



English 610: Digital Humanities (WI)
Fall 2026
T/Th 3:40-5pm
Hamilton Smith 105

Instructor

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she/her/hers

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Office hours: T/TH 2- 3:30, W 2-4 online, & by appt.

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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 an understanding of 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

The Digital Humanities Coursebook (2nd edition) by Johanna Drucker & Francesca Albrezzi
All other readings will be available on the course website: <http://multimodalmel.com/610/>

Course blog: <https://dh610.blogspot.com/>

You will also need a writing journal for reader response notes, in-class writing, and storyboards, and a UNH One Drive 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 text from the Gutenberg project, based on your groups' author. 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 compare/contrast of your findings with your fellow scholars and a preliminary presentation of your author through data mining (materials and process).

Real-world digital curation:

In unit 3 you will be working in teams with either with the UNH Dimond Library's Special Collections & University Archives or UNH Art & Art History Department. These real-world curation projects will include photography or scanning to collect materials, working with and digitizing archival materials, cataloguing the permanent collection, and creating final digital projects for your clients. 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—a curation of YOU! 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, within the scope of DH and the course text, 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, responses, 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. 22 nd /Sept. 29 th	20%
Analyze that!	Digital tools for analysis presentation & distant reading analysis	Oct. 6 th /Oct. 15 th	20%
Curate it!	Digital curation project & teamwork reflection	Nov. 12 th /Nov. 17 th	20%

ME-diate!	Website, presentation, & accompanying reflection	Dec. 8 th /Dec. 14 th	20%
Blog posts & discussion	Weekly-ish		20%
Total			100%

Grading scale:

94-100	A
90-93	A-
87-89	B+
83-86	B
80-82	B-
74-79	C+
70-73	C
70-72	C-
67-69	D+
63-66%	D
60-62%	D-
0-59%	F

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

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-based and group-work focused 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. If you are dealing with an unexpected, extenuating circumstance that will keep you out of class or affect your performance for more than a day or two, reach out to the Dean of Students (dean.students@unh.edu) to request a letter be sent to all your faculty.

Academic Integrity

From [UNH's policy on Academic Integrity](#): All members of UNH share responsibility for promoting and protecting the highest standards of integrity in scholarship and professional practice. The value of honesty and the expectation of conduct that goes with it are intended to reinforce a learning environment where students and faculty can pursue independent work without unnecessary restraints. At the same time, the University recognizes its responsibility to encourage and inculcate values and standards of conduct that will guide its students throughout their careers.

This means that each member will adhere to the principles and rules of the University and pursue academic work in a straightforward and truthful manner, free from deception or fraud. Students are expected to complete independent, original work for each academic activity unless otherwise specified by the faculty member. Students should seek clarification when in doubt. **Any attempts to deviate from these principles will be construed as acts of academic dishonesty subject to disciplinary action.**

Artificial Intelligence: Unless otherwise specified, the use of Automated Writing Tools, including chatGPT and similar artificial intelligence (AI) tools, is strictly prohibited in this course, even when properly attributed. The use of automated writing tools is considered plagiarism (as defined by UNH's [Academic Integrity Policy](#)) and will be handled in accordance with existing policy.

Plagiarism: Use or submission of intellectual property, ideas, evidence produced by another person, including computer generated text or work outsourced to third-parties, in whole or in part as one's own in any academic assessment without providing proper citation or attribution. In some cases, reusing one's own previous work without acknowledging or citing the original work can constitute self-plagiarism.

Please review [UNH's plagiarism tutorial](#).

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, September 1st

Introduction to the class & each other

Introduce your selfie!

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

Thursday, September 3rd

Situating the Digital Humanities

Class planning: units & real-world connections

Blog sign-ups

Read: Preface (p. xi) and chapter 1: Digital Humanities Overview (p. 1),

Blog post 1: What is DH?

Unit 1: What in the digital humanities? Situate this

“Digital formats are ephemeral, vulnerable, and depend upon elaborate material infrastructures” (5).

Tuesday, September 8th

Discussion: What is Digital Humanities?

