ENGL 606 – Humanities Computing/Intro to DH

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> In analyzing these continued processes of articulation and rearticulation, we begin to see a recursive development in which the computer absorbs social action, fragments and flattens them, only to have those actions and spaces reabsorbed into culture in various ways. *(Johnson-Eilola, 2005, 34).*

Course Objectives
First things first…Humanities Computing is a legacy term for what is widely acknowledged as the "first wave" of what we now call the Digital Humanities or DH. Where is DH now? Many would argue that it is in a productive second wave (Hayles) while others (Berry) are already pushing to usher in the third phase of DH. The editors for the University of Michigan's book series on *Practices in the Digital Humanities* recently claimed that we are officially in the "golden age" of DH (digitalculture.org). One of the goals for this course will be to provide a historical overview of DH up to and including the debates over the scope of the field. For example, scholars involved with new media studies, electronic literature, software studies, gaming and critical code studies are often put in the category of doing DH work. A quick look at this coming year's Digital Humanities Summer Institute (dhsi.org) offerings and you'll see seminars on content management systems and databases, data visualization, feminist engagement with technology, Geographical Information Systems, sound, games, code, and visual design. While we won't have time to cover how all of these areas are intersecting under what has been called the "big tent" of DH (Svensson), we will explore what constitutes a DH research question. To do so, we'll examine existing projects to see what technologies were used and we'll identify what specific humanistic problems researchers were/are attempting to address. Doing so will give us the opportunity to consider how DH methods differ (or don't differ) from more traditional methods.

You will be introduced to important technical skills and tools—including software applications within the Adobe Creative Cloud suite—that will help you undertake your own interface/new media work. The course will also address legal and ethical concerns surrounding digital media and contemporary digital culture, including intellectual property (specifically copyright but patent, trademark, and trade secrets too), privacy and hacker culture, and open access publishing. Students are not expected to have any prior programming or design skills…just a willingness to learn.

Upon successful completion of the course, students will:
- Possess familiarity with major debates in the field of DH;
- Understand basic computational approaches/methods to research used in DH;
- Understand some of the differences, similarities, and disjunctions between rhetoric and DH;
- Have completed exploring and reporting on prominent DH centers and their research endeavors;
- Possess basic familiarity with Adobe CC apps Dreamweaver and Photoshop; and
- Have contemplated the broad social, legal and ethical questions and concerns surrounding digital media and contemporary culture, IP, and open/public access to knowledge and scholarship.

Required Texts
[UDH] Berry, David M., ed. 2012. *Understanding Digital Humanities*. New York, NY: Palgrave.
[LF] Brooke, Colin. 2009. *Lingua Fracta: Towards a Rhetoric of New Media*. N.J.: Hampton
       Press.
[DITDH] Gold, Matthew. ed. 2012. *Debates in the Digital Humanities*. Minneapolis, MN: U. of
       Minnesota Press. [now available at: dhdebates.gc.cuny.edu]

Course Tools & Technical Resources
In our Colson Lab you will have access to the Adobe Creative Cloud which includes Photoshop,
Dreamweaver, InDesign, and Illustrator. In this class we will be focusing on Photoshop and
Dreamweaver instruction. You can also find Adobe CC across the street in the basement of the
library.

You will also need to verify your free web hosting space provided by the university at:
http://oit.wvu.edu/web/community. You will need to have an active CENTRAL ID. If you have
access to another account you are welcome to use it instead.

USB Drive & Portfolio Keeping
Please obtain a USB drive that you will dedicate to collecting the writing, designing, editing, and
revising done in this course. Please bring this drive to each class. As you work on your
assignments both in and out of class, keep (within reason) progressive versions of all your notes,
drafts, outlines, peer reviews, and research materials. Organize and label the documents as you go
and it will benefit both of us.

Note: Technology will fail you at some point in the semester. Corrupt files, lost USB drives, or
unsaved work are not reasons for work not coming in on time. PLEASE back-up your work. I
would recommend opening a Dropbox account in addition to your USB drive.

Accessibility
The West Virginia University community is committed to creating and fostering a positive
learning and working environment based on open communication, mutual respect, and inclusion.

If you are a person with a disability and anticipate needing any type of accommodation in order to
participate in this class, please advise me and make appropriate arrangements with the Office of
Accessibility Services (293-6700). For more information on West Virginia University's
Diversity, Equity, and Inclusion initiatives, please see http://diversity.wvu.edu.

