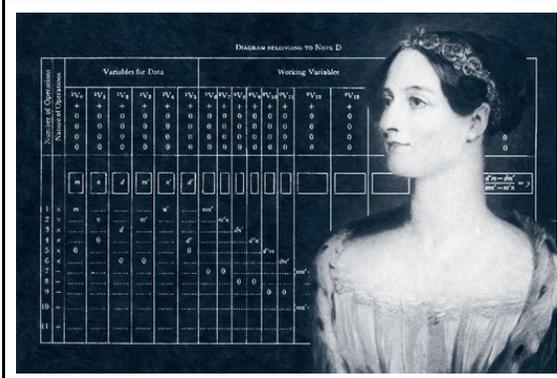


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“The Analytical Engine weaves algebraic patterns just as the Jacquard loom weaves flowers and leaves.” --Ada Lovelace (1843)

[Ada Lovelace](#) (1815-1852) is considered the world’s “first [computer] programmer.” Child of poet Lord Byron.

ENG 613: Digital Humanities
COURSE SYLLABUS: Spring 2019

Instructor: Shannon Carter, Professor of English

Office Location: HL 224

Office Hours: Tuesday/Thursday, 3:30-5:00

Office Phone: Cell phone number, which, for privacy, you can find in our course shell (D2L).

Office Fax: (903) 886.5980

Email Address: shannon.carter@tamuc.edu and cartershannon@gmail.com

Zotero Group Library: <https://www.zotero.org/groups/2271010/dh-613>

Required Texts:

[Please note that while this reading list may seem overwhelming, you won't be reading every word of every text alone. We'll discuss all of them, but we'll read some of them collectively, presenting portions of the selected texts to one another.]

- Jones, Steven E. [The Emergence of the Digital Humanities](#). Routledge, 2014.
- Ramsay, Stephen. *Reading Machines: Toward an Algorithmic Criticism*. U of Illinois UP, 2011.
- Moretti, Franco. *Graphs, Maps, Trees: Abstract Models for Literary History*. Verso, 2007.
- Goodwin, Jonathan and John Holbo, Eds. *Reading Maps, Graphs, Trees: Critical Responses to Franco Moretti*. Parlor Press, 2011. [\[free pdf\]](#)
- Risam, Roopika. *New Digital Worlds: Postcolonial Humanities in Theory, Praxis, and Pedagogy*. Northwestern UP, 2018.
- Crampton, Constance, Ed. *Doing Digital Humanities*: Routledge, 2016.
- Ridolfo, Jim and William Hart-Davidson. *Rhetoric and the Digital Humanities*. U of Chicago P, 2015.
- Enoch, Jessica and David Gold. “Special Issue: The Digital Humanities and Historiography in Rhetoric and Composition.” *College English*. 76.2 (Nov 2013). [\[access free via Library Database\]](#)
- *Debates in the Digital Humanities* 2016. U of Minnesota P, 2016. [\[free pdf\]](#)

Recommended Texts

- Gibson, William. *Neuromancer*. Ace, 2000. (1984).
- Snow, C.P. *The Two Cultures and the Scientific Revolution*. Martino Fine Books, 2013. (1959).

Course Description

An overview of the concepts, tools, and debates of and within the Digital Humanities (DH). *No technical background is required*. Our focus in DH is the *humanities*: the stories, ideas, and language we use to make sense our lives and the world we share.

OUR FOCUS throughout will be on the ways DH can serve your creative, scholarly, research, and/or teaching interests. I mean that very specifically: Our focus will be *your* interests, whether or not those seem to have anything to do with technology at all.

PREREQUISITIES: To take this graduate-level course, (1) you should have have taken at least one other graduate-level course in the humanities (English, History, etc). *You do NOT need any experience with technology beyond what you would encounter as a reader and writer in the 21st century* (paper, pen, books, word processing program like MS Word, Internet search engines like Google and library databases). (2) You should have in mind at least one creative, scholarly, or educational project (completed or in development) you would like continue pursuing for at least another semester.

