DHSI

Teaching the Digital Humanities:

Without a Budget

Helen Davies and Larry Eames

ETCL

ELECTRONIC TEXTUAL CULTURES LAB

Social Sciences and Humanities Research Council of Canada

Conseil de recherches en sciences humaines du Canada

Welcome to DHSI 2023!

Thank you for joining the DHSI community!

In this coursepack, you will find essential workshop materials prefaced by some useful general information about DHSI 2023.

Given our community's focus on things computational, it will be a surprise to no one that we might expect additional information and materials online for some of the workshops—which will be made available to you where applicable—or that the most current version of all DHSl-related information may be found on our website at dhsi.org. Do check in there first if you need any information that's not in this coursepack.

Please also note that materials in DHSI's online workshop folders could be updated at any point. We recommend checking back on any DHSI online workshop folder(s) that have been shared with you in case additional materials are added as DHSI approaches and takes place.

And please don't hesitate to be in touch with us at **institut@uvic.ca** or via Twitter at **@AlyssaA_DHSI** or **@DHInstitute** if we can be of any help.

We hope you enjoy your time with us!

Statement of Ethics & Inclusion

Please review the DHSI Statement of Ethics & Inclusion available here:
https://dhsi.org/statement-of-ethics-inclusion/

DHSI is dedicated to offering a safe, respectful, friendly, and collegial environment for the benefit of everyone who attends and for the advancement of the interests that bring us together. There is no place at DHSI for harassment or intimidation of any kind.

By registering for DHSI, you have agreed to comply with these commitments.

Virtual Sessions

Your registration in DHSI 2023 also includes access to the virtual **institute lecture** sessions. Access details for these talks will be shared as DHSI approaches.

Due to the high volume of attendees, please ensure your DHSI registration name or DHSI preferred name and your Zoom name match so that we know to let you into the virtual sessions.

DHSI Materials

DHSI materials (ex. videos, documents, etc.) are intended for registrant use only. By registering, you have agreed that you will not circulate any DHSI content. If someone asks you for the materials, please invite them to complete the registration form to request access or contact us at **institut@uvic.ca**.

Auditor and participant registration

If you registered to **audit** any workshops, note that auditor involvement is intended to be fully self-directed without active participation in the workshop. The auditor option offers more flexibility regarding pace and time with the workshop content. Your registration as an auditor will include access to some asynchronous workshop materials only and does <u>not</u> include access to live workshop sessions and/or individual/group instruction or consultation. Please direct any questions about DHSI workshop auditing to **institut@uvic.ca**.

If you registered as a **participant** in any workshops, your registration includes access to asynchronous content + active participation in live workshop session(s). The workshop instructor(s) will contact you about the date(s), time(s), and platform(s) of the live workshop session(s).

If you are unsure whether you registered as an auditor or participant, please check your registration confirmation email. Further questions can be directed to **institut@uvic.ca**.

Schedule

The at-a-glance schedule of DHSI 2023 courses, workshops, institute lectures and aligned conferences & events can be found here: **https://dhsi.org/timetable/**

All times are listed in North American **Pacific Time Zone**.

For those who registered as participants in any workshops, live sessions for online workshops are not currently listed on the above-referenced schedule. **Instructors will be in touch with registered participants directly about the exact date(s) and time(s) of their live workshop session(s).**

Acknowledgements

We would like to thank our partners and sponsors (including the Social Sciences and Humanities Research Council), workshop instructors, aligned conference & event organizers, institute lecturers, local facilitators, and beyond for making this possible.

Further information

General DHSI 2023 information: **https://dhsi.org/program/**

Full course listings (in-person): **https://dhsi.org/on-campus-courses/**

Full workshop listings (online): **https://dhsi.org/online-workshops/**

Aligned conferences & events (in-person): **https://dhsi.org/on-campus-aligned-conferences-events/**

Aligned conferences & events (online): **https://dhsi.org/online-aligned-conferences-events/**

Institute lectures: **https://dhsi.org/institute-lectures/**

Frequently asked questions: **https://dhsi.org/faq/**

Any questions not addressed in the above pages? Please email us at **institut@uvic.ca**!

Teaching the Digital Humanities without a Budget

Helen Davies & Larry Eames, University of Colorado Colorado Springs
June 9, 2022. 13:00-16:00 PDT

Coursepack Outline

Workshop Description

This workshop is designed to help educators at institutions without a DH budget. This specifically considers educators at regional state schools, community colleges and other under-funded institutions and adjuncts, graduate students and other precarious members of our community. It is aimed at supporting those who desire to integrate DH into their classroom without institutional financial backing. This workshop will provide a brief overview of digital humanities technologies, how they can be integrated into the classroom, and why you would integrate them into a classroom. We will focus specifically on free or very low cost technologies that can be easily integrated into the classroom. The workshop aims to support classrooms and instructors which had not previously included significant DH content. This discussion will have two parts. One aspect will focus on finding free or low-budget DH solutions. The other part will be a discussion on how to gently ease students into these DH approaches and solutions touching on cross-campus partnerships that add depth to students' understanding of the practical norms of the field. This part of the discussion will draw in particular on the collaborative experience of a librarian and an assistant professor.

