



English 510: Introduction to Digital Humanities

Fall 2022

TR 3:40-5:00 PM
Hamilton Smith 105

Instructor

Dr. Melinda M. White
she/her/hers
330G Hamilton Smith
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Course Objectives

Digital methods can greatly intensify our understanding of literary works, non-fiction writing, film and many other modes of expression in the humanities. This course introduces students to the methods of thought, research and argumentation that digital technology makes possible. These may include identifying quantifiable language patterns, working with archival documents, mapping locations in written works, illuminating historical works, creating digital visualizations of texts, or working with translation tools and concordances.

This section of the course will provide an overview to the Digital Humanities, in theory and practice. We will look at a broad spectrum of DH projects using various platforms, analyze literature through information visualization, participate in real-world digital museum curation, and discover web platforms and design strategies to collect and showcase work. Students will develop and understanding of the Digital Humanities and how they can integrate digital methods into their field and utilize digital practices for a deeper understanding of the humanities.

After participation in this course you will be expected to:

- Recognize Digital Humanities, not as a separate field, but a way, in our digitally- centric world, of assisting us in deep (or distant) analysis and critical thinking
- Demonstrate an understanding of the breadth of DH projects and their purposes
- Participate in formal and informal academic discourse and effectively communicate, verbally and in writing, ideas around digital texts and projects
- Analyze literature through a DH lens, applying both traditional narrative concepts, as well as distant reading through digital visualization and data mining tools
- Curate digital images, videos, and audio files for a real-world client, incorporating teamwork, professional meetings, client needs and feedback

- Hone creative and critical thinking, literary analysis, presentation, and group-work skills
- Understand the basics of several digital platforms and their purpose
- Compose a meaningful web presentation and reflect on content, design and platform

Course Texts

Digital Humanities Coursebook by Johanna Drucker

All other readings will be available on the course website: <http://multimodalmel.com/510>

Course blog: <https://digitalhumanities510.blogspot.com/>

You will also need a writing journal for reader response notes, in-class writing, and storyboards, and a UNH box or Google Drive, or a USB for storage.

Assignments

There will be a main assignment for each of the four units this semester: situating, analyzing, curating, and ME-diating. The assignments will balance and combine theory and practice. Work must be professional and turned in on time. No excuses. I am available for help, but not on the day a paper/project is due. It is difficult (and never a good idea) to procrastinate work that requires technology (and especially that involves a client!). **AND ALWAYS BACK UP YOUR FILES.** Major assignments are each worth **20% of your course grade.**

Situating Digital Humanities: analysis of a DH project:

You will select a DH project from a course list to analyze, give a presentation and compose a critical analysis of the work within the Digital Humanities. Besides the chapters that should be of help to you, we will be looking at examples of projects and platforms in class and discussing terms used to analyze multimodal works. In this type of analysis, attention must be paid to DH elements—materials, processing, and presentation, as well as multimodal affordances—the medium, design, audio, interactivity, etc. In the class presentation, you will show your piece to the class, summarize, provide context, and share some of your analysis before finalizing your essay.

Data mining and visualization: distant reading literary analysis:

You will select a short story from the Gutenberg project, a specific Edith Wharton or Edgar Allan Poe collection. In addition to traditional literary analysis, this distant reading essay will form an argument supported by visual and data mined evidence using Voyant tools. This essay also includes a preliminary presentation of your data mining (materials and process), as well as a compare/contrast of your findings with your fellow scholars.

Real-world online curation: Museum L-A:

In unit 3 you will be working with Rachel F. from Museum L-A in Lewiston, Maine. This team project, either a collection of oral storytelling or a 3-D exhibit “tour” will be included on their new website, part of their rebranding this fall. You will see DH in action, gathering digital materials, project planning and process, and presentation. You will also be a part of building and sharing history and art with a broader community. The project includes a final reflection on your teamwork and individual contributions.

