

Undergraduate and Graduate Text

- Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner & Jeffery Schnapp, *Digital_Humanities* (MIT Pr, 2012). Any version is fine. **Note:** This text is available as an open access online pdf, which can be downloaded from here: <https://www.dropbox.com/s/zcfhiphslciqe2k/9248.pdf?dl=0>

Graduate Student Text

- David Berry and Anders Fagerjord, *Digital Humanities: Knowledge and Critique in a Digital Age* (Polity, 2017). Any version is fine. **Note:** The first two chapters will be available via d2l, and there will be a copy on Reserve at the Circulation Desk.

optional pre-reading: If you are new to digital humanities, or would like some background orientation for the seminar, the following should be useful to take a look at:

- [Humanities 2.0](#): *New York Times series*, Patricia Cohen, 2011
 - Humanities 3.0: [Tooling Up for Digital Humanities](#) [Stanford University]
 - Susan Hockey, “[The History of Humanities Computing](#)” in Susan Schriebman, Ray Siemens, and Jon Unsworth, eds., *A Companion to Digital Humanities* (Blackwell 2004)
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[schedule: readings / practicums / topics / due dates]

[Items marked with an * are graduate student readings]

note: prep to do prior to week 1

background reading for week 1's class

- “[Humanities to Digital Humanities](#)” (Chapter 1) in Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner, and Jeffery Schnapp, *Digital_Humanities* (MIT Pr, 2012)
- Edward Ayers, “[Where the Humanities Live](#),” *Daedalus*, Winter 2009 Issue -- “Reflecting on the Humanities”
- Gretchen Busl, “[Humanities Research is Life-changing, Ground-breaking, and ... Ignored](#),” *The Guardian*, Oct. 2015
- Frederick Gibbs and Daniel J. Cohen, “[A Conversation with Data: Prospecting Victorian Words and Ideas](#),” *Victorian Studies*, vol. 54, 2011

* David Berry and Anders Fagerjord, *Digital Humanities: Knowledge and Critique in a Digital Age* (Polity, 2017) (Chapters 1-2)

video break

- Steven Johnson, “[Where Good Ideas Come From](#)” (TED Talk, 2010)
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week 1: 8/23

week 1 discussion: What are the Humanities? Where did they come from? What is their status in the wider world? How are they situated vis-à-vis other university subjects? What does it mean to be an expert in the Humanities? Who do they belong to, and why? In short: to whom do “the Humanities” matter? How do we begin to make sense of the “Digital Humanities” in relation to traditional Humanities?

core texts – complete the following for week 2's discussion

- all: [Digital_Humanities](#) / “Emerging Methods and Genres” (Chapter 2) and “The Social Life of the Digital Humanities” (Chapter 3)
- *grad students: David Berry and Anders Fagerjord, *Digital Humanities: Knowledge and Critique in a Digital Age* (Polity, 2017) / chapters 3-4 and 6

background reading for week 2's class discussion

- Jay Rosen, “[The People Formerly Known as the Audience](#),” June 2006
- D. White & A. Le Cornu, “[Visitors and Residents: A New Typology for Engagement](#),” *First Monday*, Sept. 2011

- Michael Peter Edson, "[Dark Matter: The Dark Matter of the Internet is Open, Social, Peer-to-Peer, and Read/Write – and It's the Future of Museums.](#)" *Code/Words*, May 2014

video break

- "[Remind Me](#)" (2002) by Röyskopp; video by H5 [4.15 minutes]

in-class practicum [instructions will be passed out at our session]

- Text analysis sandbox
- Blogging set-up

week 2: 8/30

week 2 discussion: Where do university scholars in the humanities start from in making sense of the digital shift in culture? Do these shifts have ramifications for traditional institutions of learning like universities and museums? What relationships exist between the public world of the digital vernacular and academic digitality in the humanities?

background reading for week 3's class discussion

- Ted Underwood, "[Theorizing Research Practices We Forgot to Theorize Twenty Years Ago](#)" *Representations*, 2014
- Stephen Ramsay, "[The Hermeneutics of Screwing Around; or What You Do with a Million Books?](#)" in Kevin Kee, ed. *Pastplay: Teaching and Learning History with Technology* (U of Michigan Pr, 2014)
- Franco Moretti, "[The Slaughterhouse of Literature.](#)" *Modern Language Quarterly*, vol. 61, 2000
- Burdick, et al. *Digital Humanities*, "A Portfolio of Case Studies," pp. 62-71

* N. Katherine Hayles, "[How We Read: Close, Hyper, Machine.](#)" *ADE Bulletin*, 2010

* Katherine Bode, "[Literary Studies in the Digital Age](#)" from *Reading by Numbers: Recalibrating the Literary Field* (Anthem Press, 2012)

video break

- "[Medieval Helpdesk](#)" [2:45 min] / Station NRK, Norway, 2007

online practicum

- [DiRT](#): Digital Research Tools
- [Voyant](#)
- [The Mind is a Metaphor](#)

week 3: 9/6

week 3 discussion: How do approaches from digital humanities change how literary study is conducted? What are the potential strengths and weaknesses of the tools being used and the research methods that are being developed? What can other humanities disciplines learn from these projects? If members of the public are empowered by digital means to engage in literary studies, what do these activities look like? Are these playful experiments relevant to the academy or peripheral to it? Why or why not?

background reading for week 4's class discussion

"[Forum: Text Analysis at Scale](#)" in Matthew Gold & Lauren Klein, eds. *Debates in the Digital Humanities* 2016 ed.