Presenter Bios

Helen Davies - hdavies@uccs.edu

Helen Davies (she/her/hers) is an assistant professor of the digital humanities in the English Department at the University of Colorado Colorado Springs. Her work focuses on medieval maps and multispectral imaging. Helen teaches several courses on the digital humanities at UCCS. Her work can be found recently in Imago Mundi, Dark ARchives and is forthcoming Digital Philology, and Manuscript Studies in William Blake. Helen is the co-director of the new digital humanities center at the University of Colorado Colorado Springs.
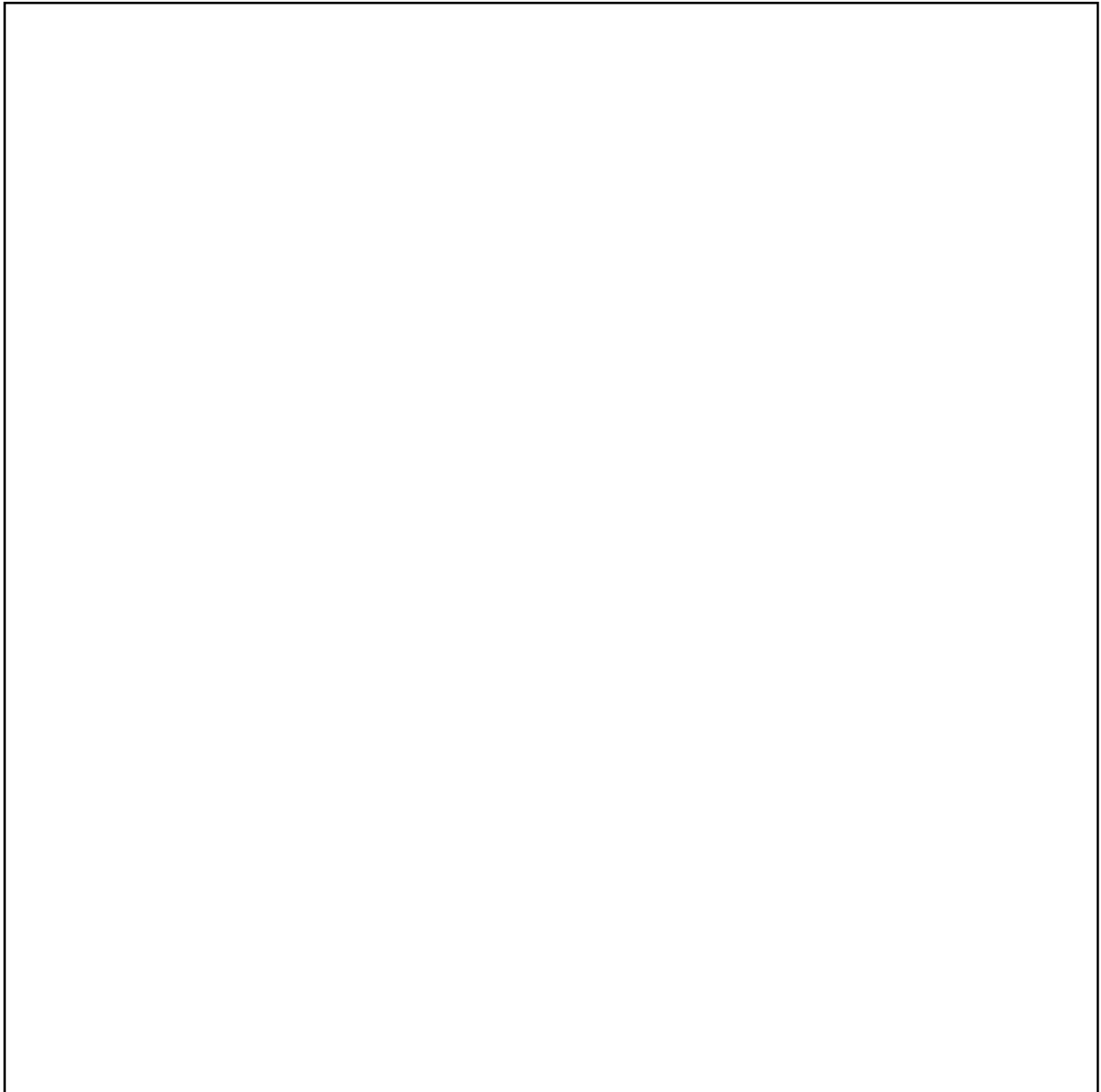
Larry Eames - leames@uccs.edu

Larry Eames (Mx., he/him/his) is an assistant professor and the Digital Curation and Scholarship Librarian and the subject librarian for English, Religion & Philosophy, Theatre & Dance, Visual Art, Art History, Film, and Government Information. His current research deals with pedagogy of the oppressed, information behavior, and student citation practices. He tweets @liblarrian.

Pre-Work

Digital humanities can only be as good as the questions that are being asked. Therefore, the most important thing to do for this type of work is not actually technology based: it is just planning. Before we begin, we would like you to do some course prep. What types of questions do you want your students to answer? What sort of research / learning goals do you want them to achieve? Do you have an ideal assignment that you would like to accomplish? If so, what is it? Please think through some of these questions before the seminar.

Side note: if you have a very specific idea in mind, please email us ahead of time so that we may prep to help you specifically.

Workshop Materials

Understanding Your Institution and Assessing Your Resources

This worksheet is space to jot down some notes about what you have available to you.

Your Institution

Where are you?	
How does your institution describe itself?	
How do you describe your institution?	
What is your workload?	

Your Resources

What resources do you have on hand that are free to you to use in the classroom? (e.g. tools you're aware of, time you have to plan and assess new activities, etc)	
What resources do your department and/or college add to the table? (e.g. computer lab open to students, writing center, etc)	
What resources are available to faculty to develop their ideas? (e.g. at UCCS we have the Faculty Resource Center)	
What software licenses are available to your students? What unique software might be on lab computers?	

Your Partners

Who is your subject librarian? Do they do in-class instruction? Are there other librarians, for example dedicated instruction librarians, who do?	
What resources do other departments or colleges on campus offer? This could be a colleague in your department with a particular expertise relevant to your work or an engineering college with a higher quality imaging system than you'd have otherwise.	
If there are other institutions reasonably close by, what could they offer? This could be a specialized archival collection at another university library, a lab who might be able to offer technical expertise, or something else.	
Who in your network could you ask for advice or assistance? Could they also guest feature in your class? Do you have a social media presence that could help crowdsource ideas? Could they be a supportive ear as you work through your ideas?	

Low- or No-Cost Digital Humanities Resources & Tools

These are tools Helen and Larry would recommend related to the four main sections of Helen's course.

Larry also put together a DH Resources LibGuide which you can find here:

https://libguides.uccs.edu/DigitalHumanities

Data Visualization

- Tableau Public
- Canva
- Gephi
- Flourish

Mapping

- ArcGIS StoryMaps
- Google MyMaps
- Tableau Public
- StoryMap JS
- Recogito
- Policy Map (paid database, check with your library)
- Simply Analytics (paid database, check with your library)
- Social Explorer (paid database, check with your library)

