoom meeting will be dedicated to intensive group sessions** where you will be working with your fellow classmates through weekly assignments and eventually working on your DH project.

Initially these groups will be assigned randomly, but within the first few weeks, the instructor will **assign students based on their interests to groups that will meet for the remainder of the semester**. Group work tends to be seen as less academically rigorous, but I strongly believe that you will benefit enormously from these more intensive group sessions. First, this course draws from multiple programs, schools, and departments (not to mention those interested in DH usually have a diverse background), so you will likely learn simply from being part of such an interdisciplinary group. But even more importantly is that group work is critical to understand DH projects, in part because the sociology of working in DH remains primarily team based. This current team model is not something we will accept uncritically, and indeed, I hope your experiences will help you consider both the potential and pitfalls of current labor practices in DH. It is also worth noting here that the idea of an individual genius scholar is a fiction that often is used to elide over the enormous labor of others that goes into supporting academic knowledge production. So, for these reasons, as well as frankly the size of our class, group work will hopefully provide a space for collaborative and collective intellectual work.

But for group work to, well, work, we need some ground rules and structures.

First, **each week a member of the group will serve as Project Manager**. This position will rotate over the course of the semester to give everyone a chance to experience the joys and frustrations of leading a DH project. We will discuss what this means in practice more in-depth in the course, but some of your duties will include:
● recording breakout rooms and archiving them appropriately
● managing session discussions and when appropriate setting the agenda for the session
● curating notes from the session to be used as both the foundation for the following sessions and as a record of the group's progress.

In addition to the role of Project Manager, we will also be discussing how to assign additional roles and responsibilities in the group as it relates to the semester-long project.

Hopefully it is becoming obvious that group work is not actually any less work or easier than individual work, it is, in my opinion, usually more work. But it is that exact experience that is at the core of our course. For example, group work often gets maligned because members either do too little or too much work, which might happen in our course. But to mitigate this tendency rather than simply throwing in the towel on groups requires more communication and structure.

In the case of a group member not meeting agreed upon milestones, the group might consider why the member is behind and how they could help them. Conversely, a student that has quickly

completed the milestones instead of doing other member's work can offer to help them or ask if they can add additional milestones to the work plan.

In both scenarios, the focus is not completing the project to perfection but rather ensuring that there is a healthy work environment among the group, which **requires communication and respect from all members**. You will likely have frictions and frustrations but try to remember that you are all bringing differing perspectives and skills to your group, and that the goal is to find common shared interests and build workflows that support one another.

Semester Long Project

In addition to weekly participation, you will also be responsible for developing, building, and documenting a DH project. As I've stated above, you are not expected to build a full-fledged project, but you will be expected to start trying to build a prototype. But what exactly that will look like is up to you and your group.

Depending on your skills and interests, you might find a digital collection and build a web archive in Wordpress/Omeka/Wax that enriches that collection. Or you might decide to test some DH standalone tools with a dataset to answer humanities research questions. Or you might look critically at some aspect of DH research and produce an in-depth study and review that you publish open access.

The **only guidelines are that the project must be *digital* in some way and must engage with *humanities***. How you define both categories is up to you, but your choices must be supported by evidence (i.e. you cannot claim that counting cells is humanities, or that a Word document is digital, but you can use example DH projects to bolster your project choices). This prompt is incredibly open-ended, which is disorienting and overwhelming. That's why you will have your weekly group meetings and set project milestones to help you stay on track (though remember needing to revise or switch directions is often a key part of building a DH project).

1. **Project Proposal 10% Due Sep 29, 2022**

The first part of the project is developing a project proposal.

Your initial project proposal should:
- outline your proposed focus for the final project (what are your initial project goals, what are you trying to create or study, and why this topic?)
- outline the work you propose to undertake (how will you tackle this project and why have you organized it as such? What methods and data do you plan to use and how will you communicate your results? Who will be responsible for what?)
- explain your initial goals of this project in relation to the readings and topics we have discussed in class (what are the scholarly goals of your project and how would you situate your project in relation to digital humanities? Who are your audiences and what scholarship does your research draw upon and further?).

In writing this proposal, you should assign sections to each group member and then collectively revise the sections. If a group member does not contribute to the proposal, you should both inform the instructor and discuss with the member why they were unable to participate. If there are

extenuating circumstances, that member can submit an addendum to the project proposal laying out how they plan to contribute to the project.

The proposal should be no shorter than 3 pages and no longer than 10 pages double spaced, and can contain tables, graphs, bullet points, or any other format that will help you outline the goals and plan for this project. Ultimately, this proposal should lay the groundwork for your project and will serve as your blueprint for the remainder of the semester.

2. Project Update Presentation 5% Due Nov 3, 2022

Once your proposal is approved, you will begin working on your project weekly. You will be setting goals in your group intensive sessions, but to further keep you on track you will also be giving a project update presentation midway through working on the project.

This presentation will be recorded virtually and shared with the course, who will then provide feedback and suggestions to the group. The goal of this presentation is to reflect on how much you have completed from your initial proposal, whether you need to revise your proposal or even switch directions, and if you need to alter any of your workflows or working environment. Presentations should be between 10-20 minutes.

3. Final Project Presentation and Project Submission 15% Due Dec 1, 2022

Rather than record the presentations virtually, we will be doing live Zoom presentations. You will have 15 minutes to present and 10 minutes for Q&A. Unlike the initial works-in-progress, this presentation should present a narrative structured around your DH project (rather than updates on doing the research per se.)

Imagine you are presenting this project at a conference. What would you want the audience to know about this project? What is its significance? What limitations exist? Who should use this project and who should not? Whose work (both in terms of intellectual and physical) are you building from? And crucially, how does this work further research in digital humanities (broadly defined here)?

You will likely repeat some of the information from your initial project update presentation, but regardless, the goal in this presentation is to make your case for how you have organized, conceptualized, and created your project -- as well as what you would hope to continue in the future. Essentially you need to try and answer the perennial academic question - so what? Why this DH project?