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Course Schedule - Thursdays

Week 1 – January 9th Introduction to DH

Readings:	M. Gold, The Digital Humanities Moment [DITDH]
	M. Kirschenbaum, What is Digital Humanities and What's It Doing in English Departments? [DITDH]
In-class:	Set up community web space
Discussion:	Overview of DH Project Presentations and Article Presentation Requirements

Week 2 – January 16th Introduction to DH continued

Readings:	D. Berry, Introduction: Understanding the Digital Humanities [UDH]
	J. Schnapp, P. Lunenfeld, T. Presner, Digital Humanities Manifesto 2.0 [pdf]
	P. Svensson, Beyond the Big Tent [DITDH]
	R. Alvarado, The Digital Humanities Situation [DITDH]
In-class:	Article Presentation & DH Project Profile Presentation
	Work with community web space
	Adobe/HTML/CSS exercises

Week 3 – January 23rd The Interface

Readings:	C. Brooke, Preface and Ch. 1, Interface [LF]
	J. Drucker, Reading Interface [pdf]
	C. Selfe & R. Selfe, Politics of the Interface [pdf]
	S. Selber, Ch. 1, Multiliteracies for a Digital Age [pdf]
	L. Losh, Defining Digital Rhetoric with 20-20 Hindsight
In-class:	Article Presentation & DH Project Profile Presentation
	Adobe/HTML/CSS exercises

Week 4 – January 30th Computational Thinking & Ecological Frames

Readings:	L. Evans & S. Rees, Ch. 2, An Interpretation of Digital Humanities [UDH]
	N. K. Hayles, Ch. 3, How We Think [UDH]
	C. Brooke, Ch. 2, Ecologies [LF]
	J. Wing, Computational Thinking [pdf]
In-class:	Article Presentation & DH Project Profile Presentation
	Adobe/HTML/CSS exercises

Week 5 – February 6th Solving Problems with/through Software

Readings:	Brooks, No Silver Bullet: Essence and Accidents of Software Engineering [pdf]
	B. Mirel, Preface & Ch. 1, Interaction Design for Complex Problem Solving [pdf]
	L. Manovich, Introduction to Software Takes Command, pgs. 1-50. [pdf]
In-class:	Article Presentation & DH Project Profile Presentation
	Adobe/HTML/CSS exercises

Week 6 – February 13th Rhetorical Invention & Remarks on DH Methods

Readings:	B. Rieder & T. Röhle, Ch. 4, Digital Methods [UDH]
	J. Parrika, Ch. 5, Archives in Media Theory [UDH]
	D. Dixon, Ch. 11, Analysis Tool or Research Methodology: Is There an Epistemology for Patterns? [UDH]
	C. Brooke, Ch. 3, Proairesis & Ch. 4, Pattern [LF]
In-class:	Article Presentation & DH Project Profile Presentation
	Adobe/HTML/CSS exercises

Week 7 – February 20th [Guest faculty John Jones on Algorithmic Criticism]

Readings:	Ramsay, *Reading Machines*, chs. 1-4 [PDF ~ 68 pp.] Sample, *Hacking the Accident*, Introduction and "Invasions: Preliminary" (read both the original and +7 versions) http://hacking.fugitivetexts.net/ Brown, *Making Machines*, "About the Project" and ch.1 http://makingmachines.jamesjbrownjr.net
Due:	Please email Brian your discussion starters for this class. There are no Article or DH Project Profile presentations today.

Week 8 – February 27th *Perspectives and Visual Rhetorics*

Readings:	C. Brooke, Ch. 5, Perspective & Ch. 6, Persistence [LF] J. Drucker, Humanities Approaches to Graphical Display [DITDH] L. Manovich, Ch. 14, How to Compare One Million Images [UDH] M. Kelly, Visualizing Millions of Words [DITDH]
In-class:	Article Presentation & DH Project Profile Presentation Adobe/HTML/CSS exercises

Week 9 – March 6th [Guest faculty Cheryl Ball]

Readings:	P. Fyfe, Electronic Errata: Digital Publishing, Open Review, and the Futures of Correction [DITDH] C. Ball, The Boutique is Open: Data for Writing Studies [pdf] C. Ball, Digital Humanities Scholarship and Electronic Publication [pdf]
In-class:	Article Presentation & DH Project Profile Presentation
Due:	Examine the Kairos site: http://kairos.technorhetoric.net/