Digitization

- Photoshop (free trial)
- GIMP
- ImageJ (for MSI and RTI)
- R-CHIVE (for MSI)
- HOKU (for MSI)
- Evolving list of apps for your phone for photogrammetry. The newest generation of smartphones have lidar cameras which make 3D digitization easier, and this means the list of apps is evolving at a rapid pace.
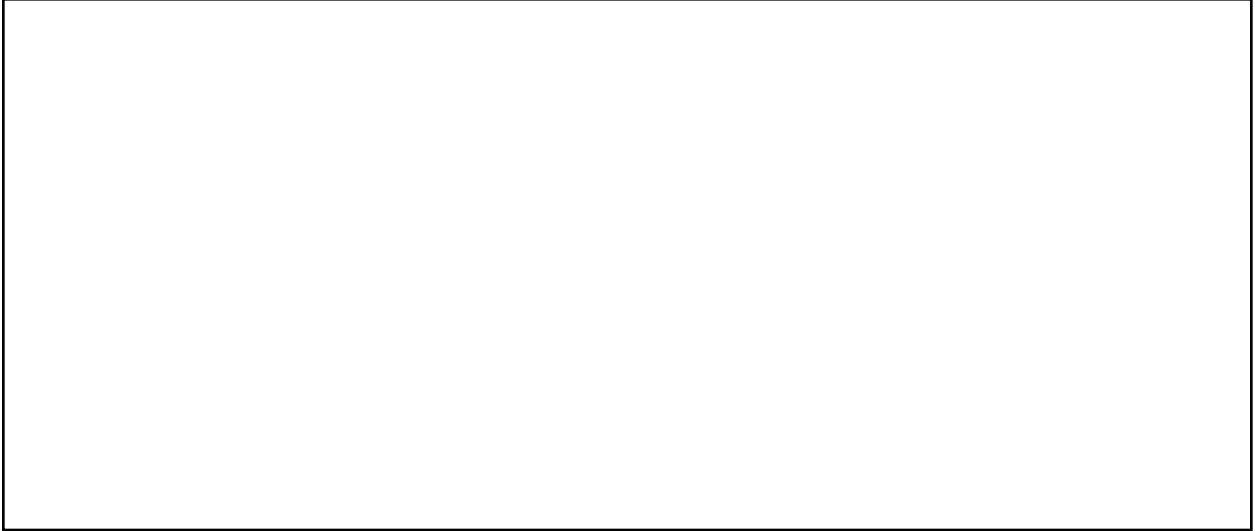
Text Encoding & Analysis

- Oxygen (30 day trial license)
- Notepad ++
- OpenRefine
- Voyant

Miscellaneous

- Timeline JS
- Juxtapose JS
- Scalar
- Omeka

What else are you aware of?

Information Literacy for non-Librarians

Association of College & Research Libraries. 2016 "Framework for Information Literacy for Higher Education." http://www.ala.org/acrl/standards/ilframework.

The ACRL Framework for Information Literacy for Higher Education is a resource from the Association of College & Research Libraries that approaches information literacy not as a set of benchmarks or learning objectives but rather as a set of practices and attitudes. The frames are threshold concepts. Once learned, they alter the learner's dispositions and practices around information consumption. They are presented alphabetically and can be learned in any order and any combination.

The following is a quick rundown of those frames with an exemplary knowledge practice and disposition for those unfamiliar with the framework to sample the ideas therein. If you will, this is the Costco sample tray of the much larger, bulk product.

Authority is Constructed and Contextual

Information objects reflect the expertise and credibility of their creators. Different communities recognize and value different kinds of authority (construction). Different needs require different levels of authority (context). Information users evaluate the authority of sources based on their need and background.

Knowledge Practice: learners developing information literacy use research tools and indicators of authority to determine the credibility of sources, understanding the elements that might temper this credibility.

Disposition: learners developing information literacy understand that different methods of information dissemination with different purposes are available for their use.

Information Creation as a Process

All information, regardless of format, is produced to convey a message and the mode of delivery of that information matters. The iterative process of researching and writing is reflected in the final information object.

Knowledge Practice: learners developing information literacy can articulate the capabilities and constraints of information developed through various creation processes.

Disposition: learners developing information literacy understand that different methods of information dissemination with different purposes are available for their use.

Information Has Value

Information is a commodity, a means of education, a means of influence, and a means of negotiating and understanding the world around you. All of the interests (legal, economic, etc.) involved in these circuits influence the creation and dissemination of information.

Knowledge Practice: learners developing information literacy give credit to the original ideas of others through proper attribution and citation.

Disposition: learners developing information literacy see themselves not just as consumers of but also as contributors to the information marketplace.

Research as Inquiry

Research is iterative and requires the researcher to ask increasingly complex and novel questions to develop their work.

Knowledge Practice: learners developing information literacy formulate questions for research based on information gaps or on reexamination of existing, possibly conflicting, information.

Disposition: learners developing information literacy appreciate that a question may appear to be simple but still disruptive and important to research.

Scholarship as Conversation

Scholars and professionals alike engage in sustained discourse over time as a result of research and writing as a result of varied perspectives and interpretations.

Knowledge Practice: learners developing information literacy recognize that a given scholarly work may not represent the only or even the majority perspective on the issue.

Disposition: learners developing information literacy recognize they are often entering into an ongoing scholarly conversation and not a finished conversation.

Searching as Strategic Exploration

Research is non-linear and iterative. Flexibility is required to identify and pursue new avenues as understanding develops.

Knowledge Practice: learners developing information literacy determine initial scope and utilize divergent (e.g., brainstorming) and convergent (e.g., selecting the best source) thinking when searching.

Disposition: learners developing information literacy persist in the face of search challenges, and know when they have enough information to complete the information task.

Discussion Questions
- What about these ideas can you see in what you teach?
- What ideas about information do students enter your classroom with? What ideas about information did you enter college with?

- What ideas about information do you hope students leave your classroom with? What ideas about information do you have today?
- For non-librarians: Do you see any ideas in either these information literacy framework tasters or in the full framework that you'd like to incorporate into your teaching? Which ones?
- For librarians: Which of these ideas do you find yourself emphasizing in information literacy instruction? Which tend to fall through the cracks?

<u>Notes</u>

Lesson Planning Worksheet

This worksheet is adapted from "Reimagining the Frame" at ARLIS/NA 2020. If you're a librarian planning one-shot instruction, this can be one way to think through a whole session or an individual activity. If you aren't, you can use this to think through what you might ask a librarian for. Or use it to plan something else. We don't make the rules.

Part 1: Reflection

Think about the topic of the class you're working with. What issues do you anticipate students in that class having? What information literacy concepts might be helpful to communicate?

Subject/Topic	Issue you want to cover	Information Literacy Concept

Part 2: Action

Use these questions to begin to develop a structure for what you're working on. You might be planning an in-class activity, a workshop, an assignment, or something else.

Audience and Context

Who is your audience?	
What is the focus of what you're planning?	
Where will they be doing this activity?	

Objective(s)

What is the goal of your activity? You might think in terms of learning objectives, job deliverables, or whatever best fits your setting. Whatever you decide on, keep in mind that you want to engage your students/audience actively in the ideas you want them to take away. Be specific to the issues you articulated in part 1. It may be helpful to use Bloom's Taxonomy of Educational Objectives.

Activity

Based on the objective(s) you identified, what kind of activity could you use to teach or train those goals? How will you determine the success of your activity?

For example, if your objective is for participants to *analyze* sources of authority, you might have them compare the strengths of different sources and rank them based on how participants would use the sources and assess the success of your activity based on a brief explanation of those rankings.

Objective	Activity	Assessment

Practicalities

Write a summary of what your students will be doing and why. What do they need to accomplish that activity? What do you need to assess their work?

Notes

Example Syllabi & Assignments

In this section, we're including some examples of Digital Humanities and Digital Humanities-oriented syllabi and assignments. These may serve as useful models as you work through designing your own assignments.