How you organize your presentation is your choice, and you may use slides, jupyter notebooks, or any other documents to present your materials. It is also up to you whether every member of the group presents or if only one or two presents. Regardless, all members should be involved in the creation of slides and narrative for the presentation. Also, since 15 minutes is short, remember that some of what you have created and achieved can exist in the project documentation, so do not feel like you have to cover everything in the presentation itself.

Finally, the project itself must be submitted as well, and should include documentation on how to use the project, as well as appropriate credits for the different parts of the project. If needed you

may have an extension for the final project submission, but the final project must be submitted before the final project review.

4. Final Project Review 20% Due Dec 16, 2022

The final piece of your semester-long project is a review essay where you will reflect on the experience of building your DH project, working on a team, and what you have learned about DH scholarship more broadly.

This review will be based somewhat on the *Reviews in DH* journal model, where you will have an initial section detailing the project that you may write either individually or collectively as your group (though please indicate what you selected), and then a secondary section where you will reflect on your experiences over the semester and how your understandings of DH have evolved.

The first group section should be between 5 and 10 pages double spaced. It should partially cover similar material to your two presentations, but also go further in-depth on two areas: what you collectively learned from working on this project and what you might plan to do next with this project. It might also be good to include discussions of where you had to pivot or alter your project plan. Finally, you should, when possible, try to situate this review within existing DH projects and research.

The second section will be written individually and is intended as a space to provide a critical review of your experiences with this project. What worked and what didn't for you specifically? What would you do differently next time and how have your thoughts about working in groups and in DH changed? What are some of the benefits and pitfalls of DH projects? How have thinking and working on a DH project influenced your understanding of digital humanities, if not academia writ large? This section should be between 5 and 10 pages double spaced, and you are encouraged to cite relevant readings and projects in this section as well.

Course Policies
All policies copied from the iSchool are indicated with an asterisk.

COVID-19 & Attendance
The iSchool expects students to attend all classes except in cases of emergency.
Student Code on Attendance: http://studentcode.illinois.edu/article1/part5/1-501/

iSchool COVID-19 Statement*

In keeping with university and iSchool policy, all students are required to engage in appropriate behavior to protect the health and safety of our community. If you are on campus, this includes being fully vaccinated, wearing a facial covering properly when required, maintaining social distance, if requested, and using hand sanitizer as needed.

If you feel ill or are unable to come to class or complete class assignments due to issues related to COVID-19, including but not limited to testing positive yourself, feeling ill, caring for a family

member with COVID-19, or having unexpected child-care obligations, you should contact the instructor immediately and cc your advisor.

University COVID-19 Statements*

Following University policy, all students are required to engage in appropriate behavior to protect the health and safety of the community. Students are also required to follow the campus COVID-19 protocols.

Students who test positive for COVID-19 or have had an exposure that requires testing and/or quarantine must not attend class. The University will provide information to the instructor, in a manner that complies with privacy laws, about students in these latter categories. These students are judged to have excused absences for the class period and should contact the instructor via email about making up the work.

Our COVID-19 Policies

The above policies pretty much cover what will happen broadly should you or someone close to you get sick this semester. But to put it more explicitly, your health and wellness is our collective top priority.

In the scenario where I am no longer able to teach due to COVID-19, I will do my best to find substitute instructors through the iSchool. If you or someone close to you becomes ill and you are no longer able to attend class or complete the final project, I will in consultation with you determine a final grade based on your existing work and if requested advocate for you to be able to move the course to pass/fail.

Depending on the urgency of your situation, I realize that communicating with your instructor is a low priority, but please get in touch when you can to let me know if anything comes up.

Generally, students are expected to attend seminars and some of your grade is based on participation. However, we are still in a global pandemic. So, if you are thinking of missing class because you are overwhelmed with your workload, please let me know if you can and consider taking an **information overload day** rather than missing the seminar outright. If you let me know in advance that you need more bandwidth for whatever reason, you will be excused from the assigned materials and active participation in discussions. Instead, you will be expected to actively listen to the discussion and then consult with the instructor about how to make up any relevant assignments at a later date, as well as with your Project Manager. If you are supposed to be Project Manager for your assigned week, you should also try to inform your group in advance to see if you can switch weeks with someone else. I realize the reading load and assignments for this course are significant and that you are balancing several other commitments at the same time, so information overload days are intended to help you manage your stress and at the same time help you not fall behind in the course.[2]

Communication and Respect

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[2] The concept of an information overload day is inspired and adapted from Ryan Cordell's Building A Better Book Syllabus https://f19bbb.ryancordell.org/policies/

Since we will never meet in person this semester, all communication will be digital. In some ways, this might make things easier (no need to commute), but also poses many challenges.

We will use Zoom for our seminars and students should have access to links through our Canvas course site (please let me know if you don't for whatever reason!). Students are not required to have their video on but are encouraged if they are able to. I will also be using Zoom for one-on-one meetings. We will ideally be using Zoom synchronously but given the increased internet usage we may need to find creative solutions to account for variable internet connections. Please let me know if you are concerned about your internet connection or if you're having difficulties connecting to a call.

In terms of Zoom etiquette, we will be learning what works best for our course meetings. Understandably we will likely interrupt one another and at times struggle to hear each other. I ask that you each try to continue to be respectful and engaged, but again if you have concerns, please let me know.

Besides our seminars, we will be using a combination of email (my email again is zleblanc@illinois.edu), Canvas for course readings and grading, and finally Slack for additional discussions. You can **join our Slack team** and I will add you to our private class channel once you have joined.

My **Office Hours** will be virtual as well, and you can schedule a meeting with me **via Calendly link here https://calendly.com/zleblanc/chat-with-prof-zoe** . These meetings can be individual or group ones. I will do my best to reply to emails and Slack messages promptly, but I will be slower to respond to those that arrive beyond the normal working hours. Full disclosure, Slack will likely be quicker but also happy to communicate via email if you prefer.

Rule of thumb from here on out is when in doubt, ask questions and over-communicate!