Week 10 – March 13th [Spring Break]

Assigned:	**Reminder: Annotated Bibliography due next week – 3/20**

Week 11 – March 20th [Ballentine away at 4Cs conference]

Due:	**Annotated Bibliography emailed to Brian**

Week 12 – March 27th *Code & Computational Literacy*

Readings:	A. Vee & M. Sample, Intro to Enculturation issue, The Role of Computational Literacy in Computers and Writing A. Vee, Understanding Computer Programming as Literacy [pdf] M. Marino, Critical Code Studies C. Bassett, Ch. 6, Canonicalism and the Computational Turn [UDH] M. Truscello, The Rhetorical Ecology of the Technical Effect [pdf]
In-class:	Article Presentation & DH Project Profile Presentation Adobe/HTML/CSS exercises

Week 13 – April 3rd *DH, Procedural Rhetoric & Games*

Readings:	M. Sample, Criminal Code: Procedural Logic and Rhetorical Excess in Videogames I. Bogost, Ch 1., Procedural Rhetoric [pdf] N. Wardrip-Fruin, Expressive Processing [pdf]
In-class:	Article Presentation & DH Project Profile Presentation Adobe/HTML/CSS exercises

Week 14 – April 10th GIS, Visual Rhetorics and Visual Displays

Readings:	J. Drucker, Humanities Approaches to Graphical Display T. Harris, Introduction, *The Spatial Humanities: GIS and the Future of Humanities Scholarship*, and Ch. 8, The Geospatial Semantic Web, Pareto GIS, and the Humanities [pdf] J. Tirrell, A Geographical History of Online Rhetoric and Composition Journals
In-class:	Article Presentation & DH Project Profile Presentation Adobe/HTML/CSS exercises

Week 15 – April 17th Intellectual Property, Hackers, & DH

Reading	C. Nard, Introduction, The Law of Intellectual Property [pdf] R. Wharton, Digital Humanities, Copyright Law, and the Literary B. Ballentine, Hacker Ethics & Firefox Extensions: Writing & Teaching the 'Grey' Areas of Web 2.0
In-class:	Article Presentation & DH Project Profile Presentation Adobe/HTML/CSS exercises

Week 16 – April 24th Workshop

In-class:	Adobe/HTML/CSS exercises
Due:	Drafts of Final Paper or NEH Grant due

FINAL – May 1st (Thursday)

Due:	**Final Presentation of your paper/grant and online portfolio**

Course Projects

There are six major components to the course. Each component will have its own assignment sheet/directions. We'll discuss each in detail and please don't hesitate to ask questions.

1. Conversation Starters and Weekly Discussion: One single-spaced page (approx. 400-500 words) brought to class each week to prompt discussion and raise issues. *Not required during weeks when you give individual presentations on Project Profiles and Article Presentations.*
2. Presentation #1 – Project Profile Presentation
3. Presentation #2 – Article/Chapter Presentation
4. Annotated Bibliography
5. Research Paper exploring DH topic of choice **or** a NEH Digital Humanities Start-Up Grant. See: http://www.neh.gov/grants/odh/digital-humanities-start-grants
6. Personal Web Portfolio. Link for free web space: http://it.wvu.edu/services/web/community

Descriptions of Course Projects

Conversation Starters & Weekly Discussion (10%)

Expectations for reading – both inside and outside of a 'text' – will be high. That is, our reading list only scratches the surface of the "big tent" that is DH. As graduate students, I expect you to be curious and ambitious. A great deal of DH related work is freely available online – seek it out. Our texts and their indexes are good places to start for exploring references to other works. I will provide guidance for discussion, but most of the responsibility here will be yours.

To prepare and enrich our discussions, I ask that you come to every class meeting with a single-spaced page (400-500 words) response to the relevant texts (or just one of them) that engages it/them in some way: summarizes a key point, connects it to something you have read or experienced elsewhere, analyzes how a particular argument is made, criticizes that argument, locates a problem of some kind in the text, asks a question that might be pursued later in more depth, or makes some other kind of intervention not listed here. I will collect these responses at the end of class each week and read but not grade them. Please do not write more than a page and do not treat this as a formal paper – it's meant to prepare discussion and jump-start our collective engagement with the texts.

