

“The Digital and the Humanities”
LIS 3600: Seminar in Information Systems & Technology
School of Information Sciences
University of Pittsburgh

Draft Syllabus

Fall 2014

This seminar will address the relationship between digital computing and the humanities, both as a subject of historical interest and of contemporary practical concern. We will delve into what it means, if anything, to be a “digital humanist” today by engaging in the ongoing theoretical discussions about the digital humanities (social sciences, liberal arts, etc...), but also by sitting down and finding out what it takes to actually implement this type of research in the digital environment. You will leave this class both with a thorough knowledge of current debates and also having built a digital project that furthers your own research.

Instructor

Alison Langmead

Office: 116 Frick Fine Arts¹

Office Hours: By appointment, but are frequently available. Simply ask in person or by email.

Contact: adl40@pitt.edu

Learning Objectives

- Upon completion of this course, students will have successfully formed, implemented, and concluded an original argument in their own scholarly domain, an argument whose construction relies on the use of analytic digital technologies.
- Students will also leave this course with an understanding of the ways in which digital technologies are being used in disciplines across the humanities and social sciences. Such domains include, but are not limited to, music, art and architectural history, media studies, modern language studies, English literature studies, history, and linguistics.
- Finally, students will become conversant in the current theoretical and political debates happening in the academy surrounding the use of digital technologies in the above domains.

Course Expectations

- This course is both discussion-based and making-intensive. Students will come to class prepared for the session by having read/watched/created all that is requested of them by the syllabus.
- Students will productively engage to the fullest of their abilities in each and every class session. “Engagement” is not restricted to “speaking publicly in front of a group.” I leave it up to you how you wish to express your productive engagement if not in that particular traditional way.
- I expect the group to focus on being problem-driven rather than tool-driven. This is to say that, in this class, we are practicing the study of the humans and their material, social and intellectual environments. First, we discover an interesting problem, or an idea brewing, or a desire to reproduce someone else’s results, or some other form of engagement. Data collection and tool selection come next. Let us bring our process into view and learn how it both changes us and our relationship to the problems that we address.

¹ In the back of the Visual Media Workshop, by the windows.

UNIVERSITY POLICIES

Academic Integrity

Students in this course will be expected to comply with the University of Pittsburgh's Policy on Academic Integrity. Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the [University Guidelines on Academic Integrity](#).

Disability Services

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services (DRS), 140 William Pitt Union, (412) 648-7890, drsrecep@pitt.edu, (412) 228-5347 for P3 ASL users, as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

Copyright Notice

These materials may be protected by copyright. United States copyright law, 17 USC section 101, et seq., in addition to University policy and procedures, prohibit unauthorized duplication or retransmission of course materials. See the [United States Copyright Office](#) and the [University Copyright Policy](#).

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance may be used solely for the student's own private use.

Class Session Breakdown

12PM-1:20PM: Focus on Principles

1:20PM-1:30PM: Break

1:30PM-2:50PM: Focus on Practice

In keeping with the balanced approach this class will be taking towards theoretical investigations and practical investigations of digital tools and methods, each class session will devote time to both principles and practice.

Expected Research Products

Producing an original argument that incorporates the analytic power of digital technologies is just like any other academic research enterprise. There is one crucial part of the process, however, that these newer methods of academic production bring crucially to the fore, that of iteration. It might even be worth asserting that it is impossible to produce a well-crafted, digitally-inflected argument in the academy without going through several iterations, that is to say several attempts to collect data, refine it with tools, and draw meaningful conclusions from it.

After all, we may always reasonably expect our ideas to change as we implement our argument with any given tool. We can also change our tools and they also often show us things that we had never considered. We could not have been perfectly right all along, of course, for if so, when would the

learning have happened? As the question mutates, data analysis and tool selection might happen again. We refine. We iterate.

Of course, this has always been the way academic arguments have been produced. There have been drafts and revisions upon drafts and revisions. But from experience, I can tell you that iteration in the digital domain is even more critical to the process of creating and presenting new academic knowledge.