ME-diation: interface and web presentation:

The final project will be your own web presentation. This will introduce you to web design and publishing, platform and curation choices, and presentation. We will be creating artifacts for your portfolio in unit four to include here, in addition to the three previous course projects. This project also includes a self-analysis and reflection on your content, design, interface, and overall presentation, as well as final reflections on your DH experience throughout the semester.

Blog posts and discussion:

Approximately every week (total of 10), we will have a blog response and in-class discussion. This is a foundational theory course and readings are not optional. Besides the textbook, course readings will be provided by the instructor and posted to the course website. The readings we will be doing will serve as a theoretical and practical overview of the digital humanities. You will find them helpful not only for understanding the history and justification for this type of research and scholarship, but also a foundation for your own analyses and projects. You are responsible for completing readings on time, composing a blog response, responding to your peers in a timely manner, and bringing something thoughtful to every class discussion. Your thoughts and opinions are a vital part of this class. I do not like to lecture and will only do so when absolutely necessary. What I want to know is what you think and how you will use DH in your own work. Verbal responses to the material in the course are also a vital part of your response grade. These ongoing posts and discussions make up **20% of your course grade**.

The course will focus on both reading, discussing, analyzing, curating, and composing DH projects. More detailed assignment descriptions will be provided online and when assignments are introduced. Paper and project proposals, in-class work, workshop, conference, and presentations will be counted in the final percentage for that specific assignment.

Due dates and percentage breakdowns are as follows:

Situate this!	Situating/analyzing a DH project presentation & essay	Sept 20 th /22 nd	20%
Analyze that!	Digital tools for analysis presentation & distant reading analysis	Oct. 4 th /11 th	20%
Curate it!	Curation work with Museum L-A & teamwork reflection	Nov. 3 rd /15 th	20%
ME-diate!	Web presentation & accompanying analysis	Dec. 8 th /15 th	20%
Blog posts & discussion	Weekly		20%
Total			100%

Formatting

Format all non-electronic essays with the following specifications:

- 12 point font
- 1 inch margins
- Double spaced
- Black ink
- Left margin justified
- Documentation done in MLA

In addition: All files for electronic projects will be easily accessible (and instructions provided if applicable).

Course & University Policies

(NEW) Covid-related policies (University-wide)

The health and safety of the UNH community (students, employees, contractors and guests) while fulfilling the UNH mission is the highest priority. The most challenging part of COVID protocols and recommendations for Fall 2022 is the fluidity of the factors that determine our community's health: vaccination rate, infection rate and variant characteristics. However, the proven testing protocols of last year, along with other indicators such as regional and state data, CDC guidance, vaccination data, and wastewater testing in Durham, give us the tools needed to adjust protocols and successfully support our mission while minimizing the health risk to individuals. This fluidity means that instructors and students will need to be aware of any changes in protocols, such as masking or testing requirements. When any university- or campus-wide protocol is changed, the RAVE alert system (also used for weather cancellations) will notify the impacted community through text and email. Canvas notifications will also be used. Any updates to instructional guidance will be provided through the provost's office and college offices.

A valid Wildcat Pass remains a requirement to be on any campus as part of ensuring that anyone who is infectious or may be infectious is adhering to isolation and quarantine requirements. Instructors and university officials have the right to ask to see a valid Wildcat Pass of anyone on campus. The Wildcat Pass will be linked to Health and Wellness information on required isolation and quarantine dates for all campuses, as well as baseline (arrival and/or first 2 weeks) testing requirements at the start of the semester for the Durham campus.

It is a reality that both students and employees will have different personal risk tolerances. It is important that all members of the community make sure that everyone feels comfortable wearing a mask in any situation that they wish to do so, even if a mask mandate is not in effect. Instructors have a special role to play to make sure all students are comfortable in their learning environment, and the example of instructors to ensure that students are welcomed to wear masks even without a mandate is a powerful message. Any instructor, employee or student also has the right to request that masks be worn by others in close contact in an indoor setting even if a mask

mandate is not in place. We expect members of our community to comply with a mask wearing request, if at all possible, per President Dean's message. A best practice is to post signage on an office door or in a classroom requesting that masks be worn inside. If masks or sanitizer is needed for a classroom, meeting room, or office, please complete a PPE Order form or contact: Ron O'Keefe at ronald.o'keefe@unh.edu. Contact tracing will be used as in prior semesters and supervised through Health and Wellness.