Annotated Bibliography (10%)

Your annotated bibliography will help you prepare to write your final research paper or, if you choose, a grant application for the NEH. To complete your annotated bibliography, you will research and write on 8-10 sources that help you to advance your argument(s) and/or research agenda. Sources should all be approximately the length of a scholarly article. Other shorter pieces are certainly acceptable but you'll need a few more of them. If you are having trouble with your research, please let me know so we can look to other sources and expand your journal list. Your annotated bibliography should follow the example below. In each annotation you should (1) cite the text of your choice in perfect MLA or APA format; (2) summarize the text or article; and (3) discuss how the text will help you to compose your final paper or your grant proposal.

Example:
Sunstein, Bonnie. "Moveable Feasts, Liminal Spaces: Writing Centers and the State of In-Betweenness." *The Writing Center Journal* 18.2 (1998): 7-26.

Spurred by Ernest Hemingway's *A Moveable Feast*, Sunstein examines the ways that writing centers "lurk in a state of in-betweenness" (7). Sunstein demonstrates that "writing centers house teachers who are students, writers who are readers, people who speak their written texts. Writing center exist in an often uncertain present—but they work with a past brought in by writers thinking about a future" (7). In these ways, and many more, writing centers act as liminal spaces by the people who frequent or inhabit them, by the activities that persist within them, and by the physical spaces that centers occupy. Sunstein addresses the "writing center culture" (10) that her writing center had harnessed, yet posits the idea that a center can't actually produce culture; rather, "it might be the *absence* of a culture that makes a writing center what it is: a temporary reflecting place, a movable spot" (10). Citing anthropologist Peter McLaren, who describes liminality as "a process in which participants are removed temporarily from a social structure maintained and sanctioned by power and force … to enjoy an intense comradeship and communion" (14), Sunstein argues that it is these multiple liminal spaces that allow writing centers to be spaces of learning and teaching and belonging.

This article is perhaps as interesting for its contextual background information as it is for its practical application for my project. My project speaks to the liminal state of a writing center—how learning must occur within different contexts and within different physical spaces, not confined by the physical walls of the writing center. It also speaks to the in-betweenness of audience, attempting to understand how to support faculty, administrators, and both undergraduate and graduate students. If nothing else, Sunstein's article is a reminder to be aware of the various liminalities that a writing center offers, and how those add value to the projects we do and audiences we attempt to address.

Presentation #1 – Program Profile Presentation (10%)

Each week we will have two presentations from two different students – both approximately 20 minutes. The first presentation will be a DH Project Profile. One of the best ways to understand how others are approaching DH research is to examine established projects and their objectives/outcomes (projects do not have to be from within English departments). The presentation requirements are modeled on Prof. Presner's introduction to DH course at UCLA. And, UCLA's Center for Digital Humanities has links to its own DH research projects as well other DH programs around the world:

- Projects: http://www.cdh.ucla.edu/research/dhprojects.html
- Programs: http://www.cdh.ucla.edu/resources/us-dh-academic-programs.html

Prepare a detailed review of your project, focusing on the research ambitions and aim of the project, its contribution to knowledge/the humanities, the design of the project, its methods and technologies, its relationship (or not) to the field of DH. It should be published on our class blog, with appropriate links and documentation.

- Describe and evaluate the significance of the scholarship for the Humanities
- Is the project affiliated with a specific department/discipline and/or is it a collaborative effort?
- How does the project push forward (or not) the state of knowledge of its discipline(s)?
- Describe and evaluate the project's design and interface. Evaluate the interactivity and modes of navigation of the project.
- What technologies does the project employ and how does the scholarship make use of these technologies?
- What do you consider to be the successes and failures of the project?

Presentation #2 – Article/Chapter Presentation (10%)

Your second presentation, also in lieu of your weekly half-page response, will require an approximately 20 minute talk introducing one of the week's readings. Typically, I will not specify which reading you should focus on and it will quite often be the case that it makes sense to reference other readings from that (or previous) weeks. Otherwise, you may structure this presentation any way you see fit. A good way to begin is to prepare a summary-response for us and then move on to lead a discussion on it, raise issues with it, or ask us to work through some problem you've located with the author's argument. No secondary readings are required for this assignment, though I'm happy to suggest other supplemental pieces (of course you may locate others on your own). Regardless, I am happy to assist as you plan this presentation.