A Note on Zoom Guidelines

We will be trying to take advantage of the full capacity of Zoom (breakout rooms, recordings, transcripts, chat, and polls). If you are still a bit uncomfortable with Zoom, please do not hesitate to ask for assistance and check out the following resources:

- UIUC Technology Services "Zoom, Breakout Rooms" https://answers.uillinois.edu/illinois/page.php?id=98840
- Zoom Support "Managing Breakout Rooms" https://support.zoom.us/hc/en-us/articles/206476313-Managing-breakout-rooms

All Zoom breakout rooms should be recorded, saved locally, and uploaded to this Google Drive folder Breakout Room Discussion Recordings .

Assessment

Consultative or Specifications Grading

As stated above, assignments and assigned materials as a graduate student are intended to further your intellectual development, which makes grading both a bit redundant and crude. We are all coming to the course from a variety of backgrounds and life experiences, and with a range of current ongoing commitments, so your intellectual trajectory will naturally look different from someone else's in the course. Rather than paper over this fact we'll be using a form of grading, called consultative or specifications grading.

In essence, it boils down to you examining the expectations for each grade in our guidelines, determining what you can achieve over the course of the semester, and then throughout the semester using a combination of assessments to decide whether you've achieved your goals or not.

All of this is adapted from my colleague Ryan Cordell, and I'll be honest that I'm still working through how best to implement this form of grading, so if you have any concerns or questions please don't hesitate to reach out. I will be sending you periodic surveys so that you can self-assess your weekly participation grade and also your work on your group project.

I'll be posting more detailed descriptions after our first meeting so that I can tailor the expectations, but the goal here is to encourage you to both take ownership of your learning and also to ensure that you are being graded in a way that is flexible enough given the structure of this course.

Below are the grade contract breakdowns for the weekly participation grades. Grade Contract expectations for the semester-long project will be posted soon as well.

Weekly Seminar Participation Grade Contract

Component	Exceeds Expectations	Meets Expectations	Below Expectations
Attendance and participation in seminar	Attends all seminar meetings[3] and actively participates in discussions, drawing from assigned materials	Attends almost all seminar meetings and participates most of the time in discussions	Attends most of the seminar meetings and only occasionally participates in discussions
Assigned materials	Reads and engages with all assigned materials prior to seminar meeting (including both core and contextual materials)	Reads and engages with majority of assigned materials prior to seminar (primarily core and sometimes contextual materials)	Does not consistently read assigned materials and struggles to engage with them
Asynchronous	Contributes weekly	Contributes majority	Contributes a few

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[3] Absences related to illness will not impact your attendance/participation grade, but you should contact the instructor to make up missed work.

participation in collective notes or Slack	to collective notes and shares relevant materials on Slack channel consistently	of the semester to collectives notes and occasionally shares relevant materials on Slack	times to collective notes and rarely to Slack

Weekly Group Participation Grade Contract

Component	Exceeds Expectations	Meets Expectations	Below Expectations
Project Manager Role	Completes all required tasks and goes beyond them to assist their group	Completes all required tasks of the Project Manager role in a timely fashion	Struggles to complete all required tasks of the Project Manager role
Weekly Assignments	Completes any weekly assignment and comes prepared to group sessions to discuss their work	Completes majority of weekly assignments and engages in discussion with fellow group members	Struggles to complete weekly assignments and does not consistently participate in discussions
Group Discussion and Planning	Helps manage group discussions and planning even when not Project Manager and actively participates in planning and working on semester-long project	Actively participates in group discussions in regard to semester-long project planning	Struggles to actively participate in the group discussions around the semester-long project

Grades based on contract:
- A+: Achieves Exceeds Expectations consistently across all grade contract categories throughout the semester.
- A: Achieves Exceeds Expectations 80% on all grade categories throughout the semester and never Below Expectations
- A-: Achieves Exceeds Expectations 70% on all grade categories and never Below Expectations throughout the semester.
- B+: Achieves Exceeds Expectations 50% on all grade categories and only Below Expectations less than 5% of the semester.
- B: Achieves Meets Expectations 70% on all grade categories and only Below Expectations less than 10% of the semester

- B- or lower: Has Below Expectations more than 20% of the semester

Incomplete grades*
An exceptional request for an incomplete grade is most often granted to students encountering a medical emergency or other extraordinary circumstances beyond their control. Students must request an incomplete grade from the instructor. The instructor and student will agree on a due date for completion of coursework. The student must submit an Incomplete Form signed by the student, the instructor, and the student's academic advisor to the front office:
https://uofi.app.box.com/v/ISIncompleteForm
Please see the Student Code for full details: http://studentcode.illinois.edu/article3/part1/3-104/

Grading Scale*
97-100 = A+
94-96 = A
90-93 = A-
87-89 = B+
83-86 = B
80-82 = B-
77-79 = C+
73-76 = C
70-72 = C-
67-69 = D+
63-66 = D
60-62 = D-
59 and below = F

Academic Integrity*

The iSchool has the responsibility for maintaining academic integrity to protect the quality of education and research in our school and to protect those who depend on our integrity. Consequences of academic integrity infractions may be serious, ranging from a written warning to a failing grade for the course or dismissal from the University.
See the student code for academic integrity requirements:
http://studentcode.illinois.edu/article1/part4/1-401/

Long story, short: don't cheat. If you need help, see the instructor. I would rather you turn in work late, than have you plagiarize materials and be in the position of having to report you for violating the student code.

We'll discuss what constitutes plagiarism for the course (it gets thorny around coding sometimes), but a good rule of thumb is to cite as much as possible. All scholarship is a collective endeavor, and acknowledging those whose work has influenced you is both intellectually and politically imperative.

