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.

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.

TEXTS

No (purchased) texts required – all of our readings will be online or will be available over cuLearn.

GRADING

Website/Project Critique: 20%

Response papers: 25%

Design Document: 20%

Final paper: 25%

Participation: 10%

Requirements will be discussed in class and assignments posted to cuLearn.

"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."

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 serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts 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 a final grade of "F" for the course.

ACCOMODATION

Requests for Academic Accommodation

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

Pregnancy obligation

Please contact your instructor 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, visit the Equity Services website: **carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf**

Religious obligation

Please contact your instructor 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, visit the Equity Services website: **carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf**

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC 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 your instructor as soon as possible to ensure accommodation arrangements are made. **carleton.ca/pmc**

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 is 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: **carleton.ca/sexual-violence-support**

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. Please contact your instructor 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**

FORMATTING AND CITATION

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. E-mailing of papers is prohibited, unless one is given express permission of the professor.

Please use MLA (Modern Language Association) documentation style.

For examples, see: http://www.lib.ohistate.edu/sites/guides/mlagd.html

For formatting of Works Cited, see: http://bibme.org

SYLLABUS

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

See below. Supplemental readings are marked (SUPP).

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September

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6   **HELLO, WORLD!**
        Introduction & Syllabus

11   **Q: HOW DO ACADEMIC DISCIPLINES GET FORMED?**
        "The Rise of English" – Terry Eagleton
        "Why Teach English?" – Alan Gopnik

13   "What is DH and what is it doing in English Departments?" – M. Kirschenbaum
        "Computers in English Departments: The Rhetoric of Technopower" – Cynthia Selfe (SUPP)
        "How do you define Humanities Computing / Digital Humanities?" - Taporwiki

18   **Q: IS THERE A CRISIS IN THE HUMANITIES? CAN A "CRISIS" LEAD TO NEW APPROACHES?**
        "The Decline of the English Dept" – William M. Chace
        "Are the Humanities Really in Crisis?" – Claire Potter
        "Mea culpa: there *is* a crisis in the humanities" -- Ben Schmidt (SUPP)

20   "Intro to DH" – Bryan Carter
        "Humanities Computing as Digital Humanities" – P. Svensson (SUPP)
        "There Is No Such Thing as 'the Digital Humanities" -- Eric Weiskott (SUPP)
        "Have the Humanities Always been Digital?" – Federica Frabetti

25   **Q: WHAT ARE THE ETHICS OF DH?**
        "The Worldwide Digital Divide" – Pippa Norris
        "The Digital Divide and What To Do About It" – E. Hargittal (SUPP)
        "How We Learned to Stop Worrying and Love Open Data" – Ledesma & Burgin
        "Does this Technology Serve Human Purposes?" Jenkins & Turkle (SUPP)

27   "Neoliberal Tools (and Archives)" – S. Brouillete et al.
        "Technology Is Taking Over English Departments" – A. Kirsch (SUPP)
        "What Is "Digital Humanities," and Why Are They Saying Such Terrible Things about It?"
        – M. Kirschenbaum

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October

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2   **Q: WHATEVER HAPPENED TO THE PUBLIC INTELLECTUALS?**
        "What Happened to America's Public Intellectuals?" – Elizabeth Mitchell
        "Whatever Happened to the Public Intellectual?" – David Herman (SUPP)
        "'What Happened to the Public Intellectual' is the Wrong Question" – A. Rutt

4   "How Benedict Anderson Revolutionized Political Theory" – Calhoun
        "How to Make the Digital Humanities More Public" – J.C. Davis
        "Who's In" + "On Building" (+ responses) – S. Ramsey et al.
        "The Power of Discourse: M. Foucault & Critical Theory" – Torbjorn Wandel (SUPP)

9   **Q: WHAT HAPPENS WHEN WE READ"**
        "What We See When We Read" – P. Mendelsund (SUPP)
        "The Experience of Reading" Davis
        "The Storytelling Animal" – Gottschall
        "Experiencing Narrative Worlds"—Gerrig (SUPP)

11   "Graphs, Maps & Trees" – Moretti
        "How we Read: Close, Hyper, Machine" – Hayles

16   **Q: DIGITAL CULTURE: HOW DID ALL THIS HAPPEN?**
        "How the Computerized Counterculture Built a New Kind of Place" -- Howard Rheingold
        "The Origins of Social Media" -- Judy Malloy (SUPP)
        "The Social Life of Digital Humanities" – Burdick et al (SUPP)
        "TAZ" – Hakim Bey
        "DH is Not About Building, it's about Sharing" – Mark Sample
        "The Gift" – Marcel Mauss

18   **Q: WHAT IS THE IMPORTANCE OF STORYTELLING?**
        "The Storytelling Animal" -- Jonathan Gottschall
        "The Storyteller" – Walter Benjamin
        "The Life Story" – Banks (SUPP)

23-25   **FALL BREAK!**

30   "Interactive Storytelling: A Brief History" -- Carolyn Handler Miller
        "Interactive Storytelling" – Zhao (SUPP)
        "Beyond Myth and Metaphor: Narrative in Digital Media" -- Marie-Laure Ryan

November

1   **Q: WHY DO HUMANS PLAY? WHAT ARE GAMES ANYHOW?**
        "Man, Play, and Games" -- Caillois
        "Homo Ludens" – Huzinga (SUPP)
        "Reality is Broken" -- McGonnigal

6   "Narrative, Games, and Theory" -- Jan Simons
        "Game Design as Narrative Architecture" – Henry Jenkins
        "Agency" – Janet Murray

December