



spring 2015 | tuth 1:30-2:45

adventures in digital humanities

[explorations in space, time & meaning]

*How would our insights into human experience be transformed if . . . we could read a million books? If our maps could dynamically show a culture making and re-making itself over time? If visualizations could contain 1000s of items at once? What can our computers teach us about being human, if we re-program them to include the silences, the messiness, the hidden places that our current research practices make it difficult to account for? What happens if the world's information wakes up across the internet, and we all participate in creating knowledge together? Welcome to this **Introduction to the Digital Humanities**, where we will see how a small but growing number of scholars are experimenting with new datasets, tools, and forms of display made possible by 21st-century computing technologies to redraw the lines of inquiry about our past, present, and future.*

Presidential Dream Course
HSCI 3550 | Geography 3890

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Through interdisciplinary exploration we'll read, discuss, hack, and reflect with experts from on- and off-campus. In small groups under the mentorship of faculty and graduate students, the class will design and pursue examples of research projects in the humanities that make use of GIS, visualization software, text-mining tools, distant reading, remixing and more . Working together on four projects, we'll learn how we can use computer technologies to produce, preserve, and study cultural materials, creating new knowledge collaboratively in teams and individually, both face-to-face and virtually. Your assignments will focus on reading and discussion as foundations for our projects and for the reflection papers you will write about them. Your final assignment will be a proposal that builds on how to develop further one of these projects, or that proposes how to use the experience to design a new one.

Materials

- David Weinberger, *Too Big to Know: Rethinking Knowledge Now that the Facts aren't the Facts, Experts are Everywhere, and the Smartest Person in the Room is the Room* (Basic Books, 2014) pb/kindle
- DiRT: Digital Research Tools <http://dirtdirectory.org/>
- Weekly resources as listed in the schedule

Course Schedule:

Units / Meeting Topics & Activities / Readings / Assignments

Unit I: Introduction: Humanities 2.0 and the Internet's Dark Matter

week 1	1/13: Tuesday What are “ <i>the</i> [non-digital] <i>humanities</i> ”? Why do they matter?	1/15: Thursday What are <i>digital</i> humanities? Why do they matter? How do they relate to the “two cultures” problem?
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prep reading completed prior to Thursday 1/15

- Weinberger, *Too Big to Know*, prologue, chapters 1 and 6
- Patricia Cohen, *New York Times* series: “**Humanities 2.0**” [six articles]
http://topics.nytimes.com/top/features/books/series/humanities_20/index.html?s=oldest

prep for week 2

- “**Humanities to Digital Humanities**” [pp. 1-26] in Burdick, et al., *Digital Humanities*
https://mitpress.mit.edu/sites/default/files/titles/content/9780262018470_Open_Access_Edition.pdf
- **How Do You Define DH? Day of Humanities 2012 and 2013**
<http://dayofdh2012.artsrn.ualberta.ca/dh/> & <http://dayofdh2013.matrix.msu.edu/members/>
- Katherine Pandora, “**Everyday Humanities vs. Humanities a la Russe**”
http://www.katherinepandora.net/petri_dish/2014/06/humanities_a_la_russe.html

<p>week 2</p>	<p>1/20 Setting up personal student web domains from create.ou.edu</p>	<p>1/22 Where did digital humanities come from? What are everyday/public humanities?</p>
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prep for week 3

- Michael Peter Edson, “**Dark Matter**”
<https://medium.com/@mpedson/dark-matter-a6c7430d84d1>
- Nick Poole, “**Change: a response to Michael Peter Edson’s *Dark Matter***”
<https://medium.com/code-words-technology-and-theory-in-the-museum/change-cc3b714ba2a4>
- **Nerdfighters**
<http://nerdfighters.ning.com/>
- Weinberger, *Too Big to Know*, chapters 2-4
- Jo Guldi, “What is the Spatial Turn?” and “The Spatial Turn in History” / Scholars’ Lab, University of Virginia Library, 2009/10
<http://spatial.scholarslab.org/spatial-turn/what-is-the-spatial-turn/>
<http://spatial.scholarslab.org/spatial-turn/the-spatial-turn-in-history/index.html>