Digital Humanities Theory: Text as Data
University of Colorado Colorado Springs
Course Times: Wednesday 4:45-7:20 pm
Dr. Helen Davies
hdavies@uccs.edu

Description and Objectives

This course introduces students to the emerging field of digital humanities through readings, discussions, and projects. In this course, we learn a new series of computer-assisted techniques to study literature. This is a hands-on class where we will learn to experiment and half of each class will be spent on a lab. The class is divided into four sections: text-encoding, digitization, data visualization, and spatial projects. In each section, students will learn how to perform basic tasks in that area of specialization. Each section will also have assigned readings and you will be expected to write responses on either the readings or the project. This is not designed to be a comprehensive class, but to provide participants with the tools needed to interrogate texts in new ways.

All resources for this course will either be free and open access texts, free or free trial licenses of software, or I will scan other remaining readings into Canvas for you. You are participating in a UCCS Adobe Creative Cloud and will receive licenses for the semester

Open Access Resources:
A Companion to Digital Humanities, ed. Susan Schreibman, Ray Siemens, John Unsworth. Oxford: Blackwell, 2004.
http://www.digitalhumanities.org/companion/
Companion to Digital Literary Studies, ed. Ray Siemens, Susan Schreibman. Oxford: Blackwell, 2008.
http://www.digitalhumanities.org/companionDLS/
Steven Jones, *The Emergence of Digital Humanities,* New York: Taylor and Francis, 2013.
http://www.oapen.org/search?identifier=1004200

Other readings will be added to Canvas.

Technical Resources:
Oxygen
Adobe Creative Cloud

Teams

Assignments and Grading
Your final grade in the course will be calculated as follows:
15% - **Participation and Reflective Writing**
20% - **Text-Encoding Project and Write-up**
20% - **Digitization Project and Write-up**
20% - **Data-Visualization Project and Write-up**
20% - **Spatial Project and Write-up**
5% - **Final Presentation**

Policies
Academic Dishonesty:
All the work that you do for this course must be your own. Intentional and unintentional plagiarism, ranging from turning in someone else's work as your own to failing to correctly cite and document material borrowed from outside sources, will affect your grade. In some cases, plagiarism can result in receiving a grade of zero on an assignment, and in others, it can result in failing a course. See the Student Academic Ethics Code Policy for more information.

Late/Missed Assignments
Please turn in all assignments on time. If you are having trouble turning in your assignments on time, please talk to me. Extensions may be granted *only* in the event of extenuating circumstances. **If you think you may require an extension for one of your formal assignments, please contact or come talk with me as soon as possible.** If you are granted an extension, we will craft a written extension contract that clearly states the new due date, and which both of us will sign.

If you get sick during this pandemic, we will discuss how to proceed on a case by case basis. If one of your family members gets sick, please send me a quick email to let me know that you may be absent for a while. We will discuss how to proceed when appropriate. Your health and that of your loved ones remains the priority. If you need time to focus on that, please do not hesitate to reach out.

> *Informal Assignments:*
> Because homework and informal assignments are carefully planned to prepare you for class, I will not accept any late homework or informal assignments. If you know you are going to be absent on the day something is due, please make arrangements to turn in your work ahead of time.

> *Peer Review Feedback:*
> Because your timely and thoughtful feedback is critical to your peers' revision process, it is important that you submit your peer review on time both to me and to your peer. If your comments on your peer's papers are not detailed and substantive (e.g., if it is clear that you are not putting in the effort to provide useful feedback), you will lose points. Useful, thoughtful comments will receive a check. Prior to peer-response day for Formal Assignment #1, we will

hold a group activity in which we discuss what constitutes useful peer-response feedback and what is *not* useful. We will create our own class set of rules, and you must comply with these standards.

Attendance and Participation:

This course is based heavily in discussion and activity; your ideas and questions will not only shape class discussions but your feedback is essential in developing your classmates' projects. It is therefore important to your learning as well as that of your classmates that you arrive on time and participate generously in-class. Generous participation does not only take the form of contributing your thoughts to class discussion, but also includes active listening, asking questions, and completing in-class projects.

Missing class and tardiness will be counted against your participation grade. If missing class is unavoidable at some point during the semester let me know as soon as possible and we can discuss how to compensate for your excused absence. If you must miss class due to an illness or family emergency, please make an effort to email me. Also, I would strongly encourage you to meet with me during office hours later in the week if possible. Missing class does not mean that you will be granted an extension on any assignments. You are still expected to submit your assignments through Canvas *by the deadline indicated on the syllabus*. After two absences, you can expect this to negatively affect your participation grade. You do not need to explain to me what those absences are. We are all living through an interesting time at this particular moment. I understand that you will not be able to make every online class meeting. Family, health, and life will all interrupt your plans. Please make every effort to email me if you will not be able to make one of our synchronous class discussions. I promise to be understanding, but I need to know the situation

Please note! This syllabus constitutes a contract for this class. I will follow all of the policies I have set out in the syllabus. If you are still enrolled in this class by the end of the add/drop period, I will assume you have agreed to these terms and conditions.

Schedule

August 26 Introductions. Syllabus Over-view of the Digital Humanities. Text as Data.
> *HW: Read Jones, "Introduction" and "A history of humanities computing" in the Companion to Digital Humanities*

September 2 Begin Text-Encoding section. What is the role of mark up and text encoding in the digital humanities? Hands-on introduction to mark-up languages.
> *HW: Read Jones readings on Canvas. Read "Text Encoding" in the Companion. Select text for encoding project*

September 9 TEI discussion and practice. Lab section: TEI on your text.
> *HW: Write one page on the challenges you see with marking-up your chosen text. How do you plan on overcoming those challenges? How does this affect your understanding of your text? Readings from the Companion to Digital Humanities*

September 16 Discussion of existing TEI projects, effects on textual interpretation. Peer Review a partner's project. Try to help your partner trouble shoot any problems they may be encountering.

HW: Finish up coding and reflection

September 23 Final **TEI Project Due!** Begin Digitization.

HW: Read Shillingsburg, From Gutenberg to Google, selections. On Canvas. Archimedes Palimpses Projecct, selections. On Canvas. Select digitization text. Remember: this does not need to be something of immense historical value. It needs to be something that you find curious or interesting.

September 30 The digitization process. Computers, display, and interaction. Lab: DIY digitization and display

HW: Write one page on the challenges you see with digitizing your chosen object. How do you plan on overcoming those challenges? Read: "A Virtual Library" from A Companion to Digital Literary Studies, Google Books decision.