<https://ucla-beyond-slide-library.github.io/DAH101/Chapter2.html> (nice breakdown of different types of DH, which I might do well to plug and play through the Republic of Letters example)

Course Overview

This course will explore the history of the digital humanities, focusing especially on the diverse pioneering projects and core texts that ground this innovative methodological and conceptual approach to scholarly inquiry and teaching. It will also emphasize ongoing debates in the digital humanities, such as the problem of defining the digital humanities, the question of whether DH has (or needs) theoretical grounding, controversies over new models of peer review for digital scholarship, issues related to collaborative work on digital projects, and the problematic questions surrounding research involving “big data.” Thus, the questions that will drive our work together include the following:

- What is Digital Humanities?
- What do we mean by “humanities”?
- What key questions and objects dominate our work in English studies? What might DH enable researchers to visualize, understand, ask, explore, teach, and/or communicate in response to these key questions/objects that would not be possible without DH? (and how?)
- What is a "text?"
- What is "digital?"
- What are multimodal essays and visual narratives, and why should we care?

Student Learning Objectives

- students will be able to define and describe the Digital Humanities
- students will be able to demonstrate an awareness of key debates in the DH
- students will be able to illustrate meaningful applications for DH in their ongoing work as teachers and scholars
- students will be able to demonstrate familiarity with a wide range of tools and techniques for digital humanities scholarship
- students will be able to communicate their ideas using a variety of digital platforms

Assignments

Everything we do this term will be designed to help you reimagine a current creative, research, scholarly, or classroom-based projects through the DH. Your final project can take a variety of forms: conference paper, grant application, bibliographic essay, multimedia project. Whatever you choose, it should be something you’d like to pursue BEYOND this course. Reading and writing assignments listed below.

DUAL MODALITY: This course is offered as a “dual-modality” option, which provides students several options of participation, both synchronous (in real time, Thursdays, 7:20-10) or asynchronous (before and after our designed course meeting time):

1. Attend each class meeting face-to-face, EDS103, a techie-classroom set up for just this purpose.
2. Attend each class meeting in real time but from a distance, joining our class discussions virtually.

Technology Requirements You will need access to the Internet and a printer. All assignments, with the exception of daily quizzes, must be typed and printed. You will need to access the course eCollege shell space for readings (with the exception of the 5 books.) Communication and Support The very best way to contact me is to send me an e-mail at Tabetha.Adkins@tamuc.edu. I am also for meeting during my office hours (listed at the beginning of the syllabus) and by appointment. My office is located at Hall of Languages 229. Appointments scheduled through e-mail are appreciated. I can be reached via telephone during my office hours. The number is (903) 886- 5269. Course Policies and Procedures Academic Dishonesty/ Plagiarism: Professors in the Department of Literature and Languages do not tolerate plagiarism and other forms of academic dishonesty. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students guilty of academic dishonesty include disciplinary probation, suspension, and expulsion. (Texas A&M University- Commerce Code of Student Conduct 5.b [1,2,3]). Plagiarism isn't simply the use of another source's words without giving credit to that source. In fact, this issue is far more complicated. For example: 1. If you write an entire paragraph based on information from a source and only cite that source at the end of the paragraph, this practice can be considered a form of plagiarism. 2. If you use an author's idea without crediting the author, this practice can be considered a form of plagiarism. ENG 355 syllabus Spring 2015 page 5 3. If you turn in an essay you've used in another course, you can be accused of plagiarism. Yes, you can plagiarize yourself! 4. If you buy a paper from an online "paper mill," this is definitely plagiarism. 5. If someone writes your paper for you, this is definitely plagiarism. 6. If you "lift" sentences, phrases, or paragraphs from a source (online, a book, a peer's paper, etc.) without giving credit to the source, that is definitely plagiarism. Some tips for avoiding plagiarism: 1. Take good notes so you'll know which sources are making which claims. 2. If you find information in three or more sources, that information is probably considered "common knowledge" and does not need to be cited. 3. Start working on your assignments early to avoid temptation to purchase a paper from a "paper mill" in an act of desperation. 4. If you run out of time on an assignment and are tempted to purchase from a "paper mill," talk to me. Chances are, I'll give you an extension if you need one. 5. Ask for help if you're confused. I'm happy to help you, and the writing center is staffed with tutors trained in helping students with these issues. My promise to you: I promise to never use turnitin.com or other proprietary tools like it because these programs make money off your work without compensating you. Here's how it works: A university pays turnitin.com for its services (with your tuition dollars). Teachers place student papers in the program's "bank," and the program compares that paper with other papers existing in the bank. At that point, the student's paper becomes part of the bank. Therefore, turnitin.com and other tools are making money from this bank full of papers written by uncompensated students. For more information on this issue, see this article in the Chronicle of Higher Education: <http://chronicle.com/article/Plagiarism-Detection-Tool/29885>. I also promise, however, that I take academic dishonesty very seriously. If I catch a student blatantly and purposefully using another writer's words, that student should expect to fail the course. Help and information: For great information about plagiarism and how to avoid it, visit this site on Purdue University's Online Writing Lab (OWL) page: <http://owl.english.purdue.edu/owl/resource/589/01/>. I am, of course, always available to talk through these issues, as well. Grievance Procedure: If you have concerns about the class or about me as an instructor, please speak to me about those concerns. If you are not satisfied with the outcome of our ENG 355 syllabus Spring 2015 page 6 conversation, the next person in the chain of command is the Department Head of Literature and Languages, Dr. Hunter Hayes. Other Course Policies: 1. I do not accept late work. 2. You must turn in all assignments in order to pass the course. 3. In-class quizzes cannot be made up unless you have been granted a university excused absences (for representing the university for sports, student leadership, music, etc.) University Procedures ADA Statement The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact: Office of Student Disability Resources and Services Texas A&M University-Commerce Gee Library 132 Phone (903) 886-5150 or (903) 886-5835 Fax (903) 468-8148 StudentDisabilityServices@tamuc.edu Student Disability Resources & Services Student Conduct All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See Code of Student Conduct from Student Guide Handbook). ENG 355 syllabus Spring 2015 page 7 Course Calendar This schedule might change throughout the semester to acco