Unit II: Digitizing space and time: multi-dimensional histories

<p>week 3</p>	<p>1/27 Class Visit: Michael Peter Edson, Smithsonian Institution / Director of Web Strategies</p> <p>Working Together (visiting expert & class): The ramifications of thinking about the “dark matter” of the internet and nerdfighting</p>	<p>1/29 The spatial turn in the humanities: digital experiments in making visible what hasn’t yet been seen</p> <p>Setting up our first digital project: GIS as a tool for historical analysis: Georeferencing</p>
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<p>week 3 (con.)</p>	<p>1/27 Note: Mr. Edson's public lecture will be today at 4:00 in Bizzell's HCLC Community Room / LL 118.</p>	
<p><i>prep for week 4</i></p> <ul style="list-style-type: none"> ■ David Rumsey, "Reading Historical Maps Historically: How Spatial Technologies Can Enable Close, Distant and Dynamic Interpretations" / video, 2011 [42 minutes] http://www.davidrumsey.com/blog/2011/7/11/reading-historical-maps-digitally-how-spatial-technologies-can-enable-close-distant-and-dynamic-interpretations ■ Edward L. Ayers, "Mapping Time," in M. Dear, J. Ketchum, S. Luria, and D. Richardson, eds., <i>Geohumanities: Art, History, Text at the Edge of Place</i>, pp. 215-225. 2011. London: Routledge. ■ Anne Kelly Knowles. 2008. "What Could Lee See at Gettysburg?" In <i>Placing History: How Maps, Spatial Data, and GIS Are Changing Historical Scholarship</i> (ESRI Press): 235 – 265. ■ Owens, Trevor. "Defining Data for Humanists: Text, Artifact, Information or Evidence?" <i>Journal of Digital Humanities</i> March 16, 2012. http://journalofdigitalhumanities.org/1-1/defining-data-for-humanists-by-trevor-owens/ 		
<p>week 4</p>	<p>2/3 Team labwork on digital mapping project w/ faculty and grad student guides</p> <p><i>Too Big to Know</i> essay due</p>	<p>2/5 Class Visit: Anne Kelly Knowles, Middlebury College / Dept. of Geography</p> <p>Working together (visiting expert & class): Digital Map Tools & Revisioned Mental Maps</p> <p>Note: Dr. Knowles's public lecture will be today at 4:00 in Bizzell's HCLC Community Room / LL 118.</p>

prep for week 5

- **Holocaust Geographies** [project overview]:
<http://www.stanford.edu/group/spatialhistory/cgi-bin/site/project.php?id=1015>
- Chapter 1 “**Geographies of the Holocaust**” and Chapter 2 “**Mapping the SS Concentration Camps**” from Anne Kelly Knowles, Tim Cole, and Albert Giordano, eds., *Geographies of the Holocaust*
- Chapter 2, “**Emerging Methods and Genres,**” [pp. 27-60] in Anne Burdick, et al., *Digital Humanities*
https://mitpress.mit.edu/sites/default/files/titles/content/9780262018470_Open_Access_Edition.pdf

week 5	2/10 Discussion of projects, readings, presentations re spatial/geohumanities	2/12 Project Reflection Paper #1 Due Setting up our second digital project: “Big Data,” Text Mining, and Distant Reading
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prep for week 6

- Stephen Ramsay, “The Hermeneutics of Screwing Around; or What Do You Do with a Million Books?”
<http://www.playingwithhistory.com/wp-content/uploads/2010/04/hermeneutics.pdf>
- Ted Underwood, “Theorizing Research Practices We Forgot to Theorize Twenty Years Ago”
<https://www.ideals.illinois.edu/bitstream/handle/2142/48906/theorizing.pdf?sequence=2>
- Weinberger, *Too Big to Know*, chapters 5, 7

Unit III: What if we could read a million books?

week 6	2/17 The curiosities of crowdsourcing: citizen scientists and citizen humanists? In-class visit to the zooniverse [.com]	2/19 Team labwork on text mining/distant reading project w/ faculty and grad student guides
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prep for week 7