October 7 Google Books, EEBO, and the lessons learned from mass digitization. Peer Review

HW: finish up project and reflection

October 14 Final **Digitization Project Due**! In-Class writing: Write one page on the how digital humanities projects can move beyond and learn the lessons from mass digitization. Begin Data Visualization and Distant Reading section. Over-view and sample projects.

HW: Write one page on how data visualization relates to the previous two course sections. Does data visualization build on digitization and text mark up in the same way? How might we use data visualization with the other two technologies? Draw on one example discussed in class today. Read selections from Moretti, Graphs, Maps, and Trees.

October 21 Big Data and the Digital Humanities. Developing a new understanding of humanities data. In-Class: Write one to two pages discussing the types of questions data visualization can solve in the digital humanities.

HW: Watch David MacCandless, TedTalk "The Beauty of Data Visualization". Read Data Visualization selections. Select one question, problem or data-set which you will attempt to visualize.

October 28 Google N-Gram and out-of-the-box visualization software.

Read Drucker, Selections, on Canvas HW: Write one page on the challenges you see with your data visualization project. How do you plan on overcoming those challenges?

November 4 Text as data and abstraction. Peer Review.
HW: Finish up project and reflection.

November 11 Final **Data Visualization Project Due!** Does data visualization (and the problems therein) change our approach to reading traditional texts? If so, how? Begin Spatial Project.

>*HW: Read Stanford Literary Lab Pamphlet, "Emotions in London" Read "Literary Mapping in the Digital Age" Selections on Canvas. Select Text for Mapping Project.*

November 18 Understanding location data within texts. Mapping Technologies.

>*HW: We have discussed how data visualizations and text mark-up force us to make interpretive decisions in the text. Write one page on how digital mapping forces the digital humanist to also make interpretive decisions. How are these decisions similar or different?*

December 2 Maps as visualization. Maps as interpretive aid. Peer Review.

>*HW: finish up project and reflection.*

December 9 **Spatial Project Due!** Wrap-up.

Final: Presentations of projects. Each student presents their favorite project from this semester.

Assignments

Formal Assignment #1
TEI

Description:
You must select a text to mark-up. This text may be poetry, drama or a short selection of prose. You will use Oxygen to encode the title page of the text and a 1-2 page section of the work. Your final TEI-compliant XML will include a properly formatted header, the publication information of the digital, and physical object as well as 3-5 additional tags. These tags may include but are not limited to list, break, speaker, abbreviation, expansion, location, character, speech, etc.

In addition to the marked-up text, you will submit a 2 page paper (Times New Roman 12-pt font double spaced). Here you will describe any issues that you encountered during mark-up. This may include tags that were hard to use or learn. For example: was it hard to learn how to mark line breaks? When do you use the speaker tag? I would also like you to address issues of interpretation. How did encoding a text for the computer change your understanding of the text? When we read a book for ourselves, we do not have to define things in the same way that you do for a computer. Did you encounter any areas where this proved to be problematic? Were issues of location, speaker, type of text, gender, time etc. always easy to define? Finally, I would like your musings on how this will affect your understanding of (digital) texts going forward. Will it change? If so, how? If not, why not?

Audience:
Imagine a reader who is familiar with TEI, but not with your specific project. You are colleagues in the digital humanities, but have different interests and areas of expertise. You will write in a formal style, but

you will be focused on explaining to your imaginary colleague the challenges and hurdles you faced in this current project rather than explaining the technology in general.

Deadlines:
September 22, 2020
At the start of class.

Submission Guidelines:
Please submit your final XML and your accompanying paper on Canvas. There are separate submission pages for the assignments. The XML can be exported directly from oxygen or a screen shot will suffice. This paper should be written in standard American English. If you refer to any outside material, make sure to cite it appropriately using the style-guidelines outlined citation manual most appropriate for your research (APA, MLA, Chicago, etc.). Please make sure your paper is double-spaced and in Times New Roman.

Formal Assignment #2
Digitization

Description:
You must select a text or an object to digitize. This may be a book, a poem, a letter, any form of text or small object. We will discuss a variety of digitization techniques, and you must select one. This may be photogrammetry, traditional digitization (photography), VR/AR or some other form of rendering an object into digital space. Your final project must be appropriately edited to look like a digital object. Do not submit an iPhone photo with your sister's homework in the background (you may take that same iPhone photo and edit it to be only the digital object).
In addition to the digital object, you will submit a 2 page paper (Times New Roman 12-pt font double spaced). Here you will describe any issues that you encountered. This may include technology that were hard to use or learn. For example: did you use an app for AR/ VR or photogrammetry? Did the app work? What do the fancier versions of this digitization process look like? What would you change if you had the time and equipment to digitize that object differently? How did editing fit into your digital project?
I would also like you to address issues of interpretation. How did digitizing this object change your understanding of that object? How did the process affect your understanding vs the final object? Did the final object look differently than you anticipated? What happened or changed? Did encounter any ethical issues in your digitization work? How does this make you think about museum displays or online versions of objects?
Finally, if you had an unlimited budget and time, what would you digitize? Why? What are some issues that you would have to think through for that project?

Audience:
Imagine a reader who is familiar with digitization, but not with your specific project. You are colleagues in the digital humanities, but have different interests and areas of expertise. You will write in a formal

style, but you will be focused on explaining to your imaginary colleague the challenges and hurdles you faced in this current project rather than explaining the technology in general.

Deadlines:
October 14, 2020
At the start of class.

Submission Guidelines:
Please submit your final digital object and your accompanying paper on Canvas. There are separate submission pages for the assignments. This paper should be written in standard American English. If you refer to any outside material, make sure to cite it appropriately using the style-guidelines outlined citation manual most appropriate for your research (APA, MLA, Chicago, etc.). Please make sure your paper is double-spaced and in Times New Roman.

Formal Assignment #3
Data Visualization

Description:
You must select a text or a text-based data set to investigate. This text may be poetry, drama or a short selection of prose.You can also choose some pre-existing data sets such as the Google N-Gram or Mirriam Webster's Words of the Year. Please remember things like the Folger's Shakespeare XML files with which you already have some familiarity would work as a data set. You will create a data visualization providing new insights into the text / text-based data.
This may take the form of a scatter plot, a line graph, a network chart, an infographic, word cloud or whatever you think is most appropriate for your text that you have chosen. You may use any number of tools to do this (please refer to the slides on Canvas for some samples).
This project interprets the text and creates a visual argument. Therefore, please aim to make your visualization as clear as possible. Consider including things like labels or a key or other visual markers to help your audience interpret your visualization. Similarly, pay attention to color combinations as an aspect of accessibility and legibility.
In addition to the visualization, you will submit a 2 page paper (Times New Roman 12-pt font double spaced). Here you will describe any issues that you encountered during this project. You may want to consider issues of technology both for the creation of your visualization and how you extracted the data from the text. Did you draw on a pre-existing data set? Did you use your previously encoded text to draw out specific elements? Did you ctrl+F search and do a manual count of certain words? How did you create your visualization? Does your final project reflect your original plan? How or what would you do differently with more time and perhaps more training? Please do not ignore issues of interpretation. How does this visualization help you understand your text in new ways? What questions were you trying to address?
Audience:

Your audience is a colleague in the digital humanities, but you have different interests and areas of expertise. You will write in a formal style, but you will be focused on explaining to your imaginary colleague the challenges and hurdles you faced in this current project rather than explaining the technology in general.