> Sara Ahmed writes that citation serves as feminist bricks and feminist memory: "Citation is how we acknowledge our debt to those who came before; those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow. In

this book, I cite feminists of color who have contributed to the project of naming and dismantling the institutions of patriarchal whiteness" (Ahmed 17). Acknowledging and establishing feminist genealogies is part of the work of producing more just forms of knowledge and intellectual practice. —Beverly Weber, Digital Feminist Collective[4]

Statement of Inclusion*

As the state's premier public university, the University of Illinois at Urbana-Champaign's core mission is to serve the interests of the diverse people of the state of Illinois and beyond. The institution thus values inclusion and a pluralistic learning and research environment, one which we respect the varied perspectives and lived experiences of a diverse community and global workforce. We support diversity of worldviews, histories, and cultural knowledge across a range of social groups including race, ethnicity, gender identity, sexual orientation, abilities, economic class, religion, and their intersections.

Religious Observances*

In keeping with our Statement of Inclusion and Illinois law, the University is required to reasonably accommodate its students' religious beliefs, observances, and practices in regard to admissions, class attendance, and the scheduling of examinations and work requirements.

If you anticipate the need for an accommodation, please communicate with your instructor in the first two weeks of class. If you are an undergraduate student and your instructor requires an absence letter, you must fill out the Religious Observance Accommodation Request form: https://odos.illinois.edu/community-of-care/resources/students/religious-observances/ Other accommodations may also be available.

Accessibility Statement*

To ensure disability-related concerns are properly addressed from the beginning of the semester, I request that students with disabilities who require assistance to participate in this class contact me as soon as possible to discuss your needs and any concerns you may have. The University of Illinois may be able to provide additional resources to assist you in your studies through the office of Disability Resources and Educational Services(DRES). This office can assist you with disability-related academic adjustments and/or auxiliary aids. Please contact them as soon as possible by visiting the office in person: 1207 S. Oak St., Champaign; visiting the website: http://disability.illinois.edu; calling (217) 333-4603 (V/TTY); or via e-mail disability@illinois.edu. NOTE: I do not require a letter from DRES to discuss your requested accommodations.

Mental Health Resources*

Diminished mental health, including significant stress, mood changes, excessive worry, substance/alcohol abuse, or problems with eating and/or sleeping can interfere with optimal academic performance, social development, and emotional wellbeing. The University of Illinois

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[4] Beverly Weber, "The Politics of Citation" *Digital Feminist Collective* https://digitalfeministcollective.net/index.php/2018/01/13/the-politics-of-citation/ and Ahmed, Sara. *Living a Feminist Life*. Duke University Press Books, 2017.

offers a variety of confidential services including individual and group counseling, crisis intervention, psychiatric services, and specialized screenings at no additional cost. If you or someone you know experiences any of the above mental health concerns, it is strongly encouraged to contact or visit any of the University's resources provided below. Getting help is a smart and courageous thing to do – for yourself and for those who care about you. Counseling Center: 217-333-3704, 610 East John Street Champaign, IL 61820McKinley Health Center: 217-333-2700, 1109 South Lincoln Avenue, Urbana, Illinois 61801. The counseling center has resources for all students even if they are not located in Illinois.

Land acknowledgement Statement*
Adopted by the University of Illinois in 2018
More information: https://chancellor.illinois.edu/land_acknowledgement.html

I/We would like to begin today by recognizing and acknowledging that we are on the lands of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, and Chickasaw Nations. These lands were the traditional territory of these Native Nations prior to their forced removal; these lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Week-by-Week Topic and Assignment Schedule

August 25 - What Is DH? Definitions, Projects, and People

Core Readings:

- Matthew K. Gold, "The Digital Humanities Moment" (2012)
- Lauren F. Klein and Matthew K. Gold, "Digital Humanities: The Expanded Field" (2016)
- Matthew K. Gold and Lauren F. Klein, "A DH That Matters" (2019)

Core DH Projects:

- Jason Heppler, *What is Digital Humanities?* https://whatisdigitalhumanities.com/

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- Digital Humanities in the iSchool (Available on Canvas)

September 1 - CANCELED

September 8 - What Are DH Projects? Objects and Tensions

Core Readings:

- Guiliano, J., & Risam, R. (Eds.). (2019). Introduction: Reviews in Digital Humanities. Reviews in Digital Humanities, I(1). https://reviewsindh.pubpub.org/pub/intro-reviews/release/3 ~2 minutes of reading
- Julia Flanders "The Productive Unease of 21st-century Digital Scholarship" http://www.digitalhumanities.org/dhq/vol/3/3/000055/000055.html 7 pages ~23 minutes of reading
- Cameron Blevins "Digital History's Perpetual Future Tense" http://dhdebates.gc.cuny.edu/debates/text/77 8 pages ~34 minutes of reading
- "Project Roles and a Consideration of Process and Product" AHA https://www.historians.org/teaching-and-learning/digital-history-resources/project-roles-and-a-consideration-of-process-and-product

Contextual Readings:

- K. Fenlon, "Modeling Digital Humanities Collections as Research Objects," 2019 ACM/IEEE Joint Conference on Digital Libraries (JCDL), 2019, pp. 138-147, doi: 10.1109/JCDL.2019.00029
- Tairo-Quispe, K. (2021). Review: Mapping the Gay Guides. Reviews in Digital Humanities, II(4). https://doi.org/10.21428/3e88f64f.08f7ce73 ~5 minutes of reading time

Core DH Projects:

- *Mapping the Gay Guides*, Amanda Regan and Eric Gonzaba, (2019-): http://www.mappingthegayguides.org

Contextual DH Projects:

- *Geography of the Post*, Jason Heppler, Jocelyn Hickcox, Tara Balakrishnan, and Cameron Blevins http://cameronblevins.org/gotp/
- *Valley of the Shadow*, Edward L. Ayers https://valley.lib.virginia.edu/

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- Dan Cohen and Roy Rosenzweig, *Digital History*, Introduction https://chnm.gmu.edu/digitalhistory/introduction/
- Digital History & Argument white paper https://rrchnm.org/portfolio-item/digital-history-argument-white-paper/
- StoryMapsJS https://storymap.knightlab.com/
- ArcGIS StoryMaps https://storymaps.arcgis.com/