- Excerpt from Matthew Jockers, *Macroanalysis: Digital Methods and Literary History* (U of Il Pr, 2013)
- Natalie Houston, "Towards a Computational Analysis of Victorian Poetics," *Victorian Studies*, 2014, 56:498-510
- Natalie Houston, "What Does Style Really Mean? A Comparative Analysis of the Poetry of Christina Rossetti and Elizabeth Barrett Browning." Modern Language Association, 1/2014

week 7

2/24

Team labwork on text mining project w/ faculty and grad student guides

Note: Dr. Houston's public lecture will be tomorrow (Wed, 2/25) at 4:00 in Bizzell's HCLC Community Room / LL 118.

2/26

Class Visit: Natalie Houston, University of Houston / Dept. of English

Working together (visiting expert & class):
What Can You Learn from Your Computer About Poetry?

prep for week 8

- Excerpt from Ted Underwood, *Why Literary Periods Mattered: Historical Contrast and the Prestige of English Studies*
- Daniel Rosenberg, "Data before the Fact" in Lisa Gitelman, ed., *"Raw Data" is an Oxymoron* (MIT Press, 2013)
- Lev Manovich, "Data Stream, database, timeline"
<http://lab.softwarestudies.com/2012/10/data-stream-database-timeline-new.html>
- Michael Friendly, "Timelines and Visual Histories"
<http://www.datavis.ca/gallery/timelines.php>
- Weinberger, *Too Big to Know*, chapter 6

Unit IV: Archival Politics in the Digital Era

week 8

3/3

Discussion of projects, readings, presentations re big data, text mining, distant reading

3/5

Project Reflection Paper #2 Due

Setting up our third digital project:
Data Visualization

prep for week 9

- From Matthew Gold, ed. *Debates in the Digital Humanities*: Tara McPherson, “**Why are the Digital Humanities so White? Or Thinking the Histories of Race and Computation**”
<http://dhdebates.gc.cuny.edu/debates/text/29>
- Kate Theimer, “**Participatory Archives: Something Old, Something New**”
<http://www.slideshare.net/ktheimer/theimer-participatory-archives-mac-keynote>
- Rick Prelinger, “**We Are the New Archivists: Artisans, Activists, Citizens**”
<http://polaris.gseis.ucla.edu/reimagining/keynote.htm> & posts below: *Archives: Big or Small?* & *Data is a Liability*
- **Home Movies** at the Prelinger Archives
<https://archive.org/details/prelingerhomemovies>

week 9

3/10

When words are not enough: graphic approaches to humanities source material

3/12

Who owns “our” archives?
Home Movies at the Prelinger Archives

Setting up our fourth digital project:
Archives and Remix Culture

prep for week 11

- Kelvin White and Anne Gilliland. “Promoting Reflexivity and Inclusivity in Archival Education, Research and Practice.” *Library Quarterly*, Vol. 80(3) July 2010
- Faye Ginsburg, “Rethinking the Digital Age,” in Pamela Wilson and Michele Stewart, eds., *Global Indigenous Media: Cultures, Poetics and Politics* (Duke U Pr, 2008)
- “Global Perspectives: Interview with Alex Gil” in *4Humanities*
<http://4humanities.org/2013/01/interview-with-alex-gil/>
- Alex Gil, *The (Digital) Library of Babel* / 6.7.2014 <http://elotroalex.webfactional.com/digital-library-babel/>
- Alex Gil, ed., “Around DH in 80 Days” <http://www.arounddh.org/>

week 10	<i>no class - spring break</i>	<i>no class - spring break</i>
week 11	3/24 Team labwork on archives project w/ faculty and grad student guides	3/26 Class Visit: Dr. Alex Gil, Columbia University / Digital Scholarship Coordinator, Humanities and History Division, Columbia University Libraries Working together (visiting expert & class): Remediating the Politics of Archival Exclusion Note: Dr. Gil’s public lecture will be today at 4:00 in Bizzell’s HCLC Community Room / LL 118.