Course disruptions

Turn off all cell phones, pagers, or other noise-making items before coming to class. These devices are not to be used in a classroom setting. If your cell phone rings you will be asked to leave class. **Texting**, instant messaging, e-mail checking, and web surfing are also not allowed during class time. In order to avoid disrupting other students in class, **you will lose a discussion point** each time you are seen texting, etc. without verbal warning.

Netiquette Guidelines (from UNH Academic Technologies)

Netiquette is the socially and professionally acceptable way to communicate on the Internet. We are all expected to abide by these guidelines of "netiquette" when using online communication tools with your classmates and instructor. Guidelines can be found through the [Faculty Resource Hub](#) and at this [Academic Technology resource](#). More general guidance can be found [here](#).

Deadlines

All due dates are listed in this syllabus. You will be reminded of due dates well in advance. Assignments are always due at the beginning of class. I do not accept late work. I will return your graded papers/projects within two weeks of receiving them.

Participation

Be advised that a good portion of your grade for each unit is dependent upon on your attendance, participation, and compliance with work schedule. Reading and discussions are what make an interesting learning environment. Your thoughts and opinions are a large part of this course. Also, most projects will have work time and workshop during class time. That means that you must be present every day in both body and mind.

Resources

Online tutorials will be offered in class, but you will be expected to research and learn some software for your particular needs by finding tutorials and resources on the web. Books will also be made available to you by the instructor if applicable. You may also make appointments for individual or group conferences for any project or software concern.

Under student-use, images and/or text found on the web is available to you without copyright restrictions. Be aware, however, that this does not hold true if you want your work published outside an academic environment. Creative Commons also has resources available for fair use.

Always acknowledge your sources.

The Connors Writing Center is located in the library (behind the reference desk). I encourage each of you to visit at least once during the semester to obtain help or advice with anything from brainstorming topics to grammar and punctuation. Appointments are preferred and can be made

by telephone or in person. (<http://www.unh.edu/writing/cwc>; 862-3272; 329 Dimond Library).

All software that we have in the lab (except Eastgate stories) is available on the library cluster computers. You may check out equipment from the digital writing studio through me: cameras, audio recorders, Google Cardboards, etc. The Parker Media Lab (a MAC lab) is also located in the library. You can sign up for lab time to work on projects, receive help with projects, and also check out equipment here. (Dimond 237; 862-1747; <https://www.unh.edu/it/media-collaboration-services>).

Attendance

Attendance is required as this is a discussion and workshop-based course. Missing more than three class periods will impact your course grade. Each student is allowed to miss up to three meetings (classes or conferences) regardless of the reason; there is no distinction between excused and unexcused absences. **Each additional absence beyond the three deductibles may lower your final grade by one-third letter grade.** (For example, if you earned a B but missed five classes, your final grade will be a C+.) Missing a scheduled conference or more than 50% of a class meeting also counts as an absence. Exceptions will not be made unless extenuating circumstances can be documented for all absences.

Academic Integrity

Academic Honesty is a core value at the University of New Hampshire. The [Student Rights, Rules, and Responsibilities](#) handbook defines academic honesty both inside and outside the classroom. The handbook specifically defines plagiarism in article 09.3:

"09.3 Plagiarism

The unattributed use of the ideas, evidence, or words of another person, or the conveying of the false impression that the arguments and writing in a paper are the student's own. Plagiarism includes, but is not limited to the following:

1. The acquisition by purchase or otherwise of a part or the whole of a piece of work which is represented as the student's own;
2. The representation of the ideas, data, or writing of another person as the student's own work, even though some wording, methods of citation, or arrangement of evidence, ideas, or arguments have been altered;
3. Concealment of the true sources of information, ideas, or argument in any piece of work."