Deadlines:
November 11, 2020
At the start of class.

Submission Guidelines:
Please submit your project and your accompanying paper on Canvas. There are separate submission pages for the assignments. This paper should be written in standard American English. If you refer to any outside material, make sure to cite it appropriately using the style-guidelines outlined citation manual most appropriate for your research (APA, MLA, Chicago, etc.). Please make sure your paper is double-spaced and in Times New Roman.

Formal Assignment #4
Spatial project

Description:
You must select a text to investigate. This text may be poetry, drama or a short selection of prose. You will create a map or other spatial representation of data within that text. This may look like a place where key events happen or characters move through plotted on to a traditional map. It may also look like a spatial representation of emotions or a map story or a mind map connecting people and places or any other type of spatial representation which you can envision. Like the readings that we will do for this unit, the map can clarify information or it can obscure it to make an argument. You can map out tangible locations or imagined spaces. You can move through layers of time and space to try to create a world as it was experienced in the text or you can try to solidify an otherwise murky experience into a hard diagram.
Like with the previous assignments, you must decide on your audience, goals of your spatial representation and what information that you would like to capture within this project.
Like the data visualization project, this project interprets the text and creates a visual argument. In fact, it can be argued that this mapping project is just a very specific type of data visualization for a specific purpose. Therefore, please aim to make your project as clear as possible. Consider including things like labels or a key or other visual markers to help your audience interpret your visualization. Similarly, pay attention to color combinations as an aspect of accessibility and legibility.
In addition to the visualization, you will submit a 2 page paper (Times New Roman 12-pt font double spaced). Here you will describe any issues that you encountered during this project. You may want to consider issues of technology both for the creation of your project and how you extracted the data from the text. Did you draw on a pre-existing data set? Did you use your previously encoded text to draw out specific elements?? Does your final project reflect your original plan? How or what would you do

differently with more time and perhaps more training? Please do not ignore issues of interpretation. How does this map help you understand your text in new ways? What questions were you trying to address? *Remember the questions of audience, thesis and goals of this project.*

Audience:
Your audience is a colleague in the digital humanities, but you have different interests and areas of expertise. You will write in a formal style, but you will be focused on explaining to your imaginary colleague the challenges and hurdles you faced in this current project rather than explaining the technology in general.

Deadlines:
December 9, 2020
At the start of class.

Submission Guidelines:
Please submit your project and your accompanying paper on Canvas. There are separate submission pages for the assignments. This paper should be written in standard American English. If you refer to any outside material, make sure to cite it appropriately using the style-guidelines outlined citation manual most appropriate for your research (APA, MLA, Chicago, etc.). Please make sure your paper is double-spaced and in Times New Roman.

SPRING 2019 DIGITAL HISTORY DOCUMENTING ROCHESTER'S URBAN PAST
HIST 326 M|W 3:00-4:15
Instructor: Camden Burd
Email: crbgla@rit.edu

Course Description
Computers and their networks have fundamentally altered the ways that history is both produced and consumed. Sources in digital formats simultaneously present opportunities and challenges that force us to rethink what is possible in history. Doing history in a digital age forces us to engage with the issues and opportunities raised by such as topics as digitization and preservation, text mining, interactive maps, new historic methodologies and narrative forms, computational programming, and digital storytelling. In this course, we will investigate the landscape of digital history through an examination of Rochester's rich cultural, social, and economic history. Students will use digital tools to document, collect, and share some aspect of Rochester's history.

Grading & Assignments Attendance (10%): Students are expected to attend every class session. That being said, I understand that life circumstances can influence class attendance. Every student is allowed to miss two class sessions without penalty. However, any absences beyond the designated two will result in the loss of 2% points from the final grade. Once a student misses 5 courses (beyond the aforementioned two) the student will receive zero points for the attendance portion of their grade. If for

some reason I am forced to cancel class beyond what is shown on the course schedule, I will reward one absence back to you.

Participation (30%): Because this class is a mixture of lecture, discussion, and in-class exercises, students must come ready to participate. Please come prepared to discuss assigned readings and share your insights, questions, and thoughts about them. Discussion is not optional in this course— it is required. You have important insights and opinions and the entire class benefits from hearing them.

Oral Presentations (30%): Students are required to present two in-class reviews of digital humanities/history projects throughout the semester. The 6-8 minute long presentations require that students critically examine existing digital projects based on course readings and discussions. I will 3 use the presentations to gauge a student's critical engagement with the course content. Students will receive criteria for each presentation prior to their presentations.

Final Project (30%): As a culmination of the semester, students will work in groups to produce a final project that documents some aspect of Rochester history. Students will demonstrate their expertise by harnessing the methods and tools discussed in class to create an engaging and digital project. More specific criteria will be distributed to the class as the semester progresses. During this course, you will post work to a publically accessible website. Your work will remain on this site after the end of the course. If you do not wish to make your work public in this way, please contact me before January 23 in order to make other arrangements.

About Collaboration: Working collaboratively is a necessary skill for many fields, but particularly in media-rich fields. The experience of group work can be stressful at times, though. If at any time you are unclear of your role in the group, or feel you are being taken advantage of, please see me immediately. Classroom Etiquette: This course is a seminar. Seminars operate best in a critical yet respectful environment. Differing opinions in classroom discussions are encouraged. If you happen to disagree with someone else's argument or opinion, please do so in a respectful and courteous manner. Persistent rude or insensitive comments will result in a deduction from your final grade for the course. Harassment of any kind will not be tolerated and will be reported to university officials for review and potential disciplinary action.

Course Schedule
January 14: Course Breakdown & Expectations Reading: Syllabus

January 16: The Rise of the Digital Humanities Reading: Matthew Kirschenbaum, "What Is Digital Humanities and What's It Doing in English Departments?," Debates in the Digital Humanities (2012) Reading: Patrick Svensson, "Beyond the Big Tent," Debates in the Digital Humanities (2012)

January 21: MARTIN LUTHER KING JR. DAY - NO CLASS

January 23: Approaches to Digital History Reading: Stephen Robertson, "The Differences between Digital Humanities and Digital History," Debates in the Digital Humanities (2016) Reading: Cameron Blevins, "Digital History's Perpetual Future Tense," Debates in the Digital Humanities (2016)

January 28: Getting Started in Digital History Reading: Roy Rosenzweig and Daniel Cohen, Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web, "Introduction," "Exploring the History Web," "Getting Started," and "Becoming Digital"

January 30: Thinking About Design in Digital History Reading: Rosenzweig and Cohen, "Designing for the History Web," "Building an Audience," and "Collecting History Online" 5

February 4: Access, Inclusion, & Diversity Reading: George H. Williams, "Disability, Universal Design, and the Digital Humanities," Debates in the Digital Humanities (2012).