prep for week 12

- Lauren Klein, “The Image of Absence: Archival Silence, Data Visualization, and James Hemings,” *American Literature*, 85.4, 2013:661-688
- Lauren Klein, “American Studies after the Internet,” *American Quarterly* 64.4, 2013: 861-72
- Johanna Drucker, “Humanities Approaches to Graphical Display,” *Digital Humanities Quarterly* (2011) <http://www.digitalhumanities.org/dhq/vol/5/1/000091/000091.html>
- Johanna Drucker, “Representation & the Digital Environment: Essential Challenges for Humanists” (2012) <http://www.uminnpressblog.com/2012/05/representation-and-digital-environment.html>

Unit V: Data Visualization

<p>week 12</p>	<p>3/31 Team labwork on data visualization project w/ faculty and grad student guides</p> <p><i>Final Project overview due</i></p> <p>Note: Dr. Klein’s public lecture will be tomorrow (Wed, 4/1) at 4:00 in Bizzell’s HCLC Community Room/ LL 118.</p>	<p>4/2</p> <p>Class Visit: Dr. Lauren Klein, Georgia Tech / School of Literature, Media, and Communication</p> <p>Working Together (visiting expert & class): Visualizing Historical Silences & Absences</p>
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prep for week 13

- Lev Manovich, “How to Compare One Million Images?” http://softwarestudies.com/cultural_analytics/2011.How_To_Compare_One_Million_Images.pdf
- Manuel Lima, *Visual Complexity* <http://www.visualcomplexity.com/vc/>
- Nicholas Feltron: **The Feltron Project Annual Reports** <http://feltron.com/>

week 13	4/7 Discussion of projects, readings, presentations re data visualization	4/9 Project Reflection Paper #3 Due
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prep for week 14

- Kirby Ferguson, *Everything is a Remix*
<http://www.youtube.com/watch?v=coGpmA4saEk>
- C-SPAN interview of Rick Prelinger:
<http://www.c-span.org/Events/American-Artifacts-Prelinger-Archives--Part-1/10737442036/>
<http://www.c-span.org/History/Events/American-Artifacts-Prelinger-Archives--Part-2/10737442146/>
- Chapter 1, “New Literacies in an Age of Participatory Culture,” from Henry Jenkins and Wyn Kelley, *Reading in a Participatory Culture: Remixing Moby Dick in the English Classroom*
www.nwp.org/cs/public/download/nwp_file/17100/new_literacies_participatory_culture.pdf?x-r=pcfile_d
- Excerpt from James Boyle, *The Public Domain: Enclosing the Commons of the Mind* (Yale U Pr, 2010)
<http://www.thepublicdomain.org/download/>

week 14	4/14 Team labwork on archival remix project w/ faculty and grad student guides	4/16 Team labwork on archival remix project w/ faculty and grad student guides (continued) Visit to OU’s Digitization Lab
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prep for week 15

- Weinberger, *Too Big to Know*, chapters 8-9

Unit VI: Conclusions

week 15	4/21 Team labwork on archival remix project w/ faculty and grad student guides (continued)	4/23 Archival Remix Projects Due: Presentations
week 16	4/28 Project consultations: Small Group Feedback	4/30 Project consultations: Faculty and Grad Student Guides
Finals Week	5/8 Final Assignment Project/Papers/Projects Due	

Assignments

- 1. Reflection Essay** on first assigned chapters of *Too Big to Know* (prologue, chapters 1, 2-4, 6.). 3-4 pp. (800-1200 words). Due 2/3 (5% of the course grade).
- 2. Four digital project reflection papers** (12.5% each = 50% of the course grade). These papers will ask you to think about each of our four projects in terms of the readings, the processes involved in any group and/or individual experimentation, the outcomes, and the connections with issues raised in the course and as applied to your major course of study. The papers will be from 4-5 pp. in length (1000-1500 words).

Geomapping unit assignment: due 2/12

Textual Analysis unit assignment: due 3/5

Data Visualization unit assignment: due 4/9

Archival/Remix unit assignment: due 4/23

3. Depending on the task, mini-thinkpieces: 1-2 pages of writing (graded s/u). This will be 20% of the course grade. To receive an overall S for this portion of the grade you need to earn 20 points.