- KeplerGL https://kepler.gl/

September 15 - What Goes Into A DH Project? Digitization, Collections, and Data

Core Readings:

- Miriam Posner "Humanities Data: A Necessary Contradiction"
  https://miriamposner.com/blog/humanities-data-a-necessary-contradiction/ ~12 minutes to
  read
- Ben Lee "Compounded Mediation: A Data Archaeology of the Newspaper Navigator
  Dataset" DHQ http://www.digitalhumanities.org/dhq/vol/15/4/000578/000578.html

Contextual Readings:

- Ruth Ahnert et al., *The Network Turn: Changing Perspectives in the Humanities* (Cambridge
  UP, 2021) Section 3 https://www.cambridge.org/core/elements/network-
  turn/CC38F2EA9F51A6D1AFCB7E005218BBE5 ~24 minutes to read **OR** Lauren Tilton,
  Emeline Alexander, Luke Malcynsky and Hanglin Zhou "The Role of Metadata in American
  Studies" Polish Journal for American Studies 14 (Autumn 2020): 149–63
- Ian Milligan Section 2 Libraries and Database *Transformation of Historical Research in the
  Digital Age* ~34 minutes to read
- Viola, L. (2022). Review: Newspaper Navigator. Reviews in Digital Humanities, III(6).
  https://doi.org/10.21428/3e88f64f.e86411ad

Core DH Projects:

- *Bookworm*, Ben Schmidt, https://bookworm.htrc.illinois.edu/develop/
- *Newspaper Navigator*, Ben Lee https://news-navigator.labs.loc.gov/search

Contextual DH Projects:

- T. Arnold, N. Ayers, J. Madron, R. Nelson, L.Tilton, L. Wexler. *Photogrammar* (Version
  3.0). 2021 https://photogrammar.org/maps
- Ruth Ahnert, Sebastian Ahnert, Kim Albrecht, *Tudor Networks Project*
  https://tudornetworks.net/

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- Christof Schöch Journal of Digital Humanities November 2013. "Big? Smart? Clean? Messy?
  Data in the Humanities"
- Trevor Owens, "Defining Data for Humanists: Text, Artifact, Information or Evidence?"
  http://journalofdigitalhumanities.org/1-1/defining-data-for-humanists-by-trevor-owens/
- Ken Price, "Edition, Project, Database, Archive, Thematic Research Collection: What's in a
  Name?" http://www.digitalhumanities.org/dhq/vol/3/3/000053/000053.html

- Google Ngram https://books.google.com/ngrams
- Matthew Lavin, *HumanitiesData* https://humanitiesdata.com/

September 22 - What do we work with in DH Projects? Tools, Methods, and Primitives
Guest Speaker: Ryan Cordell https://ryancordell.org/

Core Readings:

- Underwood, Ted (2014a). Theorizing research practices we forgot to theorize twenty years ago. Representations, 127(1):64–72 https://www.ideals.illinois.edu/items/50122 ~ 14 minutes to read
- August - Cordell, Ryan. "Speculative Bibliography" *Anglia* , vol. 138, no. 3, 2020, pp. 519-531. https://doi.org/10.1515/ang-2020-0041 ~23 minutes to read
- Ruth Ahnert et al., *The Network Turn: Changing Perspectives in the Humanities* (Cambridge UP, 2021) Section 4 https://www.cambridge.org/core/elements/network-turn/CC38F2EA9F51A6D1AFCB7E005218BBE5 ~24 minutes to read

Contextual Readings:

- John Unsworth "Scholarly Primitives: what methods do humanities researchers have in common, and how might our tools reflect this?" https://people.brandeis.edu/~unsworth/Kings.5-00/primitives.html ~22 minutes to read and watch "Scholarly Primitives 20 years later" (DARIAH 2020) https://www.youtube.com/watch?v=XyruWlLDvlc ~41 minutes
- "Which Dh Tools Are Actually Used In Research?" By Laure Barbot, Frank Fischer, Yoann Moranville And Ivan Pozdniakov, December 6 2019 https://weltliteratur.net/dh-tools-used-in-research/ and briefly look at their more recent blog posts https://weltliteratur.net/tools-mentioned-in-dh2020-abstracts/ and https://weltliteratur.net/dh-tools-programming-historian/

Core DH Projects:

- Ryan Cordell and David Smith, *Viral Texts: Mapping Networks of Reprinting in 19th-Century Newspapers and Magazines* (2022), http://viraltexts.org

Contextual DH Projects:

- Humanities + Design, *Palladio* https://hdlab.stanford.edu/palladio/
- Bastian M., Heymann S., Jacomy M. (2009) *Gephi* https://gephi.org/ (Installation can be tricky so you may just take a look at their website)

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- Taylor Arnold and Lauren Tilton, *Distant Viewing Toolkit* https://github.com/distant-viewing/dvt (moved from contextual projects)
- Sui, P. (2021). Review: Distant Viewing Toolkit. Reviews in Digital Humanities, II(4). https://doi.org/10.21428/3e88f64f.01fedc58 (moved from contextual readings)
- Hannah Alpert-Abrams "Machine Reading the Primeros Libros" DHQ http://www.digitalhumanities.org/dhq/vol/10/4/000268/000268.html
- Ryan Cordell, "'Q i-jtb the Raven': Taking Dirty OCR Seriously," *Book History* (2017)
- Katie Rawson and Trevor Muñoz, "Against Cleaning," from *Debates in the Digital Humanities* 2019
- Text Analysis Portal for Research https://tapor.ca/home
- John R. Ladd and Zoe LeBlanc, *Network Navigator 2.0* https://networknavigator.jrladd.com/

September 29 - Who builds DH projects? Libraries and Labs

Project Proposal Due

Guest Speaker: Rebecca Koeser https://cdh.princeton.edu/people/rebecca-sutton-koeser/

Core Readings:

Two of the following

- Theresa Burress & Chelcie Juliet Rowell (2017) Project management for digital projects with collaborators beyond the library, College & Undergraduate Libraries, 24:2-4, 300-321, DOI: 10.1080/10691316.2017.1336954
- Roopika Risam, Justin Snow & Susan Edwards (2017) Building an ethical digital humanities community: Librarian, faculty, and student collaboration, College & Undergraduate Libraries, 24:2-4, 337-349, DOI: 10.1080/10691316.2017.1337530
- Sigrid Anderson Cordell & Melissa Gomis (2017) So what are you going to do with that?: The promises and pitfalls of massive data sets, College & Undergraduate Libraries, 24:2-4, 350-363, DOI: https://doi.org/10.1080/10691316.2017.1338979
- Hillary A. H. Richardson & Nickoal Eichmann-Kalwara (2017) Process and collaboration: Assessing digital humanities work through an embedded lens, College & Undergraduate Libraries, 24:2-4, 595-615, DOI: https://doi.org/10.1080/10691316.2017.1336145

Contextual Readings:

- Urszula Pawlicka-Deger "The Laboratory Turn: Exploring Discourses, Landscapes, and Models of Humanities Labs" DHQ http://www.digitalhumanities.org/dhq/vol/14/3/000466/000466.html
- Thacker, A. (2021). Review: Shakespeare and Company Project. *Reviews in Digital Humanities*, II(7). https://doi.org/10.21428/3e88f64f.f9558cc1 or https://reviewsindh.pubpub.org/pub/shakespeare-and-company-project/release/2?readingCollection=f9558cc1

<u>Core DH Projects:</u>

- Kotin, Joshua, Rebecca Sutton Koeser, et al. *Shakespeare and Company Project*, version 1.5.5. Center for Digital Humanities, Princeton University, 2021. https://shakespeareandco.princeton.edu

<u>Contextual DH Projects:</u>

- Amanda Henley and Matthew Jansen, *On the Books: Jim Crow and Algorithms of Existence* https://unc-libraries-data.github.io/OnTheBooks/
- Omeka https://omeka.org/

<u>Curated Additional Readings</u> (optional but recommended if familiar with assigned readings):

- Blackmon, A. M., & Collins, C. (2021). Review: On the Books: Jim Crow and Algorithms of Resistance. *Reviews in Digital Humanities*, II(2). https://doi.org/10.21428/3e88f64f.69bdbf24
- Janet Hauck (2017) From service to synergy: Embedding librarians in a digital humanities project, College & Undergraduate Libraries, 24:2-4, 434-451, DOI: 10.1080/10691316.2017.1341357
- Budak, Nick. "Representing Gender in the Shakespeare and Company Project." *Shakespeare and Company Project* , version 1.5.5. Center for Digital Humanities, Princeton University. December 12, 2019. http://shakespeareandco.princeton.edu/analysis/2019/12/representing-gender-in-the-shakespeare-and-company-project/

October 6 - Who Cares About DH Projects? Debates and Disciplines
Guest Speaker: Ted Underwood https://ischool.illinois.edu/people/ted-underwood

<u>Core Readings:</u>

- Safiya Umoja Noble, "Toward a Critical Black Digital Humanities," *DDH* 2019
- Brian Greenspan, "The Scandal of Digital Humanities," *DDH* 2019.
- Ted Underwood "Reclaiming Ground for the Humanities" *The Chronicle of Higher Education* https://hcommons.org/deposits/item/hc:33665

<u>Contextual Readings:</u>

- Collier, Z. (2022). Review: The Library of Missing Datasets. Reviews in Digital Humanities, III(4). https://doi.org/10.21428/3e88f64f.6bdb8931
- Melissa Terras, "Peering Inside the Big Tent: Digital Humanities and the Crisis of Inclusion" 26 July 2011. https://melissaterras.org/2011/07/26/peering-inside-the-big-tent-digital-humanities-and-the-crisis-of-inclusion/

Core DH Projects:

- View images of Mimi Onuoha's exhibit "The Library of Missing Datasets" and explore her Github repository "On Missing Datasets"
- Ted Underwood and Nikolaus N. Parulian Gendered Characterizations: English-Language Fiction, 1800-2007 https://tools.htrc.illinois.edu/genderviz/dataviz

Contextual DH Projects:

- *Breve* http://hdlab.stanford.edu/breve/
- *Open Syllabus* https://opensyllabus.org/

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- 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
- Nan Z. Da The Computational Case against Computational Literary Studies *Critical Inquiry* 2019 45:3, 601-639
- Computational Literary Studies: A Critical Inquiry Online Forum https://critinq.wordpress.com/2019/03/31/computational-literary-studies-a-critical-inquiry-online-forum/

October 13 - Who Supports DH Projects? Institutions, Infrastructures, and Inequalities

Core Readings:

- Roopika Risam, *New Digital Worlds: Postcolonial Digital Humanities in Theory, Praxis, and Pedagogy* Introduction and Chapter 1
- Roopika Risam and Alex Gil "Introduction: The Questions of Minimal Computing" http://www.digitalhumanities.org/dhq/vol/16/2/000646/000646.html

Contextual Readings:

- Grant Wythoff "Ensuring Minimal Computing Serves Maximal Connection" DHQ http://www.digitalhumanities.org/dhq/vol/16/2/000596/000596.html

Core DH Projects:

- Naylor, Celia E., Kristen Akey, Madiha Zahrah Choksi, Alex Gil, Moacir P. de Sá Pereira, and Monique J. S. Williams. (Un)Silencing Slavery: Remembering the Enslaved at Rose Hall Plantation, Jamaica. August 6, 2022. http://rosehallproject.columbia.edu
- *Wax* https://minicomp.github.io/wax/

Contextual DH Projects:

- Kaiama L. Glover and Alex Gil *In the Same Boats* https://sameboats.org/
- *Torn Apart/Separados* https://xpmethod.columbia.edu/torn-apart/volume/2/
- Roopika Risam *The Global Du Bois* http://www.roopikarisam.com/global-du-bois/