February 6: First Review of Digital History Projects in Class

February 11: Meet with Humanities and DHSS Librarians/Brainstorm Session February 13: Project Introduction Reading: Excerpt from Blake McKelvey, Rochester on the Genesee: The Growth of a City (1993).

February 18: Text Encoding and Networks Reading: Christopher N. Warren, et al., "Six Degrees of Francis Bacon: A Statistical Method for Reconstructing Large Historical Social Networks." David J. Birnbaum, An Even Gentler Introduction to XML

February 20: Digital Documentary Editing Guest Lecturer: Eric Loy

February 25: Data Management & Data Visualization Guest Lecturer: James Rankine

February 27: Data Visualization Sandbox RAWGraphs and Tableau

March 4: Digitization, Preservation, & Recovery Guest Lecturer: Helen Davies

March 6: Video Games Reading: Adam Chapman, "Privileging Form Over Content: Analysing Historical Videogames" Play: Walden: A Game

March 11: NO CLASS SPRING BREAK

March 13: NO CLASS SPRING BREAK

March 18: Wikipedia Edit-a-thon Guest Lecturer: Rebekah Walker

March 20: Mapping History Reading: Anne Kelly Knowles, "Introduction," in Placing History: How Maps, Spatial Data, and GIS are Changing Historical Scholarship

March 25: Mapping History Guest Lecturer: Blair Tinker 6

March 27: Turn in Annotated Bibliographies and Discuss Class Project

April 1: Photogrammetry and 3D Modeling Guest Lecturers: Joshua Romphf & Jim Barbero

April 3: Second Review of Digital History Projects

April 8: GROUP WORK IN LAB April 10: GROUP WORK IN LAB

April 15: GROUP WORK IN LAB

April 17: Project Preservation and Issues of Conservation in the Digital Humanities

April 22: GROUP WORK IN LAB

April 24: GROUP WORK IN LAB

April 29: LAST DAY OF CLASS, ALL GROUP WORK DUE FOR PRESENTATIONS

Workshop Slides

Teaching the Digital Humanities Without a Budget

Helen Davies - UCCS, hdavies@uccs.edu, @helsinhashtags
Larry Eames - UCCS, leames@uccs.edu, @liblarrian

University of Colorado
Colorado Springs

Plan for Today

Part 1: Our Context

Part 2: Planning an Intro to DH Class (without a budget)

Part 3: Planning an Intro to DH class without a budget (but with your librarian!)

Part 4: Work Time

The UCCS Context

Who We Are

Helen Davies - Assistant Professor of the Digital Humanities in the English Department

Larry Eames - Digital Curation and Scholarship Librarian and subject librarian for English, Religion & Philosophy, Theatre & Dance, Visual Art, Art History, Film, and Government Information

Our Campus

The institution:

- R2 public university
- Regional comprehensive university serving Southern CO

The students:

- Roughly 12,000 students
- 6 colleges + the library

The Goals and the problem

Develop the Digital Humanities at UCCS

- Hired during the pandemic to develop a digital humanities curriculum in a department that previously had no digital humanities program.
- Do not have a research budget.
- Was awarded a start-up budget that was 1/10th of what I asked for
- To be fair was also awarded a course release to write grants for the future
- Had to develop a course for the first semester that I was there
- Students did not have financial resources to purchase software on their own

Modeling the solution (ish)

Or the panic and attempts before I called Larry

Identifying goals

-Digital humanities without goals or research questions is at best show and tell.

- Need to identify the goals before starting.

    - What do you want students to learn?

    - What questions do you want them to ask?

    - What technology do they need for that?

Developing the DH Course

- Develop the course to teach students the technology, but also (importantly) to lead them through the process of asking different kinds of questions about literature
- Broke the course up into four main parts
    - Data visualization
    - Mapping
    - Digitization
    - Text encoding
- Each assignment encouraged the students to select one text, develop a research project, design and create a digital project to address that research question, and finally to write up a short paper explaining the process and what they learned.
- I just needed to find a way of doing this at little to no cost to the students, me and the university.

Work-arounds for each unit

Data visualization

- Some data visualization software is quite expensive
- Some requires coding knowledge
- The open access google option has been discontinued
- Options that have worked:
    - Tableau Public (still a steep learning curve but quite good)
    - Canva
    - Gephi

Mapping

- ArcGIS way too expensive and has a not-insignificant learning curve
- ArcGIS StoryMaps is free
- Students creating their own Google Maps works just as well
- Tableau Public

Work-arounds for each unit

Digitization

- There are many expensive options (I am quite invested in those expensive options)
- Tutorial on do it yourself RTI
- Newly accessible MSI system
- But also photographer friend gave a lecture on digitization including tips like making black background
    - Students then used black t -shirts instead of ultrasuede
- Photoshop has a free trial liscence for 30 days
- GIMP photo editor is a free alternative to photoshop
- Can manipulate setting and use iphone camera
- Smart phone cameras have dimensional sensitive cameras on them that let you build 3D models on your phone

Work-arounds for each unit

Text-encoding

- Most controversial of the units
- Students either loved or hated or…. Had problems with
- I positioned as the first unit to encourage students to think of text as data for the first time. There was resistance….
- The best software for this is paid software
- Oxygen has a free 30 day trial license. I asked students not to download until they were ready to start working on this in - detail.
- Notepad ++ is completely free, but does not have the guiding mechanisms that Oxygen has

Including Your Librarian

Why invite your librarian in?

The same reason you'd have any guest appear in your class: we have expertise.

___

In the beginning…

From: Helen Davies <hdavies@uccs.edu>
Sent: Monday, October 12, 2020 13:52
To: Larry Eames <leames@uccs.edu>
Subject: Digital Plagiarism Workshop

Dear Larry,
I hope your semester is going well since we last spoke.
I am grading my students' first DH project. I am encountering a number of examples of what I would consider plagiarism, but I am not convinced that the students realized that their work technically constitutes plagiarism.
For example: they were supposed to copy a text from the web into oxygen to mark it up in TEI. A number of them found TEI encoded examples online and included some tags about which I am suspicious. This is a very long winded way of saying would it be possible to set up (maybe even for a future version of my intro to DH class) a workshop on what plagiarism looks like for digital files to build on the plagiarism talk they presumably would get as part of their first year writing class.
Would this be something that I can reach out to the you and the library to develop / help in developing or would this be better handled within just the confines of my class?
Thank you,
Helen

Helen Davies, PhD
Assistant Professor
English Department
University of Colorado Colorado Springs

Inferring Learning Objectives

Students will identify plagiarism in the context of TEI markup.