The penalties for plagiarism can be stiff: from an "F" for an assignment to an "F" for a course, or, in some cases, expulsion from the University. It is in your best interest to make sure you understand the UNH policy. Please take a moment to complete the UNH Plagiarism tutorial: <http://www.unh.edu/liberal-arts/plagiarism/tutorial.cfm>

Confidentiality & mandatory reporting

Because you may be sharing some very personal information with me in your essays or in conferences, please be aware of the following: in some circumstances in which you mention crimes/harm committed against you/by you or even secondhand in your writing or in a conference, I will have to share what you revealed. For example, **as a faculty member, I am**

required to report any disclosure of sexual harassment, sexual assault, unwanted sexual contact, domestic violence, relationship abuse, dating violence, and stalking to UNH police and university administrators. Consider carefully what you share with me, and if you do not want this information reported, seek the assistance of the non-mandatory reporters available at Health Services and SHARPP (Sexual Harassment and Rape Prevention Program). Note that SHARPP is available to you 24 hours a day should you seek advice or just want to talk (Crisis Line: 862-7233).

Services

Student Accessibility Services (SAS). If you are a student with a documented disability who will require accommodations in this course, please register with SAS in developing a plan to address your academic needs. I will be unable to make any accommodations without a letter from SAS (201 Smith Hall; 2-2607). I cannot provide retroactive accommodations.

Psychological and Counseling Services (PACS). Your academic success in this course is very important to me. If during the semester, emotional or mental health issues are affecting that success, please contact Psychological and Counseling Services (PACS) (3rd floor, Smith Hall; 862-2090), which provides counseling appointments and other mental health services.

Additional Services. Military & Veterans Services (862-0643; 3rd floor of Thompson Hall). Center for Academic Resources (2nd floor, Smith Hall; 2-3698). IT Help via Phone (2-4242). IT Help in Person: Academic Technology Support Center (ATSC) (Dimond Library, Level 3).

And...

I am dedicated to your learning, but you must be dedicated as well. Come to class prepared, complete your assignments, participate in class discussions and group work, be respectful to your peers and their ideas and you will succeed academically. Discriminatory behavior based on race, gender, ethnicity, sexual orientation or age will not be tolerated. I am committed to your success and hope this class helps you to become a better writer, thinker and academic.

I will be available in class, during office hours, and by appointment to answer any questions that you may have. If you are having any problems, please talk to me before due dates, etc. Please feel free to e-mail me or to call me to arrange an appointment. E-mail is usually the best way to contact me. As a general rule, please allow me at least **24 hours** to acknowledge and/or respond to your queries.

The following schedule is tentative and subject to changes depending on class dynamics and instructor mood. ☺ Outside readings are still being added and will be based on course needs and interests and updated on the course website for each unit when they are introduced.

Schedule

Introductions all around

“When I’m asked, I like to say that digital humanities is just one method for doing humanistic inquiry.” --Brian Croxall (from Whatisdigitalhumanities.com)

Tuesday, August 30th

Introduction to the class & each other

Show your selfie

Read: syllabus & course website & blog, “What is Digital Humanities” (on blog), & “The Digital Humanities Manifesto 2.0”

Thursday, September 1st

Situating the Digital Humanities

Class planning: units & real-world connections

Read: Preface (p. x) and chapter 1: Digital Humanities Overview (p. 1),
blog post

Unit 1: What in the digital humanities? Situate this

“Digital formats are ephemeral, vulnerable, and depend upon elaborate material infrastructures” (9).

Tuesday, September 6th

Discussion: What is Digital Humanities?