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- Coding with the Dead - 22.08.09 - (Un)Silencing Slavery Is Live! (moved this to curated additional readings because it is two hours long but highly recommended listening to it)
- Matthew Lincoln, Jennifer Isasi, Sarah Melton, and François Dominic Laramée "Relocating Complexity: The Programming Historian and Multilingual Static Site Generation" DHQ http://www.digitalhumanities.org/dhq/vol/16/2/000585/000585.html
- Quinn Dombrowski "Minimizing Computing Maximizes Labor" DHQ http://www.digitalhumanities.org/dhq/vol/16/2/000594/000594.html

October 20 - Who Are DH Projects For? Users, Audiences, and Communities

Core Readings:

- Jessica Marie Johnson, "Markup Bodies: Black [Life] Studies and Slavery [Death] Studies at the Digital Crossroads" (Available via the Library)
- Marisa Parham "Breaking, dancing, making in the machine: notes on .break.dance" http://www.smallaxe.net/sxarchipelagos/issue03/parham-process/parham-process.html (would recommend starting with the DH project below)

Contextual Readings:

- Itza A. Carbajal, Michelle Caswell, Critical Digital Archives: A Review from Archival Studies, *The American Historical Review* , Volume 126, Issue 3, September 2021, Pages 1102–1120, https://doi.org/10.1093/ahr/rhab359 (Available via the Library)
- Colored Conventions Project Principles https://coloredconventions.org/about/principles/

Core DH Projects:

- Co-directed by P. Gabrielle Foreman and Jim Casey. Center for Black Digital Research, Penn State University. *Colored Conventions Project* https://coloredconventions.org/
- Marisa Parham, .break .dance *archipelagos* Issue 3, Slavery in the Machine, July 2019 http://smallaxe.net/sxarchipelagos/issue03/parham/parham.html

Contextual DH Projects:

- *Enslaved: Peoples of the Historical Slave Trade* https://enslaved.org/

- David Eltis, 'A Brief Overview of the Trans-Atlantic Slave Trade,' *Slave Voyages: The Trans-Atlantic Slave Trade Database*, https://www.slavevoyages.org/voyage/about

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- Elits, David. "The Trans-Atlantic Slave Trade Database: Origins, Development, Content." *Journal of Slavery and Data Preservation* 2, no. 3 (2021): 1-8. https://doi.org/10.25971/R9H6-QX59
- Sarah J. Sweeney, Julia Flanders & Abbie Levesque (2017) Community-Enhanced Repository for Engaged Scholarship: A case study on supporting digital humanities research, College & Undergraduate Libraries, 24:2-4, 322-336, DOI: 10.1080/10691316.2017.1336144
- Proctor, B. L. (2021). Review: .break .dance . Reviews in Digital Humanities, II(8). https://doi.org/10.21428/3e88f64f.c62a7450
- Aston Gonzalez, Colored Conventions Project, Journal of American History, Volume 107, Issue 4, March 2021, Pages 1060–1062, https://doi.org/10.1093/jahist/jaaa568

October 27 - What Are DH Projects Relationships and Roles Within Society? Publics, Access, and Capture

Core Readings:

- Klein, Lauren. (2022). Are Large Language Models Our Limit Case?. *Startwords*, 3. https://doi.org/10.5281/zenodo.6567985
- del Rio Riande, Gimena. (2022). On Spanish-Speaking Parrots. *Startwords*, 3. https://doi.org/10.5281/zenodo.6567850
- Underwood, Ted. (2022). Mapping the Latent Spaces of Culture. *Startwords*, 3. https://doi.org/10.5281/zenodo.6567481
- Padilla, T. G. (2018). Collections as Data: Implications for Enclosure. *College and Research Libraries News, 79* (6), 296-300. http://dx.doi.org/10.5860/crln.79.6.296

Contextual Readings:

- Robert Lee, "How we investigated the land-grant university system" *High Country News* March 30, 2020 https://www.hcn.org/articles/indigenous-affairs-education-how-we-investigated-the-land-grant-university-system
- Ryan Heuser "From Big Data To Data Justice?: Workshop #3 On Big Data" Critical AI https://criticalai.org/2021/11/15/coming-soon-ryan-heusers-blog-on-workshop-3-big-data/

Core DH Projects:

- Robert Lee, Tristan Ahtone, Margaret Pearce, Kalen Goodluck, Geoff McGhee, Cody Leff, Katherine Lanpher and Taryn Salinas "Land-Grab Universities: A *High Country News* Investigation" https://www.landgrabu.org/

Contextual DH Projects:

- Stable Diffusion https://huggingface.co/spaces/stabilityai/stable-diffusion (feel free to also explore other models on Hugging Face)

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- AI Dungeon https://play.aidungeon.io/main/home
- "Data Cultures, Culture as Data – Special Issue of Cultural Analytics" Tanya Clement and Amelia Acker https://culturalanalytics.org/article/11053-data-cultures-culture-as-data-special-issue-of-cultural-analytics
- Yanni Alexander Loukissas, *All Data Are Local*
- Emily M. Bender, Timnit Gebru, Angelina McMillan-Major, and Shmargaret Shmitchell. 2021. On the Dangers of Stochastic Parrots: Can Language Models Be Too Big? 🦜. In Proceedings of the 2021 ACM Conference on Fairness, Accountability, and Transparency (FAccT '21). Association for Computing Machinery, New York, NY, USA, 610–623. https://doi.org/10.1145/3442188.3445922

November 3 - What Are The Social Lives of DH Projects? Conferences, Peer Review, and Prestige Economies

Project Update Presentation Due

Core Readings:

- Estill et al. "The circus we deserve? A front row look at the organization of the annual academic conference for the Digital Humanities" *Digital Humanities Quarterly* http://www.digitalhumanities.org/dhq/vol/16/4/000643/000643.html
- Risam, R. (2014) Rethinking Peer Review in the Age of Digital Humanities. Ada: A Journal of Gender, New Media, and Technology, No.4. doi:10.7264/N3WQ0220 https://adanewmedia.org/2014/04/issue4-risam/