To this end, you will be asked to expose your iterative research process in this seminar by producing multiple versions of your project and by submitting them frequently to peer review. Each of these products will be refinements of the initial question that you will produce early on in the course.

First Iteration (Due to CourseWeb by noon on Friday, September 26th)

- What is your hypothesis, thesis, or engaging line of inquiry that you would like to investigate during this course? Begin to generate or find a dataset that responds to your inquiry. In old money, we called these “sources.”
- Answer the following questions. Why do you think your question would be well-served by the application of digital analytical tools? What benefits do you anticipate that your exploration of the dataset will draw from the use of such tools? Which type(s) of digital tools do you think will best serve it and why? What feedback have your peers given you so far, and how have you taken it into consideration?

Second Iteration (Due to CourseWeb by noon on Friday, October 25th)

- Produce a project with your dataset using a digital tool (or set of digital tools) especially chosen by you to help you investigate your particular question. This project will put forward a thesis, it will also provide evidence to support that thesis, and it will have a clearly-presented (if tentative) conclusion. Apart from that, it could look like anything whatsoever.
- Answer the following questions. What was the process of this iteration like? What have you learned about your question? What have you learned about your data set? What have you learned about using digital methods? What feedback have your peers given you so far, and how have you taken it into consideration?

Third Iteration (Due to CourseWeb by noon on Friday, December 12th)

- Refine your project, perhaps even using a different digital tool (or set of tools), with a refined/changed/transformed/identical dataset—whatever the project requires. The same analytic expectations will apply.
- What did this iteration demonstrate to you? What were the joys and the frustrations? What were the ways that the technological affordances and restrictions of each tool interacted with the data to produce something unique? What sorts of feedback have you received from your peers and your instructors? How has this modified your process, if at all?

Product Assessment

As far as assessment goes, the following three methods of evaluation will occur throughout this seminar. Each of them should provide you with the ability to look more critically at your work and improve its clarity and depth of thought.

1. Self-evaluations. I have included extra questions to be answered during each iteration that are designed to keep you as self-reflective as possible throughout this process.

2. Peer evaluations. We will not work solely in isolation. We will give feedback to our colleagues. Before the due date for each deliverable, time will be made in class for paired peer critiques. This timing will allow you to incorporate the feedback into the work you turn in for professional evaluation.
3. Professional evaluations. I will provide feedback and commentary on your iterations, which includes the effort and thought put into the peer and self-evaluations. Each iteration will include a composition (in any appropriate observable format) that provides me with both your self-evaluations and a summary of your peers' feedback.

Method of Constructing the Grade for the Registrar

ITERATION	DUE DATE	WEIGHT
First	Noon, Friday, September 26 th	1/3
Second	Noon, Friday, October 25 th	1/3
Third	Noon, Friday, December 12 th	1/3

WEEK-BY-WEEK OVERVIEW OF SEMINAR TOPICS

	Principle	Practice
25 Aug	Asking and Answering Questions about Humans	How do we create a questions about humans that a computer can help us answer?
08 Sep	The "Analogico-Digital"	Other Peoples' Projects: Assessing Questions and Methods
15 Sep	Information Architecture and Visuality	Other Peoples' Projects: Assessing Implementation and Design
22 Sep	Data Modeling in the Humanities	What is it really like to create a data model? + Brief Paired Peer Review
29 Sep	The Politics of Programming Computers I	The Competencies of Digital Tools: Assessing Strengths, Limitations, and Functionalities
06 Oct	The Politics of Programming Computers II	Paired Peer Review
14 Oct*	The Semantics of Visualization: The Case of Topic Modeling	The Competencies of Digital Tools: Assessing Strengths, Limitations, and Functionalities
20 Oct	Preservation and Sustainability	Paired Peer Review
27 Oct	Thinking about Design	Doing Design
03 Nov	The Digital in the Disciplines	What happens if we all put our minds to building an argument from scratch, given only three hours over three days?
10 Nov		
17 Nov	The Public, Publicity, and Publication	Paired Peer Review
24 Nov	The Project Management That Is Collaboration That Is Research	Other Peoples' Projects: Assessing Sustainability and Preservation Needs
01 Dec	Teaching with and about Digital Approaches	Our Projects: Assessing the Process of Creation, Design and Implementation
08 Dec	Communities and Boundaries	Our Projects: Assessing the Process of Creation, Design and Implementation

*NB: The class on 14 October does truly happen on a Tuesday, due to Fall Break.

