NHUM2001
Introduction to Digital Humanities
Online
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Computers enable us to rethink, reform and reorient every stage of our intellectual process. Digital humanities methods, and the collaboration they require, allows us to understand a book, an archive, a painting, a space, an idea, a film -- or our own minds -- differently. In this course, we use digital tools to help us re-conceptualize what the humanities can be. Educating ourselves about the history, present and future of computerized intellectual work, we address distinctions between digital "work" and digital "play;" virtual humanness; and whether digital worlds alter intellectual categories like "art," "culture," or "society." Digital tools not only allow us to share our ideas and knowledge, but also encourage creative expression that goes beyond any one discipline or mode of communication. In addition to writing, the course focuses on making time, space, ideas, narrative and argumentation visible. Exercises emphasize collaboration, innovation and design rather than the individualism, competition and "knowledge banking," that can be typical of scholarship in the analogue humanities world.

What does this mean in practical terms?

- Digital Humanities allows us to apply computers, internet applications and principles of design to a research agenda.
- Digital humanities brings critical thinking, self-conscious reflection, and cultural studies practices to technology.
- Digital humanities allows us to solve humanities problems through generating and understanding data.
- Digital humanities gives us the opportunity to make things, bring our research back to communities, offer what we know to the public, curate collections, and create innovative sites for born-digital research.
- Digital humanities is a way to demonstrate what you know and what you can do.
- Digital humanities is about collaboration with other humans, some of whom you don't even know yet.
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This course is a required foundation for the cross-divisional Digital Humanities Minor.

The following books are required reading. Most of our readings are drawn from these books. The good news is: they are all open access (something we will be learning a lot about), *which means that you can access them free on line.* If you wish to purchase hard copies, I have

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provided a hyperlink to the Google Books page in the title, so that you can choose the provider you wish to support.

Johanna Drucker, Peter Lunenfeld, Todd Presner, Jeffrey Schnapp, (Cambridge: MIT Press, 2012).

Peter Suber, *Open Access* (Cambridge: MIT Press, 2012).

Matthew K. Gold, Ed. *Debates in the Digital Humanities* (Minneapolis: University of Minnesota Press, 2012).

Jack Dougherty & Kristen Nawrotzki, Eds. *Writing History in the Digital Age* (Ann Arbor: University of Michigan Press, 2013).

Daniel J. Cohen and Roy Rosenzweig, *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (Philadelphia: University of Pennsylvania Press, 2006.)

Cathy N. Davidson and David Theo Goldberg, with Zoe Marie Jones, *The Future of Thinking: Learning Institutions in a Digital Age* (Cambridge: MIT Press, 2010.)

All other course readings will be downloadable from, or linked to, the syllabus.

Learning Outcomes

- After completing this course successfully, students will ideally:
- Be confident in their ability to organize and complete a digital humanities project
- Know how to evaluate and make the most of digital tools and web applications
- Solve a critical thinking challenge through design
- Use easily available web tools to demonstrate the work they have done
- Be able to navigate different digital humanities cultures with confidence
- Write clearly and concisely for the web
- Understand the principles of open access, creative commons and collaboration.
- Be unafraid of technology.

Communication

The Best Ways to Get Hold of Me: An online class offers special challenges

to communication: we may "see" a lot of each other in our virtual environments, but we need to plan how to make a real relationship that serves your needs as a student. As we know from social media, trust and reciprocity can be built in a virtual environment. I will commit to trying to build your confidence that your questions and communications are welcome, and I hope you will commit to letting me know if there is something I can do that makes me more find approachable.

- You can email me by clicking this link.
- Since I have two offices and a home, but am always on the computer during the week, the best way to get in touch with me directly is Google chat in the new school.edu environment. This way you can get hold of me no matter where I am working at that moment. Log into your New School email, enter my name in the search box, and send a message: if I am able to, I will pick up; if I cannot, I will get back to you as soon as I am able.
- Even though this is an online course, if you live in New York, please feel free to come talk to me live! I am happy to make an appointment with you.
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Unless it is a real emergency, I try not to do business on Saturday and Sunday, or after 5:00 in the evening. On the other hand, that might be the time you have marked out for this course, and we can make an appointment in the times if that's what you will need to learn. I will check in over the weekend, but please let me know if your question can wait until business hours.