What’s involved? Materials, processing, and presentation

In-class look at DH projects

Introduce project 1: DH project options/sign-ups

Read: Chapters 2: Data Modeling and Use (p. 19) and 3: Digitization (p.14)

Thursday, September 8th

Proposals/project sign-ups

Your project at first glance: purpose and audience

Blog post

Tuesday, September 13th

Discussion: DH projects and purpose

Read: Chapters 4: Metadata, Markup, and data description (p. 52) and 5: Database design (p. 70)

Thursday, September 15th

In-depth project analysis: materials, process, presentation

Blog post

Tuesday, September 20th

Discussion: Significance of metadata and design in DH projects

DH project analysis presentations

Introduce Unit 2 & Project Gutenberg (Poe & Wharton)

Chapters 6: Information visualization (p. 86), “Problems of Scale” & “What is Distant Reading?”

Unit 2: Data mining & visualization: Analyze that

“Digital Humanities is not a unified field but an array of convergent practices that explore a universe,” -Digital Humanities Manifesto 2.0

Thursday, September 22nd

Essays due

Read: Chapter 7: Data mining and analysis (p. 110), The Francis Bacon Network and Yesterday, Today, & Tomorrow, blog post

Tuesday, September 27th

Discussion: Quantitative data/DH tools for literary analysis

Proposals/Project Gutenberg story sign-ups

Introduction to Voyant tools

Practice exercise

Thursday, September 29th

Scholar consultation in groups

Share findings, compare/contrast

Worktime

Blog post

Tuesday, October 4th

Voyant findings/preliminary presentations

Maine Sound & Story, VR tours, & Museum L-A website

Read: chapters 8: Mapping and GIS (p. 130) and 9: Three-dimensional and virtual models (p. 151)

Thursday, October 6th

Discussion: audio & VR (& maps)

Virtual tourism, heritage

Introduce Unit 3 & curation project

Project teams: audio database & 360 tour

Blog post

Unit 3: Curate it/put it into practice

“I see a curator as a catalyst, generator and motivator - a sparring partner, accompanying the artist while they build a show, and a bridge builder, creating a bridge to the public.” - Hans-Ulrich Obrist

Tuesday, October 11th

Final analysis essays due

Meet with Rachel F. from Museum L-A

Thursday, October 13th

Project planning goals meetings & proposals
Blog post

Tuesday, October 18th

Meet with Rachel F. from Museum L-A with team proposals/planning

Thursday, October 20th

Materials

Collecting, digitizing audio and 360 images

Potential Art Museum Visit

Tuesday, October 25th

Processing

Creating oral storytelling videos, searchable key words

Adding exhibit image, video, and comments

Thursday, October 27th

Presentation

Adding artifacts to the new WordPress site

Introduce Unit 4

Interface ideas and platform options

Blog post

Tuesday, November 1st

Assessing your materials/artifacts

Maps & timelines

Look at Scene, Google Earth, & ThingLink for 360

Thursday, November 3rd

Museum L-A projects due for final review

e-lit, Twine

Read: Chapter 10: Interface (p. 172)

Team reflections due!

Blog post

Tuesday, November 8th

VOTE! No class, Friday schedule

Unit 4: ME-diate: interface & web presentation

“A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction.” –Donna Haraway

Thursday, November 10th

Discussion: Interface: purpose and design

Platform reviews

Read: Chapters 11: Web presentation formats and networked resources (p. 193) and 12: Project design and intellectual property (p. 211), blog post

Tuesday, November 15th

Final Presentations to Rachel F.

Discussion: Significance of website design and usability

Website analysis

Brainstorming, storyboarding, project planning

Thursday, November 17th

Map/timeline workshop

Blog post

Tuesday, November 22nd

Website proposals/plans

Story workshop

Thursday, November 24th No class! Happy Thanksgiving!

Tuesday, November 29th

360 viewing party/workshop

Thursday, December 1st

Revision worktime

Tuesday, December 6th

Workshop/usability testing

Thursday, December 8th

ME-diation presentations!

Final website revisions/reflection due Thursday, December 15th