Carleton University
Fall 2021
Department of English

DIGH 2001A / ENGL 2400A

INTRODUCTION TO
DIGITAL HUMANITIES

M/W: 8:35am-9:55am
Location: Online Blended
Instructor: Dr. Chris Eaket

Prerequisite(s): Second-year standing

Email: ChristopherEaket@cunet.carleton.ca
(Note: Please include DIGH 2001 in the subject line of all emails)

Office Hours: Wed 10:00-11:30am
(or by appointment)

DESCRIPTION

This class (DIGH 2001/ENGL 2400) is a broad introduction to the field of Digital Humanities, focusing primarily on what the discipline *is*, what it allows scholars to *do*, and what types of *questions* it seeks to answer. The DH Tools & Methods class (DIGH 2002/ENGL 2401) is the complement to this class, which deals much more with software & tools specifically. *Do you have to be able to program ahead of time for either of these classes? NO.* We're here to: figure out what a computer can tell you about language and literature; how the online world changes how we receive, interpret, and create texts; what digital culture is; and eventually, give you the tools & skillsets to do that yourself.

This is primarily a reading, application, & inquiry-based class (see the full syllabus below). We ask big philosophical questions, examine (online) objects of study, discuss them, and try to come to some conclusions or consensus. On the whole, DIGH 2001 is designed to help one figure out what *kind* of digital humanist one might be, where one's skills and interests lie, and what kinds of texts and questions one might want to examine in the future.

FORMAT

BLENDED: Zoom & Synchronous (Wed) + Brightspace & Asynchronous (Mon)

In general, we'll meet online live on Wednesdays for a lecture, check-in, & some discussion, whereas on Mondays the materials will pre-recorded and appear on Brightspace (and just need to be viewed/completed before the next live class). Typically, this material might include a podcast w/ slides, onlinelinks/readings, and the occasional (ie. 2x/mo) short forum posting.

RULES OF THE ROAD

- This class isn't designed to turn you into programmer or anything of the sort overnight – it's primarily a theoretical course designed to introduce folks to DH and help you find out what "flavor" of DHer you might be. You're not expected to know everything out of the gate. Practice. Try everything. Play. Find what's most useful. Go with it.
- No one in this class is stupid. Ever. DH requires thinking in a different way and that can take time. Just because someone hasn't acquired a skill yet or a mode of thinking yet doesn't mean they're any better or worse than anyone else. Patience. Empathy. Trade skills. Everyone is a knowledge resource for everyone else.
- Sharing skills, tools, and ideas are part of what DH is (or should be) all about. "None of us is as smart as all of us" ― Kenneth H. Blanchard
- For the most part, we'll all equals here. I might have to step into the role of professor as required, but I probably have as much to learn from you as you do from me. I've just been doing this longer.
- That said, this isn't a free-for-all. Be respectful of others with your presence, time, & attention.
- Discrimination or disrespect of any type will not be tolerated. Full stop.
- Feel free to bring your own experiences, scholarship and interests to bear on the work at hand. The more invested you are in it, the more interesting the end product will tend to be. Chances are, others will have had similar experiences to share that will be catalyzed by your contribution.
- Connect with others. Five intelligent people over coffee can teach you as much as any class -- five DH people with laptops, possibly even more so.
- Be prepared and ready to engage with the materials. It really does make things more fruitful and insightful for everyone.

LEARNING OUTCOMES

- Students will engage with readings & issues on the topic of Digital Humanities
- Students will gain an appreciation for the scope and sub-fields of DH
- Students will write response papers dealing with major debates within DH, as well as learning to analyze & critique digital artifacts from a DH perspective
- Students will collaborate with others on a Design Project, which involves conceptualizing and outlining specs for a new DH resource that could be feasibly implemented
- Students will be able to articulate "what kind of DHer they are" and have an idea of the types of projects and research they might like to pursue in the future

TEXTS

None. No (purchased) texts required – all of our readings will be online via Brightspace.