Email: Many of us feel overwhelmed by the intensity of modern communication. However, I must ask you to check your New School email account regularly, and use it (or the communication tools in Canvass) for the purposes of this class. If your school account is not what you use most regularly, directing your New School email to your smart phone is one easy way to make sure that you receive all communication from me and from your classmates. In addition:

- Whenever possible, answer direct requests from me within *48 business hours*. I will do the same.
- Email exchanges are not appropriate (or humane!) for discussing your work in the course, disagreements over a grade, or any difficulties you may have completing the assignments. Make an appointment to speak with me in person, if you are in New York (see below), or in Chat if you are not.

How You Address Me: Since we are all adults, students are invited to address me by my first name in both written and spoken communication. If you prefer an honorific, please call me Professor Potter -- not Dr. Potter (although technically that is correct.) I use female pronouns, but also

respond to "they," the pronoun of choice for many genderqueer people.

How I Address You: I try to learn students' names quickly: please let me know if I am mispronouncing, misspelling, or otherwise doing a disservice to your name. I will call you by your first name unless you tell me otherwise, and I will use your preferred pronouns. Please let me know if I, or any member of the class, is misidentifying you in any way so we can address it quickly.

Office Hours: Meeting with a professor who is interested in you and your work is one of the benefits of being in a degree program, or taking classes, at The New School. You are invited to make an appointment with me at a time that is convenient to both of us: if you are in New York, we can meet in person and if you are not in New York we can meet by Skype. Please send me a few times that you are free, preferably in advance of when an assignment is due, and I will send you an email telling you when your appointment will be. Although there are many reasons you might want to talk to me privately, they might include:

- Seeking assistance with reading comprehension or speed, note taking, class preparation or a written assignment;
- Difficulties in using Canvass;
- Discussing a theme of the class that particularly interests you;
- Talking about how this class might fit into, or even shape, your program of study;
- Personal issues that may prevent you from participating in class.

Conduct, University Policies and Resources

Courtesy and Identity: Please remember that Canvass is an online environment of The New School, and behavior in this course must adhere to all University rules and regulations. Students are invited to express themselves freely, but with attention to how their words and perspectives may affect other people. If you wonder whether what you are about to say or write might cross a line into incivility, or be misheard, it is wise to pause, perhaps raising the issue with me first. You might also want to ask yourself: would I say this to a person sitting in front of me? Choose your tone in a way that invites an equally productive and thoughtful reply.
It is also wise to remember that people are not always who they seem to be superficially. It is generally considered impolite to make uninvited comments about a fellow student's class, race, sexuality, disability, size, gender identity, national origin or age. When we get to know each other, more personal conversations will begin to come easily. It is also wise to imagine that the person or group about which you are speaking *is actually in the room* (in fact, they might be in our virtual room!) and to employ the

kind of honesty, tact, and restraint that would impose.If you have never read it, Peggy McIntosh's "White Privilege: Unpacking the Invisible Knapsack" (1988) is a great start for thinking about how all of us might re-consider unconscious assumptions, allowing better understanding of how our words and actions affect others. If you have read it, refresh your acquaintance with this short essay. Although McIntosh is specifically concerned with unconscious racial privilege, her work has been adapted by LGBT and disability activists too. Students have the right to be recognized by their felt gender; recognition of trans identities can be effectively modeled by the professor. Please let me know if I, or a member of the class, needs instruction on your preferred pronoun. Students who are unfamiliar with what people mean when they say they are trans, might wish to consult this basic resource.

Disabilities: In keeping with the University's policy of providing equal access for students with disabilities, any student with a disability who may need academic accommodations should contact the office of Student Disability Services. Students requesting any accommodations will need to meet with Jason Luchs, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter. Mr. Luchs can also help work with us to give you the help and accommodations to which you are entitled. All conversations about disability will be kept confidential, although a student is welcome to share that information with the class if it seems appropriate or useful. Mr. Luchs's office is located at 80 Fifth Ave, 3rd Floor (luchsj@newschool.edu, 212.229.5626 x3135). You may access more information about Student Disability Services here. Students with disabilities, or who have a chronic emotional or physical illness that is not registered as a disability, are urged to make an appointment with me upon joining the class.

Incomplete Coursework: A grade of Incomplete ("I") indicates that I have granted you an extension to complete outstanding work for a course. The grade of Incomplete will not be assigned automatically. It will only be assigned at the request of the student by the last day of class. Incomplete grades cannot be granted for students who are graduating seniors. If circumstances require you to request a grade of Incomplete—and I approves your request—the terms of the Incomplete should be agreed upon in writing, using the "Request for a Grade of Incomplete" form. This ensures that both you and I understand the exact nature of the required work, the manner in which it is to be submitted, and the date by which it must be submitted. I will determine the deadline for submission of outstanding work. Students with a grade of Incomplete who do not complete their work by the agreed-upon deadline will receive a grade of Withdrawal/Failure ("WF"). Students who complete outstanding work according to the terms of the Incomplete will receive a letter grade. The "I"

will be converted to a letter grade after I submit a Change of Grade form on your behalf.