The Research Paper or NEH Grant Proposal (50%)

Option 1: The Research Paper
For those taking the research paper option, (8-12 pages plus citations), consider it an opportunity to research/problematize the central questions, issues, technologies, and challenges faced by English departments today (including your sub-discipline within the department). Where does "the digital" come in and what are the central debates are it? Where is the resistance? What and where are the institutional forms of knowledge in English and how are they changing (journals, scholarly associations, presses, etc)? How do jobs (both academic and non-academic) reflect this change? Build off of your annotated bibliography and include those works as well as others you rely on in a references page.

Your paper will be long enough to merit sub/headings – some possibilities include:

I. Title

II. Introduction

       A. *Introduction of the Problem or Critical Question*

Here's where you provide an overview, maybe a brief description of a problem/question that that you see in relation to DH and English. You may want to provide a very brief discursive look at a particular question or concern that scholars have been trying to answer or a brief overview of a contested issue as noted above. Eventually, you want to designate your own critical question.

B. *Background of the Problem or Critical Question*
In this sub-section section you provide the history or background of your problem/critical question. It's a nice place for you to show off, once again, your reading and your knowledge. You'll move rather quickly into the next sub-section.

C. *Response to the Problem or to the Critical Question*
And I mean "response" loosely. You'll move from the background of the problem to your so-called response or solution to your critical question, which will feature your thesis statement.

III. Body of the Text (This section will be the most extensive part of your research essay. You will need to think of appropriate headings and maybe even subheadings for this section.)

In this section, you'll want to introduce the sections/features of your argument, the basic assertions you are making that support your overall thesis statement. For each major assertion/development, you'll probably want a separate subheading. Examine any journal essay or book chapter we read this semester and you'll see how this is done.

IV. Conclusion
It can be hard to get away from or to close down your research. So an often-successful way to do this is to think about your conclusion in three sections (which rarely merit separate subheadings):

(1) the conclusions you can draw (clear cut, obvious) from your research;

(2) the inferences you can draw (neither so clear cut or obvious, but given your knowledge of the subject, you feel pretty confident drawing them); and

(3) the implications of your research in terms of further research; professional writing practice; or theoretical, pedagogical, or curricular applications; and so on.

In other words, think of conclusions, inferences, and implications in this section.

V. Bibliography
Begins on a new page in perfect MLA or APA style. No annotations on this final bibliography.

Option 2: The NEH Digital Humanities Start-Up Grant Application
Following the NEH guidelines for "Digital Humanities Start-up Grants," prepare a Level I or II grant proposal. All grants must have a six-page narrative (single-spaced). All grants should follow all requirements (except obtaining letters of support and a budget) as specified by the NEH, including appendices with appropriate mock-ups, design documents, and visuals. Keep in

mind that many of the NEW prompts are broad so there are many ways to think about developing your proposal. Of course, take a look at the sample successful proposals they have on their site.

See: http://www.neh.gov/grants/odh/digital-humanities-start-grants

Personal Web Portfolio (10%)

Over the course of the semester we will carve out time to get some hands-on experience with Adobe CC applications Dreamweaver and Photoshop. We will also do a variety of exercises that give you a basic introduction to cascading style sheets, media queries/responsive design, and HTML. In the first week of class, please activate your free university web space here: http://it.wvu.edu/services/web/community

We'll use Dreamweaver's FTP client to access the server space (you're free to use another free/open source client and we'll discuss why you may want to do that).

There are a variety of good tutorials offered by Adobe to get you acclimated with their products. You can watch some of the Adobe TV series for both Dreamweaver and Photoshop.
Dreamweaver: http://tv.adobe.com/show/learn-dreamweaver-cc/
Photoshop: http://tv.adobe.com/show/learn-photoshop-cc/

The criteria for a successful Personal Web Portfolio are modest. The site's primary function to serve as a digital portfolio linking all of the work you have done in 606. This includes your many conversation starters, notes from both presentations, annotated bibliography, and your final project. I would like the site to use media queries (we'll cover this) to adjust across platforms (phone, tablet, and desktop). I'd like you to link to an external style sheet as well as a PSD file you designed/manipulated. For clarity, let's use this checklist:

- Working URL with linked pages
- Site works fluidly across phones, tablets, and desktops
- Links to all academic content produced during the semester
- Links to PSD file used in site development

N.B. I'm not expecting you to be expert designers. I would, however, like you to leave the course with a general understanding of the challenges designers face by rolling up our sleeves just a bit.