OTHER RESOURCES

Facebook and Discord groups, as well as the Brightspace forums, will be available for students to ask each other questions, share resources, find groupwork members, collaborate, and socialize.

IMPORTANT DATES (FALL 2021)

September 1, 2021—Deadline for course outlines to be made available to students registered in fall and fall/winter term courses.

September 8, 2021—Fall term begins.

September 22, 2021—Last day for registration for fall and fall/winter courses.

October 8, 2021—December examination schedule available online.

October 11, 2021—Statutory holiday. University closed.

October 25-29, 2021—Fall Break. Classes are suspended.

November 26, 2021—Last day for summative tests or examinations or formative tests or examinations totaling more than 15% of the final grade.

December 10, 2021—Last day of fall term classes. Classes follow a Monday schedule. Last day to assign take-home exams due on the final day of the exam schedule. Last day that can be assigned as a due date for term work.

December 11–23, 2021 – Final examinations.

December 25, 2021-January 1, 2022—University closed.

GRADING

DH Biography	**5%**
DH Project Description	**5%**
Response Papers	**25%**
Design Document	**25%**
Final Paper	**30%**
Participation	**10%**

DH Bio & DH project description: 5%+5% (1/2p + 1p) -- SEPT 15 & SEPT 29

The DH bio (Sept 15) is basically a short, half-page introduction to the group via the online forum. It should include a photo, your disciplinary background, interest in DH, and any interests that you'd like to share with the class more generally. These help to introduce you to the group, and be helpful for discussions & group projects later.

The DH project description (Sept 29) is a short, (approx.) one-page rundown of a DH website or project, including a hyperlink, screenshots, its importance, scope, audience, and any suggested improvements. These serve to familiarize folks with what's out there for DH projects, and provide a useful index of resources for people.

Response papers: 25% (5-6p) -- OCT 18

This project involves attempting to answer one of our questions from the syllabus - or any other associated topics discussed in class (ex. the digital divide, open data, public-facing DH). The paper should be in the form of a thesis-based research paper in MLA format. At least six secondary sources are required for this paper, and people are free to use up to two articles assigned for class; the majority of research should be through the library and academic sources (ie. you should not rely purely on Internet sources for an academic paper of this type). This is

designed to be an opportunity to build on the readings and explore a question relevant to your interests.

Design Document: 25% (~3p / person) -- NOV 10

In groups of 4-5, come up with a hypothetical DH project. It can be a website, app, interactive story, game, online archive, or something similar. Outline its purpose, users, usefulness, rationale, possible technologies used, and simple design mock-ups, or reference similar sites, games, or projects to get across what you would like the site to look like or how it might function.

Final paper: 30% (6-8p) -- DEC 6

Individually, choose an object of study: a video game, interactive fiction, website, digital project, tool, or other digital artefact. Analyze it from a DH perspective, using materials from class and from secondary sources. The goal of this project is to have you choose a particular "school" of DH & a particular digital object-of-study, and deploy concepts from class (and the field itself) as a means of analyzing that object through the lens of Digital Humanities.

Participation: 10% (Ongoing)

As shown by attendance, engagement, questions, and discussions, especially on the online forum. Since most of the class is online, students are expected to post short responses, contributions, questions, or replies to the forum on a regular basis (ie. about one every couple weeks).

Full requirements will be discussed in class and assignment descriptions posted to Brightspace.

Please use MLA (Modern Language Association) document & documentation style. For relevant examples, see:
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html

For formatting of Works Cited, see: https:bibguru.com *or* http://www.citationmachine.net/
Full assignment details will be available on Brightspace.

"Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean."

FORMATTING & ASSIGNMENT SUBMISSON

Papers should be typed/printed double-spaced on 8 ½ x 11" white paper. Please ensure a 1" margin on all sides of the page and use a 12 pt Times font or equivalent. Also, remember to keep backup copies of your papers, either hard copy or on a flash drive.

In most cases, *assignments will be completed or handed in via Brightspace.* The exception to this rule is the group design project, which can be emailed, done as a website, or presented though some other form of media (as long as all of the material in the assignment outline is covered).