Libraries: This link gives you access to electronic databases, electronic publications, and the complete collection of The New School Library and NYU's Bobst Library. As a New School student, you have borrowing privileges in both places: give yourself lead time, as sometimes books have to be transported from off site. Electronic books and articles can be downloaded directly to your computer or tablet.
One of the greatest public resources in the city is the New York Public Library on Sixth Avenue between 40th and 42nd Streets. Your library card is free; remember to take identification with you when you go. Do you have a great scholarly resource, or a local historical society or archive, where you live? Check it out!

The New School Library offers frequent research workshops for students, the day, time, and location of which are posted here each semester. The library also provides one-on-one support for students who require additional assistance in conducting research for a paper or project. Students can contact the library about scheduling a one-on-one appointment with a reference librarian at this link.

- **Plagiarism:** Plagiarism is the use of another person's words or ideas in any academic work. (This could be using books, journals, Internet postings, or other students' papers.) For further information on avoiding plagiarism through proper acknowledgements, including expectations for paraphrasing source material and forms of citation in research and writing, you may wish to consult the MLA Style Manual and Guide to Scholarly Publishing (2nd edition), Chapter 6, on documentation. A PDF of the MLA Style Manual and other important guides that will help you with proper attribution can be found here. Review the appropriate materials, and then make an appointment, or drop in to, The University Learning Center, 66 West 12th street, 6th floor (straight across from the elevator) with your questions. Remember these basic guidelines:
- You must quote words taken directly from someone else, and provide a citation that allows another reader to find it again.
- Simply rephrasing someone else's words does not make them yours. In fact, it is better to quote and provide a citation.
- You may not use another author's idea without giving that person credit.
- In digital work it is conventional to provide a hyperlink when the source is available on line.

All students should download and read the Academic Honesty and Integrity Policy.

Note that you must receive prior permission from instructors to submit the same, or substantially overlapping material, for two different assignments. Submission of the same work for two assignments without prior permission is a violation of the Academic Honesty and Integrity Policy.

Grading:

This course follows a participation grading policy: by doing the work, and doing it correctly, you receive points that, by the end of the course, add up to a certain grade (see the table below.) Each week offers at least 15 points: some weeks offer a little more. There are a total of 265 points. You may, in fact, decide what grade you get by choosing to participate more or less. However, even if you have enough points, you cannot pass the course without handing in a final project and a final report.

A+	265
A	249
A-	238
B+	228
B	217
B-	212
C+	205
C	192
C-	185
D+	178
D	167
D-	159
F	>159

Week 1 | How The Course Works

- Introduction
- Review Syllabus, learning Outcomes and Requirements
- Syllabus Quiz

Week 2 | Why #DH?

- Burdick, et. al, "Preface," "Humanities to Digital Humanities" and "A Short Guide to the Digital Humanities,"Digital_Humanities, vii-x, 1-26, 121-135.
- Lisa Spiro, "This is Why We Fight: Defining the Values of the Digital Humanities," Gold, Ed, Debates in the Digital Humanities, 16-36.
- Cathy N. Davidson and David Theo Goldberg, "The Future of Learning Institutions in a Digital Age" and "Customized and

Participatory Learning," The Future of Thinking, 1-48.
- Featured Project: Spatial History Project.
- Featured Site: Geography of the Post

Week 3 | Humans = Smart; Humans + Machines = Smarter

- Willard McCarty, What is humanities_computing? Toward a definition of the field lecture given at Stanford University, February 16 1998.
- Davidson and Goldberg, "Our Digital Age: Implications for Learning and Its Online Institutions," *The Future of Thinking*, 49-82.
- Video: Richard E. Miller and Paul Hammond "Learning in Public After the Paradigm Shift," November 12, 2012
- App of the Week: Evernote
- Featured Site: Beyond Citation

Week 4 | Transform #DH: Challenges, Values and Opportunities

- Adam Kirsch, "Technology is Taking Over English Departments: The False Promise of the Digital Humanities," *The New Republic*, May 2 2014.
- Adeline Koh, "More Hack, Less Yack: Modularity, Theory and Habitus in the Digital Humanities," @adelinekoh.org (May 21, 2012).
- Burdick, et. al., "Provocations," *Digital_Humanities*, 99-120.
- Tara McPherson, "Why Are the Digital Humanities So White?" Gold, *Debates in the Digital Humanities*.
- George H. Williams, "Disability, Universal Design, and the Digital Humanities," Gold ed., *Debates in the Digital Humanities.*

Week 5 | Imagining A Project

- Daniel I. Cohen and Roy Rosenzweig, "Exploring the History Web," and "Getting Started: the Nature of Websites and What You Will Need to Create Yours," *Digital History: A Guide to gathering, Preserving, and Presenting the past on the Web* (Philadelphia: University of Pennsylvania Press, 2006), 18-79.
- Burdick, et. al., "A Portfolio of Case Studies," *Digital_Humanities*, 61-72.