Week 1 (25 August)

Principle: *Asking and Answering Questions about Humans*

Practice: *How do we create a questions about humans that a computer can help us answer?*

Preparation for This Week

1. Consider what you would like to learn from this seminar.
2. Ingest and think about the following:
 - a) Latour, Bruno. "Opening Night Keynote: DH 2014." Presentation made at the Digital Humanities Conference, Lausanne, Switzerland, July 8, 2014. <http://dh2014.org/videos/opening-night-bruno-latour/>. **NB:** There is a great deal of front matter to this video concerning the DH conference. Feel free to watch it, but the meat of Latour's talk spans from 0h41m to 1h48m.
 - b) Frabetti, Federica. "Have the Humanities Always Been Digital? For an Understanding of the 'Digital Humanities' in the Context of Originary Technicity." In *Understanding Digital Humanities*, edited by David M. Berry, 161-171. London: Palgrave Macmillan, 2012. <http://pitt.idm.oclc.org/login?url=http://site.ebrary.com/lib/pitt/docDetail.action?docID=10538980>.

Week 2 (08 September)

Principle: *The "Analogico-Digital"*

Practice: *Other Peoples' Projects: Assessing Questions and Methods*

Preparation for This Week

1. Find a pair of digital projects to bring to the group for discussion. Please select them from different domains of the humanities or social sciences.
2. Ingest and think about the following:
 - a) Buckley, Jake. "Believing in the (Analogico-) Digital." *Culture Machine* 12 (2011): 1-15. <http://www.culturemachine.net/index.php/cm/article/view/432/463>.
 - b) Massumi, Brian. "On the Superiority of the Analog." In *Parables for the Virtual: Movement Affect, Sensation*, 133-143. Durham, NC: Duke University Press, 2002.
 - c) Mauchly, John W. "Digital and Analogy Computing Machines (Lecture 3, 8 July 1946)." In *The Moore School Lectures: Theory and Techniques for Design of Electronic Digital Computers*, edited by Martin Campbell-Kelly and Michael R. Williams, 25-40. Cambridge, Mass: MIT Press, 1985.
 - d) Stiegler, Bernard. "The Discrete Image." In *Echographies of Television*, by Jacques Derrida and Bernard Stiegler, translated by Jennifer Bajorek, 146-163. Malden, MA: Blackwell, 2002 (orig. 1996).

Week 3 (15 September)

Principle: *Information Architecture and Digital Visuality*

Practice: *Other Peoples' Projects: Assessing Implementation and Design*

Preparation for This Week

1. Find the second pair of digital projects that you will bring to the group for discussion. They should again be from different humanities/social scientific domains.

2. Ingest and think about the following:
 - a) Berry, David M. "Computational Aesthetics." In *Critical Theory and the Digital*, by David Berry, 149-168. New York: Bloomsbury Academic, 2014.
 - b) Morville, Peter and Louis Rosenfeld. "Chapter 1: Defining Information Architecture." In *Information Architecture for the World Wide Web, Third Edition*, by Peter Morville and Louis Rosenfeld, 3-15. Sebastopol, CA : O'Reilly, 2007. <http://pitt.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=415014>.
 - c) Morville, Peter and Louis Rosenfeld. "Chapter 4: The Anatomy of an Information Architecture." In *Information Architecture for the World Wide Web, Third Edition*, by Peter Morville and Louis Rosenfeld, 41-52. Sebastopol, CA : O'Reilly, 2007. <http://pitt.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=415014>.
 - d) Nessa, Shazna. "Visual Literacy in an Age of Data." *Source*. June 13, 2013. <https://source.opennews.org/en-US/learning/visual-literacy-age-data/>.
 - e) Thrift, Nigel. "Understanding the Material Practices of Glamour." In *The Affect Theory Reader*, edited by Melissa Gregg and Gregory J. Seigworth, 289-308. Durham, NC: Duke University Press, 2010.