ATTENDANCE

Students will be allowed three absences. Additional absences will impact the final grade. Absences and contributions to the class overall are taken into account when calculating the final participation grade. If you need to be absent from class due to unforeseen circumstances, email me *before* class to let me know you will not be attending and (in general) why. Try to get notes and materials from others to see what we've covered.

In cases where you are experiencing problems in class, or have circumstances outside of class that are affecting your academic work, the most important thing is to let me know. I don't need to have all the gritty details (and probably don't *want* to know) -- just keep me in the loop so that I know "where you're at" and hopefully alternative arrangements can be made. If you need some advice, guidance, a referral, assistance, or someone to listen, the door's always open.

Please note: If you vanish inexplicably for an extended period of time, there's a certain point at which it's out of my hands and I *can't* help you, due to the policies of the university.
So don't do that.

PLAGIARISM

The University Senate defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*" This can include:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;

- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;

- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;

- using another's data or research findings;

- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;

- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course's instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to:
https://carleton.ca/registrar/academic-integrity/

ACCOMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details click here.

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details click here.

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520- 6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: https://carleton.ca/equity/sexual-assault-support-services

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf

READING SCHEDULE
DIGH 2001 / ENGL 2400
M/W 8:35am-9:55am

(L) Live, online, synchronous
(V) Virtual, Brightspace, asynchronous

Please Note: The course syllabus is a general plan for the course; deviations will be announced to the class by the instructor as necessary.

SEPTEMBER

8   **HELLO, WORLD!** *(L)*
Introduction & Syllabus; Hybrid Classes; How Stuff Will Work.

13   **Q: WHAT IS DH? WHERE DOES IT COME FROM?** *(L)*
"Intro to DH" – Bryan Carter
"What is DH and what is it doing in English Departments?" – M. Kirschenbaum"

15   "How do you define Humanities Computing / Digital Humanities?" - Taporwiki *(L)*
"There is no such thing as the Digital Humanities" - The Chronicle
"What Digital Humanists Do" - Paige Morgan

20   **Q: IS THERE A CRISIS IN THE HUMANITIES? WHAT IS THE FUNCTION OF THE UNIVERSITY?** *(V)*
"The Decline of the English Dept" – William M. Chace
"Are the Humanities Really in Crisis?" – Claire Potter
"The humanities are becoming more important. Here's why." – WEF

22   "Quarter-Life Crisis" – Cathy Davidson *(L)*
"Managing Universities Like a Business" – Jamie Brownlee

27   **Q: WHAT ARE THE ETHICS OF DH?** *(V)*
"The Digital Divide and What To Do About It" – E. Hargittal
"Does this Technology Serve Human Purposes?" Jenkins & Turkle

29   **Q: (HOW) HAS THE INTERNET CHANGED THE NATURE OF AUTHORITY, TRUTH, & TRUST?** *(L)*
"The Fate of Online Trust in the Next Decade" – Pew Research
"Curating or Censoring? The TED Controversy & Digital Humanities" – R. Terman
"The Growing Public Mistrust Of Experts In A Digital Age" - Muldering
"Post-truth Politics" – The Conversation

OCTOBER

4   "The Wisdom of Crowds" – Surowiecki *(V)*
        "Pro-Am Power" – Leadbeater

6   **Q: DIGITAL CULTURE: HOW DID ALL THIS HAPPEN?** *(L)*
        "How the Computerized Counterculture Built a New Kind of Place" -- Howard Rheingold
        "A Chronological History of Social Media" -- McFadden

11   **STAT HOLIDAY - NO CLASSES**

13   **Q: HOW DOES HYPERTEXT CHANGE HOW WE READ & HOW WE THINK?** *(L)*
        "As We May Think" – Vannevar Bush
        "You Say You Want a Revolution?" – Stewart Moulthrop