- 5 speaker visits (public lecture and/or class visit): Two-page thinkpieces, 2 points each [10 points possible]
- 2 mini-thinkpieces per unit for the first 5 units (as assigned, may be blog posts, out-of-class prep, in-class warm-ups, or other requested work): 1 or 2 points each, depending on what is asked of you. [15 points possible]
- At least 5 supplementary exercises at various points in the semester: 1 pt. each. [5 points possible]

4. Final project (25% of course grade): For your final project, you will be putting together an extended version of one of the digital reflection papers that takes either one of two paths: 1) Build on one of the assignments to take it into a second phase of experimentation; or, 2) Drawing on the foundations and experiences of the assignments in class create a proposal for a different project of your own design. Note that in both cases you can work with topics, tools, and issues we have introduced specifically over the course of the class, or Dr. Purcell and/or Dr. Pandora will help you to identify new avenues for your project that are related to what we have done but may be different in nature or execution, but more specifically related to your interests or questions. 8-10 pp. (2000-3000 words).

5% of the final project grade will be a one-page overview of what your final project will be, which needs to be approved by the instructors. The overview will be due on 3/31.

Your final project will be presented as a major component of your course portfolio. Your course portfolio will be located on an individual online domain that derives from create.ou.edu, a platform that is an experimental offering for students from the university. We'll take you through the steps to establish your domain, and we'll talk as we go along about what you might choose to put into your portfolio, in addition to your final project. The choice will be yours; the intention is to see your final project embedded within what you have selected as relevant in thinking through the course materials, rather than as a stand-alone object.

Policies

Attendance: This course is experimental, and will be quite varied as a result of our visiting experts. Both of these components mean that if you miss days it will be difficult for you to stay integrated into the flow of our work, and for you to fully participate – which means we expect you to join us on a consistent basis. There will be times that it makes sense for you to miss class – you will know what they are, and everyone will have three unexcused absences. Absences beyond this may impact your grade through a specific percentage increment depending on the scope of the issue.

Late Papers: Late Papers are not accepted except in case of a serious (documented) impediment.

Religious Holidays

It is the policy of the University to excuse the absences of students that result from religious observances and to provide without penalty for the rescheduling of examinations and additional required classwork that may fall on religious holidays.

Academic Misconduct Policy

Integrity in all aspects of scholarship is essential to the University's mission. The Academic Misconduct Code sets forth the rights and responsibilities of all students on the Norman Campus regarding academic integrity, and provides the procedures to be followed in cases of suspected misconduct. Academic misconduct is defined as any act which improperly affects the evaluation of a student's academic performance or achievement. It specifically includes cheating, plagiarism, fabrication, fraud, destruction of property, and bribery or intimidation, as well as assisting others or attempting to engage in such acts. It is the responsibility of each student to be familiar with the definitions, policies and procedures concerning academic misconduct; unfamiliarity with the code alters none of a student's rights or responsibilities thereunder. The Academic Misconduct Code is printed with the Student Code and is also available at [Academic Misconduct Code \(PDF\)](#).

Adjustments for Pregnancy/Childbirth Related Issues

Should you need modifications or adjustments to your course requirements because of documented pregnancy-related or childbirth-related issues, please contact me as soon as possible to discuss. Generally, modifications will be made where medically necessary and similar in scope to accommodations based on temporary disability. Please see www.ou.edu/content/eoo/pregnancyfaqs.html for commonly asked questions.

Title IX Resources

For any concerns regarding gender-based discrimination, sexual harassment, sexual misconduct, stalking, or intimate partner violence, the University offers a variety of resources, including advocates on-call 24.7, counseling services, mutual no contact orders, scheduling adjustments and disciplinary sanctions against the perpetrator. Please contact the Sexual Misconduct Office 405-325-2215 (8-5) or the Sexual Assault Response Team 405-615-0013 (24.7) to learn more or to report an incident.