Week 4 (22 September)

Principle: *Data Modeling in the Humanities*

Practice: *What is it really like to create a data model? + Brief Paired Peer Review*

Preparation for This Week

1. Bring an especially self-reflective stance on your project to seminar today. What is it that you are *doing*? What is it that you are *trying* to do?
2. Ingest and think about the following (**NB**: For those unfamiliar with FRBR (Functional Requirements for Bibliographic Records), it might be best to read the Tillett before the Renear):
 - a) Barad, Karen. "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter." *Signs* 28 (Spring 2003): 801-831.
 - b) Piez, Wendell. "Data Modeling for the Humanities: Three Questions and One Experiment." Keynote presentation given at the workshop, "Knowledge Organization and Data Modeling in the Humanities," Brown University, March 2012. <http://datasymposium.wordpress.com/piez/> (You can access the talk as a video, or as a paper, or as slides, or as a transcription).
 - c) Renear, Allen. "Taking Modeling Seriously." Paper given at the workshop, "Knowledge Organization and Data Modeling in the Humanities," Brown University, March 2012. <http://datasymposium.wordpress.com/renear/> (You can access the talk as a video or a transcription).
 - d) Schöch, Christof. "Big? Smart? Clean? Messy? Data in the Humanities." *Journal of Digital Humanities* 2, no. 3 (Summer 2013): <http://journalofdigitalhumanities.org/2-3/big-smart-clean-messy-data-in-the-humanities/>.
 - e) Tillett, Barbara. "What is FRBR? A Conceptual Model for the Bibliographic Universe." Pamphlet produced by the Library of Congress. Washington, DC: Library of Congress, February 2004. <http://www.loc.gov/cds/downloads/FRBR.PDF>.

Week 5 (29 September)

Principle: *The Politics of Programming Computers I*

Practice: *The Competencies of Digital Tools: Assessing Strengths, Limitations, and Functionalities*

Preparation for This Week

1. Please research and bring to class one digital tool that you are using in your project, or wish you were using in your project, or even that you have simply always wanted to know more about.
2. Ingest and think about the following:
 - a) Campbell-Kelly, Martin, et al. "1. When Computers were People." In *Computer: A History of the Information Machine*, 3rd ed., 3-19. Philadelphia: Westview Press, 2014.
 - b) Campbell-Kelly, Martin, et al. "4. Inventing the Computer." In *Computer: A History of the Information Machine*, 3rd ed., 65-85. Philadelphia: Westview Press, 2014.
 - c) Ensmenger, Nathan. "The 'Question of Professionalism' in the Computer Fields." *IEEE Annals of the History of Computing* 4 (October-December 2001): 56-74.
 - d) Nelson, Ted. *Computer Lib/Dream Machines*. Chicago: Hugo's Book Service, 1974.
 - e) Weaver, Warren. "Translation." In *Machine Translation of Languages*, edited by William N. Locke and A. Donald Booth, 15-23. New York: Wiley and Technology Press of MIT, 1955 (original memo from 1949).