18   **Q: HOW CAN MEDIUM-SPECIFICITY HELP US MAKE BETTER ART AND BETTER INTERFACES?** *(V)*
        "Affordances and Design" -- Donald A. Norman
        "Materiality as Subject" -- Michelle H. Strizever
        "Approaches to Medium-Specific Theorizing in Hayles, Fuller and Manovich" -- Bounegru

20   **Q: WHAT'S AT STAKE WITH PRESERVATION & CURATION?** *(L)*
        "Why Websites are Lost" -- McCown et al.
        "Taking Care of Digital Collections and Data" -- Inge Angevaare
        "What is Content Curation?" -- Robin Good

25-29   **FALL BREAK!!!**

NOVEMBER

1   "Digitization & Preservation: A Review of the Literature" - Stephanie Perry *(V)*
        "The Librarian as Digital Humanist" - Leigh Cunningham
        "How are Museums Harnessing Immersive Technology?" - Lucy Ng

3   **Q: HOW CAN TECHNOLOGY CHANGE OUR SENSE OF HISTORY AND PLACE?** *(L)*
        "What is the Spatial Turn?" - Spatial Humanities
        "Challenges and Opportunities for Digital History" - Ian Gregory
        "The Balance of Attention" - Millard et al.

8   **Q: HOW MANY TYPES OF READING ARE THERE?** *(V)*
        "How we Read: Close, Hyper, Machine" – Hayles
        "Future Reading" -- New Yorker
        "Quantitative Analysis of Culture Using Millions of Digitized Books" -- Michel et al.

10   **Q: WHY DO HUMANS PLAY? WHAT ARE GAMES ANYHOW?** *(L)*
        "Man, Play, and Games" -- Caillois

"Reality is Broken" -- McGonnigal

15   "Game Design as Narrative Architecture" – Henry Jenkins *(V)*
        "Agency" – Janet Murray

17   "Narrative, Interactivity, Play & Games" -- Zimmerman *(L)*
        "An Introduction to Video Game Theory" - Wolf & Perron

22   **Q: WHAT ARE SOME OF THE ETHICAL QUESTION AROUND GAMES & GAMING?** *(V)*
        "Legal Challenges in the Video Game Industry" -- Huffman
        "What is a True Gamer?" -- Paaßen et al.
        "Ethical Issues in Gaming" -- Earp et al.

24   **Q: DO WE REALLY NEED A METAVERSE?** *(L)*
        "What is the Metaverse?" - Nick Kelly
        "Virtual World, Defined..." - Kim Nevelsteen
        "Telcos Seek Killer App to Recoup Billions spent on 5G" - Shirley Zhao

29   **Q: HOW DO VR/AR/xR ACT AS AUGMENTATIONS & AMPUTATIONS?** *(V)*
        "The Corporeal Body in Virtual Reality" -- Murray & Sixsmith
        "VR and AR: The Art of Immersive Storytelling and Journalism" -- Craig & Gerogeieva

DECEMBER

1   **Q: IS SOCIAL MEDIA HELPFUL OR HARMFUL TO SOCIETY?** *(L)*
        "A Chronological History of Social Media" - Chris McFadden
        "Social Media? Get Serious!" - Kietzmann et al.
        "Social Media? It's Serious!" - Baccarella et al.

6   **Q: WHAT ABOUT AI & THE FUTURE WORKPLACE?** *(V)*
        "Artificial Intelligence has a Problem with Gender & Racial Bias" -- Joy Buolamwini
        " AI Automation, and the Future of Work" -- McKinsey
        "The Rise -- And Rise -- Of Mass Surveillance" -- Megha Rajagopalan

8   **Q: WHAT DOES THE FUTURE OF COLLABORATION LOOK LIKE?** *(L)*
        "The Principles of Open Democracy" - Hélène Launderer
        "Resolving global challenges and crises through international collaboration" - OECD

10   **Q: DIGITAL HUMANITIES AFTER THE PANDEMIC, OR "WHERE DO WE GO FROM HERE?"** *(L)*
            Wrap-up, Review, and Discussion