Information Literacy Concepts for the DH Classroom

From the ACRL Framework:

Authority is Constructed and Contextual

Information Creation as a Process

Information has Value

Research as Inquiry

Scholarship as Conversation

Searching as Strategic Exploration

Information Literacy Concepts for the DH Classroom

What I'm focusing on:

Authority is Constructed and Contextual

Information Creation as a Process

Information has Value

Research as Inquiry

Scholarship as Conversation

Searching as Strategic Exploration

Learning Objectives:

1. Students will describe academic honesty.
2. Students will compare the existing UCCS honor code section on Academic Honesty to their work and experience.
3. Students will construct an honor code that is more inclusive of their work.

Mapping Objectives to Activities

Students will describe academic honesty. ⟶ Discussion: What comes to mind when you think of academic honesty?

Students will compare the existing UCCS honor code section on Academic Honesty to their work and experience. ⟶ Discussion: After reading the honor code, what comes to mind? What might be missing?

Students will construct an honor code that is more inclusive of their work. ⟶ Group slide annotation: Students propose elements that capture their work in the department definition of plagiarism.

Student Observations

- The current version is "literally 'you must cite'/how not to plagiarize generally."
- The current version assumes you'll be turning in a paper.
- Not included: code; transformative use (remixing or appropriation); methods acknowledgement; how models may have been used.
- "This [naming and citation] is about power."

The Library Class version 2.0

Version 1.0 is philosophical in foundation, but still focuses on practical skills.

Version 2.0 refocuses on the nature of the object. (i.e. it gets weirder with citation)

Learning Objectives

1. Students will describe what they cite when they do research and/or digital humanities projects.
2. Students will deconstruct citations of one object in three styles.
3. Students will arrange the elements of a citation according to a shared set of rules.
4. Students will evaluate those arrangements.

Mapping 2.0

Students will describe what they cite when they do research and/or digital humanities projects. → Discussion: why do we cite? What do we cite?

Students will deconstruct citations of one object in three styles. → Discussion: what are the differences between three styles (Chicago, MLA, APA)? What's missing?

Students will arrange the elements of a citation according to a shared set of rules. → Slide annotation: highlight the different citations according to one model of knowledge organization

Students will evaluate those arrangements. → Discussion: what's missing from these highlights?

Unpacking the Bibliographic Universe

One Model…

Work: an abstract idea or distinct intellectual creation

Expression: The fulfillment of a work

Manifestation: The physical embodiment of the expression of the work

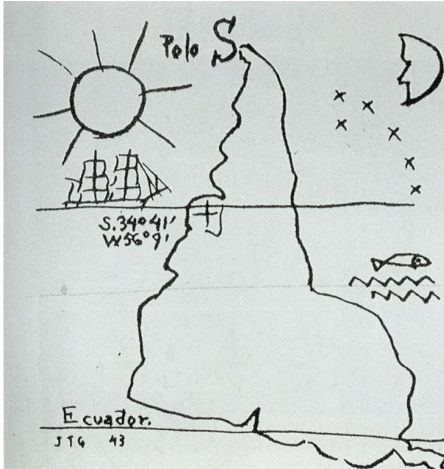**Item**: the actual copy of the manifestation of the expression of the work

A work is realized by an expression, which is embodied in a manifestation, which is exemplified by an item.

———

Art & Citation

The Work: América Invertida by Joaquín Torres García.

The Expression: the original pen & ink drawing

The Manifestation: the reproduction poster released by Museo Torres García

The Item: The poster in Larry's office

Torres García, J. (1943) América Invertida [drawing]. Museo Juan Manuel Blanes, Montevideo, Uruguay. (APA 7th)
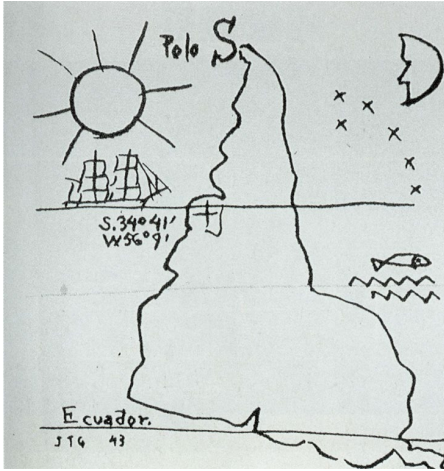
Torres García, Joaquín, América Invertida, 1943, 22 x 16 cm (8.7 x 6.3 in), Museo Juan Manuel Blanes, Montevideo, Uruguay. (Chicago 17th)

Torres García, Joaquín, América Invertida. 1943, Museo Juan Manuel Blanes, Montevideo, Uruguay. (MLA 8th)

Art & Citation (if you want to get weirder)

The Work: "School of the South" Manifesto

The Expression: América Invertida by Joaquín Torres García.

The Manifestation: the original pen & ink drawing

The Item: the museum piece

Torres García, J. (1943) América Invertida [drawing]. Museo Juan Manuel Blanes, Montevideo, Uruguay. (APA 7th)

Torres García, Joaquín, América Invertida, 1943, 22 x 16 cm (8.7 x 6.3 in), Museo Juan Manuel Blanes, Montevideo, Uruguay. (Chicago 17th)

Torres García, Joaquín, América Invertida. 1943, Museo Juan Manuel Blanes, Montevideo, Uruguay. (MLA 8th)

Why invite your librarian in?

Our expertise specifically in:

- Research skills

- Knowledge organization

And it's always useful to have another person reinforce ideas.

____

Discussion & Development

Process

- The learning process for developing a DH project of any form still looks the same as it does in a traditional assignment.
- Develop the learning outcomes
- Develop the assignments and what you want students to accomplish as part of this unit
- Develop the scaffolding to get there.
- There are some additional questions to address…
- But this is where your librarian comes into it!
- Brainstorming a solution together is way easier
- We will give you the resources to help

Development Time

Wherever you are in your project, here are some questions to get you started:

What resources do you have in your context?

What are your goals for your students?

Who could you partner with to accomplish those goals?

What issues might you run into?

Remember:

It's going to go wrong.

It will still be fine!

Thank you!

Helen Davies - UCCS, hdavies@uccs.edu, @helsinhashtags
Larry Eames - UCCS, leames@uccs.edu, @liblarrian

UCCS University of Colorado
Colorado Springs