Week 6 (06 October)

Principle: *The Politics of Programming Computers II*

Practice: *Paired Peer Review*

Preparation for This Week

1. Bring an especially self-reflective stance on your project to seminar today. What is it that you are doing? What is it that you are trying to do?
2. Ingest and think about the following:
 - a) Berry, David M. "The Computational Turn: Thinking about the Digital Humanities." *Culture Machine* 12 (2011): 1-22. <http://culturemachine.net/index.php/cm/article/view/440/470>.
 - b) Jackson, Stephen J. "Rethinking Repair." In *Media Technologies: Essays on Communication, Materiality and Society*, edited by Tarleton Gillespie, Pablo Boczkowski, and Kirsten Foot, 221-239. Cambridge, Mass: MIT Press, 2014. <http://pitt.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=691932>.
 - c) Lennon, Brian. "New Stationary States: Real Time and History's Disquiet." *symplokē* 21, nos. 1-2 (2013): 179-193.
 - d) Montfort, Nick, et al. "30 Regularity." In *10 PRINT CHR\$(205.5+RND(1)); : GOTO 10*. Cambridge, Mass: MIT Press, 2013.
 - e) Ramsay, Stephen. "Programming with Humanists: Reflections on Raising an Army of Hacker-Scholars in the Digital Humanities." In *Digital Humanities Pedagogy : Practices, Principles and Politics*, edited by Brett D. Hirsch, 227-239. Cambridge: Open Book Publishers, 2012.

Week 7 (14 October)

Principle: *The Semantics of Visualization: The Case of Topic Modeling*

Practice: *The Competencies of Digital Tools: Assessing Strengths, Limitations, and Functionalities*

Preparation for This Week

1. Please research and bring to class one digital tool that you are using in your project, or wish you were using in your project, or even that you have simply always wanted to know more about. Since we will be discussing visualization today, feel free to look in that direction, but it is not necessary.
2. Ingest and think about the following [for those who would like more background on topic modeling, *JDH* has some in the Winter 2012 issue]:
 - a) Chang, Jonathan, et al. "Reading Tea Leaves: How Humans Interpret Topic Models." *Advances in Neural Information Processing Systems* 22 (2009): 288-296.
 - b) Drucker, Johanna. "Humanities Approaches to Graphical Display." *Digital Humanities Quarterly* 5, no. 1 (2011): <http://www.digitalhumanities.org/dhq/vol/5/1/000091/000091.html>.
 - c) Goldstone, Andrew and Ted Underwood. "The Quiet Transformations of Literary Studies: What Thirteen Thousand Scholars could Tell Us." Forthcoming in *New Literary History* (2014). Currently posted at Rutgers University Community Repository: <https://rucore.libraries.rutgers.edu/rutgers-lib/43176/>. **NB:** Other links for this project include the dataset/tool: <http://rci.rutgers.edu/~ag978/quiet/> and the distribution of the source code for the tool: <http://agoldst.github.io/dfr-browser/>.
 - d) Jessop, Martyn. "Digital Visualization as a Scholarly Activity." *Literary and Linguistic Computing* 23 (2008): 281-293.
 - e) Schmidt, Benjamin. "Words Alone: Dismantling Topic Models in the Humanities." *Journal of Digital Humanities* 2, no.1 (Winter 2012): <http://journalofdigitalhumanities.org/2-1/words-alone-by-benjamin-m-schmidt/>.

Week 8 (20 October)

Principle: *Preservation and Sustainability*

Practice: *Paired Peer Review*

Preparation for This Week

1. Bring an especially self-reflective stance on your project to seminar today. What is it that you are doing? What is it that you are trying to do?
2. Ingest and think about the following:
 - a) Beudoin, Joan E. "Context and Its Role in the Digital Preservation of Cultural Objects." *D-Lib Magazine* 18, no. 11/12 (November/December 2012). <http://www.dlib.org/dlib/november12/beudoin/11beudoin1.html>.
 - b) Fino-Radin, Ben. "It Takes a Village to Save a Hard Drive." *benfinoradin.info*, September 12, 2013, <http://notepad.benfinoradin.info/2013/09/12/it-takes-a-village-to-save-a-hard-drive/>
 - c) Kirschenbaum, Matthew. "2. Extreme Inscription: A Grammatology of the Hard Drive." In *Mechanisms*, 73-109. Cambridge, Mass: MIT Press, 2008.
 - d) Kirschenbaum, Matthew. "Software's a Thing." Opening address to the conference, "Digital Preservation 2014," Library of Congress, Washington, DC, July 22, 2014 in Washington, DC. <https://medium.com/@mkirschenbaum/software-its-a-thing-a550448d0ed3>.