What’s involved? Materials, processing, and presentation

In-class look at DH projects

Introduce Unit 1: DH project options/sign-ups

Read: Chapters 2: Data Modeling and Use (p. 11) & 3: Digitization (p.20)

Thursday, September 10th

Proposals/project sign-ups

Your project at first glance: purpose and audience

Blog post 2: Data & digitization

Tuesday, September 15th

Discussion: DH projects and purpose

Read: Chapters 4: Metadata, Markup, and data description (p. 29) & 5: Database design (p. 38)

Thursday, September 17th

In-depth project analysis: materials, process, presentation
Blog post 3: Metadata & databases

Tuesday, September 22nd

Discussion: Significance of metadata and design in DH projects

DH project analysis presentations

Thesis workshop

Introduce Unit 2 & Project Gutenberg

Chapters 6: Multimodal analysis & data mining (p. 47), “Problems of Scale” & “What is Distant Reading?”

Thursday, September 24th**DH project analysis essay workshop**

Read: Chapter 7: Information visualization (p. 57), The Francis Bacon Network and Yesterday, Today, & Tomorrow

Blog post 4: Information visualization & 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

Tuesday, September 29th**DH analysis essays due!**

Discussion: Quantitative data/DH tools for literary analysis

Proposals/Project Gutenberg text sign-ups

Introduction to Voyant tools

Practice exercise

Thursday, October 1st

Scholar consultation in groups

Share findings, compare/contrast

Worktime

Blog post 5: Data mining & quantifying literature

Tuesday, October 6th**Voyant findings/preliminary group presentations**

Look at: JSTOR curations, ArcGIS examples & the Bremer Pond Collection & Then/Now project

Read: Chapters 8: Mapping and GIS (p. 73) & 9: Immersive and extended reality (XR) technologies (p. 84)

Thursday, October 8th

Discussion: Maps & VR

Virtual tourism, heritage

Introduce Unit 3 & curation project

Project teams: Department of Art & Art History & Dimond Library Special Collections & Archives

Blog post 6: Maps & virtual spaces

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 13th

No class. Classes follow a Wednesday schedule!

Thursday, October 15th

Distant reading analysis essays due

Project planning goals meetings

First meeting with clients for curation projects!

Tuesday, October 20th

Library & CatLAB visits

Planning & materials

Thursday, October 22nd

Library & CatLAB visits

Materials collection

Blog post 7: Digital curation team planning/materials

Tuesday, October 27th

Client check-ins in classroom

Materials & processing

Collecting and organizing

Thursday, October 29th

Processing

Preparing images, cataloguing, searchable key words, timelines

Adding exhibit image, video, and comments

Blog post 8: Curation team processing

Tuesday, November 3rd

Presentation

Museum collections, JSTOR, arcGIS, Juxtapose, Instagram etc.

Introduce Unit 4 & ME-diation

Interface ideas & platform options

Thursday, November 5th

Client meetings for final questions/revisions

Assessing your materials/artifacts

e-lit, Twine

Read: Chapter 10: Interface (p. 94), My Body, a Wunderkammer by Shelley Jackson, Depression

Quest by Zoe Quinn, & e-lit, what is it? By N. Katherine Hayles

Blog post 9: Interface & e-lit

Tuesday, November 10th

Curation projects due for final review

Discussion: e-lit, what is it? & interface: purpose and design

Platform reviews

Assessing your materials/artifacts

Last-minute curation project revisions/presentation preparation

Introduce mini-projects: [Google MyMaps](#) & [Knightlab StoryMap](#) for maps, [Twine](#) for electronic literature, & [Scene](#), [Google Earth](#), & [ThingLink](#) for 360,

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 12th

Final Presentations to clients!

Discussion: Significance of website design and usability

Website analysis

Read: Chapters 11: Web presentation formats and networked resources (p. 106) & 13: Project design and intellectual property (p. 126)

Blog post 10: Web presentation & design

Tuesday, November 17th

Curation team individual reflections due!

Brainstorming, storyboarding, project planning

Look at Google Maps & Knightlab's Storymap for Thursday

Thursday, November 19th

Website proposals/plans

Map/timeline workshop

Download & look at Twine for Tuesday (ctrl click to open for Macs)

Tuesday, November 24th

Twine story workshop

Look at Scene, Google Earth, & Thinglink for next week

Happy Thanksgiving Break!

Tuesday, December 1st
360 viewing party/workshop

Thursday, December 3rd
Workshop/usability testing
Revision worktime

Tuesday, December 8th
ME-diation presentations/workshop!

Thursday, December 10th
Last day of class!
ME-diation presentations/workshop!

Final website revisions/reflection due Monday, December 14th
Bonus blog: post your ME-diation to the blog! 😊