Go to <https://sites.google.com/view/english-613/assignments> for details.

ASSIGNMENT	DESCRIPTION	WHERE?	DEADLINE
Group Library (15%)	20 complete Zotero entries with relevant rhetorical precis (see model here). Include rhetorical precis in “Notes” section of Zotero entry. Together with your classmates’ contributions to their Zotero folders throughout the term, we’ll have plenty of materials with which to work regarding your major projects. Include: (a) at least five digital humanities projects and (b) at least five scholarly articles about digital humanities. The rest is up to you. One additional option is blog posts on DH and/or periodicals like <i>Inside Higher Ed</i> and the <i>Chronicle of Higher Education</i> .	You each have a folder in our Zotero Group Library . Post there.	Biweekly (at least). You choose when to begin and end, but do not wait to do all of these at once. You’re required to post these regularly.
Participation (required)	<ul style="list-style-type: none"> • Synchronous: When you attend class IRL (“in real life”/in real time), either physically or virtually, your participation will be determined by contributions to our in-class discussions. Are you engaged? Have you kept up with the required course readings? • Asynchronous: Those unable to attend IRL (see above) should: (a) BEFORE the class meeting, post any questions or thoughts you have about the upcoming discussion you’d like to contribute to our IRL discussion. I’d like for you to have the opportunity to contribute to our conversation as directly and regularly as possible. (b) AFTER the class meeting, generate one 400-word blog entry in response to the recording of that class meeting’s lecture. Deadline for this post is before the NEXT class meeting. 	<i>Asynchronous participation:</i> Post your contributions before and after relevant class meeting to the “Asynchronous Participation” discussion section in D2L.	Throughout the semester.
Blogging and Commenting (15%)	As part of this course you will set up a blog (or use an existing personal blog) and regularly write short posts (up to 400 words) in response to the material we read. You will be required to post once every two weeks, and to comment on at least one of your peer’s posts every week. You are strongly encouraged to write more frequently (even short, perhaps very short entries) in addition to these required entries, and to comment more frequently than is required. Indeed, these “requirements” are merely a scaffold intended to jumpstart our small community. (Just as a grade is not the goal of a class, but merely a way to help “incentivize” learning.)	A number of free, user-friendly editors for blogging out there, including: <ul style="list-style-type: none"> • Wordpress • Blogger.com 	Throughout the term.
Presentation: DH	At some point throughout the semester, you will	In class presentation,	Schedule