- e) Rockwell, Geoffrey, et al. "Burying Dead Projects: Depositing the Globalization Compendium." *Digital Humanities Quarterly* 8, no. 2 (2014): <http://www.digitalhumanities.org/dhq/vol/8/2/000179/000179.html>.
- f) Sperberg-McQueen, C.M. and David Dubin. "Data Representation," *DH Curation Guide*, n.d. <http://guide.dhcuration.org/representation/>.

Week 9 (27 October)

Principle: *Thinking about Design*

Practice: *Doing Design*

Preparation for This Week

1. Consider how you would summarize your work for this seminar in 250 words, or 2 minutes, or in one 1400 x 1000 pixel collage.
2. Ingest and think about the following:
 - a) Burdick, Anne and Holly Willis. "Digital Learning, Digital Scholarship and Design Thinking." *Design Studies* 32 (2011): 546-556.
 - b) Unger, Russ and Carolyn Chandler. "10. Design Principles: Bring Focus to Your Design Decisions." In *A Project Guide to UX Design: For User Experience Designers in the Field or in the Making*, Second Edition, by Russ Unger and Carolyn Chandler, 185-218. Berkeley: New Riders Publishing, 2012. <http://pitt.idm.oclc.org/login?url=http://proquest.safaribooksonline.com/9780132931717>

Week 10 (03 November)

Principle: *The Digital in the Disciplines I*

Practice: *What happens if we all put our minds to building an argument from scratch, given only three hours over two days?*

Preparation for This Week

1. Please come to class ready to brainstorm and work. We will be making a project from scratch solely over the course of two hours, this session and next.
2. As this class is necessarily transdisciplinary, it would not be possible for me to cover the range of interests represented by the group. This week and next, we will all turn our attention the academic "observables" that we individually decide to bring to the seminar. Post a citation to the CourseWeb discussion board that will be set up for this purpose by October 29th.

Week 11 (10 November)

Principle: *The Digital in the Disciplines II*

Practice: *What happens if we all put our minds to building an argument from scratch, given only three hours over two days?*

Preparation for This Week

1. We will be finishing up our project today, come rain or shine.
2. Again, we will turn our attention to the resources gathered by our own seminar's community. Post a citation to the CourseWeb discussion board that will be set up for this purpose by November 5th.

Week 12 (17 November)

Principle: *The Public, Publicity, and Publication*

Practice: *Paired Peer Review*

Preparation for This Week

1. Bring an especially self-reflective stance on your project to seminar today. What is it that you are doing? What is it that you are trying to do?
2. Ingest and think about the following:
 - a) Burdick, Anne, et al. "3. The Social Life of the Digital Humanities." In *Digital_Humanities*, 73-98. Cambridge, Mass: MIT Press, 2012. http://mitpress.mit.edu/sites/default/files/titles/content/9780262018470_Open_Access_Edition.pdf.
 - b) Burdick, Anne, et al. "4. Provocations." In *Digital_Humanities*, 99-135. Cambridge, Mass: MIT Press, 2012. http://mitpress.mit.edu/sites/default/files/titles/content/9780262018470_Open_Access_Edition.pdf.
 - c) Fitzpatrick, Kathleen. *Planned Obsolescence*. New York: New York University Press, 2011. <http://mcpres.media-commons.org/plannedobsolescence/>. [NB: Comment! It is a more fascinating experience than you might, at first, think.]
 - d) Healy, Kieran. "Using Metadata to Find Paul Revere." *Kieranhealy.org*, June 9, 2013, <http://kieranhealy.org/blog/archives/2013/06/09/using-metadata-to-find-paul-revere/>.