Week 6 | Telling Stories With Social Media

- Patrick Svensson, "Beyond the Big Tent," *Debates in the Digital Humanities*, 36-49.
- Cohen and Rosenzweig, "Building an Audience" and "Collecting History Online," *Digital History*, 140-188.

- Willard McCarty, "A Telescope for the MInd," Gold, *Debates in the Digital Humanities*, 113-123
- Vanessa L. Varin, "Tweeps Discover the Past," *Perspectives on History* (April 2014).
- Jason Steinhauer, "@HistoryInPics (Links to an external site.)Brings History to the Public. So What's the Problem?" Part 1 (February 18 2014) and Part 2 (February 19 2014).
- Sarah Werner, "From Tweet to Resource," *The Collation* (March 19 2014).
- Apps of the Week: Twitter, Facebook, .tumblr, Storify

Week 7 | Cultures of Collaboration

- Burdick, et. al., "The Social Life of the Digital Humanities," *Digital_Humanities*, 73-98.
- Amanda Seligman, "Teaching Wikipedia Without Apologies," Dougherty and Nawrotzsky, *Writing History in the Digital Age, 121-129.*
- "Editing_Wikipedia : A Guide To Improving Content on the Online Encyclopedia."
- Part 2: The Wisdom of Crowds(ourcing): essays by Lesley Madsen-Brooks, Robert S. Wolff, Shawn Graham, and Martha Saxton in *Writing History in the Digital Age*, 49-96.
- Justin Franco, "The History of Wikipedia (in Two and a Half Minutes)."
- Site of the Week: Wikipedia

Week 8 | Midterm Checkin | Evaluating Our Work So Far

Week 9 | The Importance of Design

- Cohen and Rosenzweig, "Designing for the History Web," *Digital History*, 108-140.
- John Theibault, "Visualizations and Historical Arguments," Dougherty and Nawrotsky, *Writing History in the Digital Age*.

Week 10 | Should Everything Be Free?

- Peter Suber, Open_Access (Cambridge: MIT Press, 2012).
- MIT Open Access Policy FAQ
- David Shorter, "Who Pays for Free? When Universities Give Our Work Away (Links to an external site.)," *Tenured Radical*, September 17 2013.

Week 11 | The Future of Books

- Robert Coover, "The End of Books," *The New York Times*, June 21 1992.
- George H. Williams, "Disability, Universal Design and the Digital Humanities," Gold, *Debates in the Digital Humanities.*
- Stephen Robertson, "Putting Harlem on the Map," Dougherty and Nawrotzsky, *Writing History in the Digital Age.*
- Robert Darnton, "The National Digital Public Library Is Launched!" *The New York Review of Books*, April 25 2013; and "A World Digital Library Is Coming True!" *The New York Review of Books* May 22 2014.
- Seth Denbo, "Orphan Work Conversation Continues," *Perspectives on HIstory* (May 2014), 12.

Week 12 | Finding Your Audience

- Cohen and Rosenzweig, "Building an Audience," *Digital History*, 141-159.
- Leslie Madsen-Brooks, "I nevertheless am a historian": Digital Historical Practice and Malpractice around Black Confederate Soldiers," Dougherty and Nawrotzki, *Writing History in the Digital Age.*
- Paul Fyfe, "Electronic Errata: Digital Publishing, Open Review, and the Futures of Correction," Gold, *Debates in the Digital Humanities*.

Week 13 | Working On Individual Projects

Week 14 | What Does It Mean To Be Finished?

- Matthew Kirschenbaum, "Done: Finishing Projects in the Digital Humanities," *Digital Humanities Quarterly* vol, 3 no. 2 (2009).

Week 15 | Assessing #DH Projects/Assessing Ourselves

- Shannon Mattern, "Evaluating Multimodal Work, Revisited," *Journal of Digital Humanities* vol. 1 no. 4 (Fall, 2012).
- American Historical Association "Draft Guidelines for the Professional Evaluation of Digital Scholarship," (April 2015).