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Project (15%)	work with at least one other student to present to us an interesting DH Project not included among our assigned course materials. New stuff is created all the time. An informal presentation that includes: (1) What's it about? (2) What does it "do" that can't be done with traditional, alphabetic texts or other more linear means? (3) Why does it matter?	though include it in our Group Zotero Library. <i>Asynchronous students:</i> Record a video presentation of same material you'd present in class. We'll play this in class. Screencast is a really easy tool for this (recommendation: "free version").	presentation when I provide sign-up sheet near the beginning of the term.
Rhetorical Precis (5%)	A few of our assigned texts will be read collaboratively. That is, you'll "present" a selected chapter to the rest of the class via a rhetorical precis (see model here).	From <i>Debates in the Digital Humanities</i> , <i>Doing Digital Humanities</i> , <i>New Digital Worlds</i> , and <i>Reading Graphs, Maps, Trees</i> .	Throughout the term. See syllabus.
Midterm Project (20%)	Your Midterm Project is a "draft" of your Final Project, which we will discuss together in conference with me (see schedule). Details here .	Post relevant link to the "Midterm Project" section in D2L.	date
Final Project (30%)	You will present your Final Project to the class, which will be a deep revision of your Midterm Project combined with an 8-10 page reflective essay described here .	Post revised midterm project to the "Final Project" discussion area and reflective essay to the dropbox in D2L by the same name.	Week 15

CALENDAR

KEY: **Debates-DH** (*Debates in the DH*), **GMT** (*Graphs, Maps, Trees*), **EDH** (*The Emergence of the DH*), **RGMT** (*Reading Graphs, Maps, Trees*), **RM** (*Reading Machines*), **RDH** (*Rhetoric and the Digital Humanities*), **CE** (*College English*), **DoingDH** (*Doing Digital Humanities*), **NDW** (*New Digital Worlds*)

WEEK	READINGS	ASSIGNMENTS	PRESENTATIONS
1	Hanks, James. "How Not to Defend the Humanities." <i>American Affairs</i> . Winter 2017. Carter, Shannon. " A Clear Channel " (documentary, 18-minutes), part of my DH project called "Remixing Rural Texas: Local		

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	Texts, Global Contexts”		
2	GMT and Debates-DH: Introductions RDH (<i>rhetoric and composition</i>)	Rhetorical Precis (RP) 1: <i>Debates in the DH</i>	
3	DoingDH: Introduction RDH EDH	RP2: <i>Debates in the DH</i>	
4	GMT (<i>literary studies</i>) EDH: Chapters X-X		
5	GMT RGMT (<i>literary studies</i>) EDH: Chapters X-X	RP3: <i>Reading Graphs, Maps, Trees</i>	
6	GMT EDH	RP4: RGMT	
7	EDH RM		
8	RM		
9	CE: All articles (<i>rhetoric and composition</i>) NDW: Introduction		
10	NDW	RP5	
11	NDW	RP6: NDW	
12	Wrap up readings Peer Review: Midterm Project	Midterm Project due for Peer Review	
13	Conferences: Midterm Project (my office: Talbot Hall of Languages, 224)	Revise Midterm Project for Conference	
14	TBA		
15	Presentations of Final Projects	Final Reflections due	

**Description:* The two-minute long videos collected here are from a September 27, 2011, meeting at the National Endowment for the Humanities in Washington DC, bringing together 54 individuals leading DH projects awarded 2011 NEH ODH Start Up grants. The videos here offer a quick, exciting overview of the scope, quality, and variety of DH projects undertaken over the last few years. As the press release describes it, “Project directors will have just two minutes and three PowerPoint slides to introduce and explain their projects to the public. Come learn about developing mobile app platforms for history, capturing dance notation using an iPad, using gaming technology to teach the history of medicine, or applying crowdsourcing to culinary history ... all in just two minutes.” The videos offer “the public a sneak preview of 54 ground-breaking projects that apply cutting-edge technology to high quality research in the humanities” ([Rhody, 8/31/11](#)).

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I selected 2011 primarily because this is the latest year of funded projects likely to have completed their granting period by this point and submitted their final projects. However, you may notice our own DH project “Remixing Rural Texas: Local Texts, Global Contexts” was among those awarded that year. □

Guidance: If you haven’t pinned down examples you’d like to incorporate into your Response Paper 1, you might find this exercise particularly useful. If you have already found the examples you need, you might still find this an efficient way to explore what’s going on out there.

So here’s what I suggest: take at this list of videos (see “NEH grant news, videos” above). Then,

- (1) select three to five projects of potential interest to you,
- (2) watch the selected videos (none are more than three minutes in length),
- (3) choose one of the five projects you selected and locate it in the NEH database (<https://securegrants.neh.gov/publicquery/main.aspx>), and
- (4) take a look at the actual project (and/or the white paper describing the project)

Additional databases of DH projects worthy of exploration: DH Commons, “[DH Projects](#)”; Northwestern University Library, [A Guide to the Digital Humanities](#); NEH Database, “[Funded Projects](#)” (select “divisions” from drop down menu with “digital humanities” in their title)