Week 13 (24 November)

Principle: *The Project Management That Is Collaboration That Is Research*

Practice: *Other Peoples' Projects: Assessing Sustainability and Preservation Needs*

Preparation for This Week

1. We are all now quite familiar with the landscape of digital projects in our discipline and across the domains of the humanities and social sciences. Select one to bring to discussion today that seems to have particularly salient preservation or sustainability issues.
2. Ingest and think about the following:
 - a) Bradley, John. "No Job for Techies: Technical Contributions to Research in the Digital Humanities." In *Collaborative Research in the Digital Humanities*, edited by Marilyn Deegan and Willard McCarty, 11-25. Farnham: Ashgate Publishing, 2012.
 - b) Cavanagh, Sheila. "Living in a Digital World: Rethinking Peer Review, Collaboration, and Open Access." *Journal of Digital Humanities* 1, no. 4 (Fall 2012): <http://journalofdigitalhumanities.org/1-4/living-in-a-digital-world-by-sheila-cavanagh/>.
 - c) Leon, Sharon. "Project Management for Humanists: Preparing Future Primary Investigators." *#alt-academy*, May 6, 2011, <http://mediacommons.futureofthebook.org/alt-ac/pieces/project-management-humanists>.
 - d) McGrath, Laura B. "Collaboration in the Humanities." *Gradhacker: Inside Higher Ed*, September 3, 2013, <http://www.insidehighered.com/blogs/gradhacker/collaboration-humanities>.
 - e) Reed, Ashley. "Managing an Established Digital Humanities Project: Principles and Practices from the Twentieth Year of the William Blake Archive." *Digital Humanities Quarterly* 8, no. 1 (2014): <http://www.digitalhumanities.org/dhq/vol/8/1/000174/000174.html>.

Week 14 (01 December)

Principle: *Teaching with and about Digital Approaches*

Practice: *Our Projects: Assessing the Process of Creation, Design and Implementation*

Preparation for This Week

1. Half of the class will presenting their process and products today.
2. Ingest and think about the following:
 - a) Alexander, Bryan and Rebecca Frost Davis. "Should Liberal Arts Campuses Do Digital Humanities? Process and Products in the Small College World." In *Debates in the Digital Humanities*, edited by Matthew K. Gold, 368-389. Minneapolis, MN: University of Minnesota Press, 2012
 - b) Cook, Timothy Freeman. "Ask: A Proposal for the Future of Learning Content." *Medium.com*, October 15, 2013. <https://medium.com/the-saxifrage-school/askr-47c8b05464cd>.
 - c) Hirsch, Brett D. "</Parentheses>: Digital Humanities and the Place of Pedagogy." In *Digital Humanities Pedagogy : Practices, Principles and Politics*, edited by Brett D. Hirsch, 3-30. Cambridge: Open Book Publishers, 2012.
 - d) Rahm, Lina and Jörgen Skågeby. "Making Change: Produsing [sic] Hybrid Learning Products." *Hybrid Pedagogy*, <http://www.hybridpedagogy.com/page-two/making-change-produsing-hybrid-learning-products/>.

Week 15 (08 December)

Principle: *Communities and Boundaries*

Practice: *Our Projects: Assessing the Process of Creation, Design and Implementation*

Preparation for This Week

1. The other half of the class will be presenting their process and products today.
2. Ingest and think about the following:
 - a) Koh, Adeline. "Niceness, Building, and Opening the Genealogy of the Digital Humanities: Beyond the Social Contract of Humanities Computing." *differences* 25, no. 1 (2014): 93-106.
 - b) McGann, Jerome. "The Future Is Digital." *Journal of Victorian Culture* 13 (Spring 2008): 80-88.
 - c) Raben, Joseph. "Computer Applications in the Humanities." *Science* 228, no. 4698 (April 26, 1985): 434-438.
 - d) Tasman, Paul. "Literary Data Processing." *IBM Journal of Research and Development* 1, no. 3 (1957): 249-256.