Contextual Readings:

- Weingart, Scott B. and Nickoal Eichmann-Kalwara. 2017. "What's Under the Big Tent?: A Study of ADHO Conference Abstracts." Digital Studies/Le champ numérique 7(1): 6, pp. 1–17, DOI: https://doi.org/10.16995/dscn.284

Core DH Projects:

- Eichmann-Kalwara, N., Weingart, S.B., Lincoln, M., et al. *The Index of Digital Humanities Conferences*. Carnegie Mellon University, 2020. https://dh-abstracts.library.cmu.edu https://doi.org/10.34666/k1de-j489

Contextual DH Projects:

- Nabeel Siddiqui *Are We There Yet? Diversity and Mobility in the Digital Humanities* https://nabeelsiddiqui.net/digital-projects/are-we-there-yet-diversity-and-mobility-in-the-digital-humanities/

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- Sarah L. Pfannenschmidt and Tanya E. Clement, "Evaluating Digital Scholarship: Suggestions and Strategies for the Text Encoding Initiative", Journal of the Text Encoding Initiative [Online], Issue 7 | November 2014, Online since 01 January 2014, connection on 22 August 2022. URL: http://journals.openedition.org/jtei/949; DOI: https://doi.org/10.4000/jtei.949
- Ramsay, Steve and Rockwell, Geoffrey. "Developing Things: Notes toward an Epistemology of Building in the Digital Humanities." In Debates in the Digital Humanities, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012.

November 10 - Who Teaches DH Projects (And How)? Workshops, Resources, and Curriculum

Guest Speaker: Brandon Walsh https://scholarslab.lib.virginia.edu/people/brandon-walsh/
Project Update Presentation Form https://forms.gle/4RWyyqjwPTjXU9v99

Core Readings:

- Brandon Walsh, "The Three-Speed Problem in Digital Humanities Pedagogy", in What We Teach When We Teach DH: Digital Humanities in the Classroom, part of the Debates in Digital Humanities Series (Forthcoming) *Available on Canvas*
- Ryan Cordell How Not to Teach Digital Humanities DDH 2016 https://dhdebates.gc.cuny.edu/read/untitled/section/31326090-9c70-4c0a-b2b7-74361582977e

Contextual Readings:

- Paige C. Morgan (2018) The consequences of framing digital humanities tools as easy to use, College & Undergraduate Libraries, 25:3, 211-231, DOI: 10.1080/10691316.2018.1480440
- Sichani, A.-M., Baker, J., Afanador Llach, M.J. and Walsh, B., 2019. Diversity and inclusion in digital scholarship and pedagogy: the case of The Programming Historian. Insights, 32(1), p.16. DOI: http://doi.org/10.1629/uksg.465

Core DH Projects:

- *Programming Historian* https://programminghistorian.org/

Contextual DH Projects:

- Melanie Walsh *Introduction to Cultural Analytics* https://melaniewalsh.github.io/Intro-Cultural-Analytics/welcome.html

Curated Additional Readings (optional but recommended if familiar with assigned readings):

- Susan Powell & Ningning Nicole Kong (2017) Beyond the one-shot: Intensive workshops as a platform for engaging the library in digital humanities, College & Undergraduate Libraries, 24:2-4, 516-531, DOI: 10.1080/10691316.2017.1336955
- LeBlanc, Z., Walsh, B., Rowell, C., & Shorish, Y. (2019). Workshopping the Workshop: Moving Your Sessions Beyond Buttonology. In L. Rodrigues & E. Pappas (Eds.), #DLFTeach Toolkit: Lesson Plans for Digital Library Instruction (1st ed.). Digital Library Federation Digital Library Pedagogy Working Group. https://doi.org/10.21428/65a6243c.41fb7b06
- Chris Alen Sula "A Survey of Digital Humanities Programs" *Journal of Interactive Technology and Pedagogy* May 24, 2017 https://jitp.commons.gc.cuny.edu/a-survey-of-digital-humanities-programs/

November 17 - What Happens to DH Projects? Sustainability and Sunsetting

Core Readings:

- Johanna Drucker, Sustainability and complexity: Knowledge and authority in the digital humanities, *Digital Scholarship in the Humanities*, Volume 36, Issue Supplement_2, October 2021, Pages ii86–ii94, https://doi.org/10.1093/llc/fqab025
- Quinn Dombrowski "The Directory Paradox" https://docs.google.com/document/d/163jkgzASVUm6fDHW_34kLGM4VG2Bp8tkQT6EamGpt3s/edit?usp=sharing

Contextual Readings:

- Christine Barats, Valérie Schafer, and Andreas Fickers"Fading Away... The challenge of sustainability in digital studies" *DHQ* 2020 14. 3 http://digitalhumanities.org:8081/dhq/vol/14/3/000484/000484.html
- Matt Burton, Matthew J. Lavin, Jessica Otis, Scott B. Weingart: *Digits: Two Reports on New Units of Scholarly Publication*. J. Electron. Publ. 22(1) (2019) https://doi.org/10.3998/3336451.0022.105

Core DH Projects:

- SUCHO https://www.sucho.org/

Contextual DH Projects:

- Internet Archive and Wayback Machine https://archive.org/
- The Endings Project https://endings.uvic.ca/

<u>Curated Additional Readings</u> (optional but recommended if familiar with assigned readings):

- TBD

December 1 - What Are The Legacies And Next Directions For DH Projects? Presentations and Reflections

Final Project Presentations

Final Report due before end of exam period

Acknowledgements

Thanks to John R Ladd, Meredith Martin, Sierra Eckert, Anelise Shrout, Jason Heppler, Scott Weingart, Benjamin Schmidt, Tanya Clement, Lauren Klein, Miriam Posner, Ted Underwood, and Ryan Cordell for sharing their syllabi - all of which have been immensely helpful and influential.

I also want to especially thank Rebecca Munson, who remains an inspiration for how I think and teach about data and who is sorely missed but will never be forgotten.