video break

- Stéfan Sinclair, [Distant Reading Early Modernity](#) / 2015 [3:38 minutes]

online practicum

- Ted Underwood, "[A Dataset for Distant Reading in Literature in English, 1700-1922](#)" / 2015
- Hathi Trust, "[Word frequencies in English language literature 1700-1922](#)"
- [Alan Liu's list of text collections available to use as demo corpora](#)
- [Voyant](#)
- [DREaM](#)
- [Paper Machines](#)
- [TAPoR3](#)
- [Sentiment Analysis](#)
- [Prism](#)
- [Word Tree](#) and [overview](#)
- [Bookworm](#)
- [AntConc](#) and [overview](#)

week 4: 9/13

week 4 discussion: Digital literary studies may be the area within digital humanities that has received the most scholarly attention for the longest period of time. What insights do the essays in the Forum contain about what has been accomplished and how? What do the essays suggest will make up the who, what, where, when and why for future efforts at digital text analysis?

background reading for week 5's class discussion

- Stephen Ramsay, "[Databases](#)," in Susan Schreibman, Ray Siemens, and John Unsworth, eds., *A Companion to Digital Humanities* (Chapter 15)
- Allen Renear, "[Text Encoding](#)," in Susan Schreibman, Ray Siemens, and John Unsworth, eds., *A Companion to Digital Humanities* (Chapter 17)
- Jeffrey Pomerantz, "Introduction," "Definitions" and "The Semantic Web" in *Metadata* (MIT Pr, 2015) [d21]
- Kieran Healey, "[Using Metadata to Find Paul Revere](#)" / 2013
- Marieke Guy and Emma Tonkin, "[Folksonomies: Tidying up Tags?](#)" *D-Lib magazine*, vol. 12, January 2006
- Alexis Wichowski, "[Survival of the Fittest Tag: Folksonomies, Findability, and the Evolution of Information Organization](#)," *First Monday*, May 2009
- Clay Shirky, "[Ontology is overrated: categories, links and tags](#)"

*Kenneth Price, "[Project, Database, Archive, Thematic Research Collection: What's in a Name?](#)" *dhq*, vol. 3, 2009

*Jonathan Senchynne, "[Between Knowledge and Metaknowledge: Shifting Disciplinary Borders in Digital Humanities and Library and Information Studies](#)," in *Debates in the Digital Humanities*, 2016 edition

video break

- "[Data Sharing and Management Snafu in 3 Short Acts](#)" / NYU Health Sciences Library, 2002 [5 minutes]

online practicum

- Scalar Class Project Site on *The Whole Earth Catalog*

and

- [Proceedings of the Old Bailey](#)
- [Richard Pryor's Peoria](#)
- [The Shelley-Godwin Archive](#)
- [The Walt Whitman Archive](#)
- [Women Writers Project](#)
- [Darwin Online](#)
- [New York Public Library Digital Collections](#)
- [The Transatlantic Slave Trade Database](#)
- [Google Books](#)
- [The September 11 Digital Archive](#)
- [What Middletown Read](#)

week 5: 9/20

week 5 discussion: At the foundational level, digital humanities projects depend on computational frameworks and technical practices that require knowledge about detailed operational and informational protocols. What is required of humanities researchers, and how are these needs met? Do humanities projects simply gain new options when methods and materials drawn from the IT world are used? Is there a mutual adaptation between the humanities and the technological realms in digital humanities projects? What are examples?

background reading for week 6's class discussion

- Jeffrey Schnapp, "[Animating the Archive](#)," *First Monday*, August 2008
- Alexandra Eveleigh, "Participatory Archives" in Heather MacNeil and Terry Eastwood, eds. *Currents of Archival Thinking*, 2nd ed (ABC-CLIO 2017) [d21]
- Lev Manovich, "[Cultural Data: Possibilities and Limitations of Digitized Archives](#)" / 2017
- Rick Prelinger, "[We Are the New Archivists: Artisans, Activists, Citizens](#)" [ppt] / 2010
- Sheila Brennan, "[Public, First](#)" in *Debates in the Digital Humanities* 2016 edition
- Amanda Visconti, "[Less intent, more impact: Transforming public DH projects toward access, care, and inclusion](#)"
- Nina Simon, "[What Does it Really Mean to Serve 'Underserved' Audiences?](#)" at *Museum 2.0* / 2010

- *Kate Theimer, "[The Future of Archives is Participatory: Archives as Platform, or a New Mission for Archives](#)" / 2014
- * Berry and Fagerjord, *Digital Humanities*, Chapter 7
- *M. Sidler, "Open Science and the Three Cultures: Expanding Open Science to all Domains of Knowledge Creation," in S. Bartling and S. Friesike, eds. *Opening Science: The Evolving Guide on How the Internet is Changing Research, Collaboration and Scholarly Publishing* (Springer Open 2014) [d21]

video break

- [Digital Humanities and the Case for Critical Commons](#) [3:55 min] / [Critical Commons](#), 2010

online practicum

- Scalar Class Project Site on *The Whole Earth Catalogs*

and

- [Open Access Explained!](#) [8:25 minutes] by Nick Shockey and Jonathan Eisen, 2012
- [Open Access Week](#)
- [LibriVox](#)
- [OpenCulture](#)
- [Internet Archive](#)
- [New York Public Library Public Domains Collections](#) (and [related article](#))
- [Prelinger Archives: Home Movies](#)
- [Europeana](#)
- [Digital Public Library of America](#) (dp.la)
- [The Public Domain Review](#)
- "[What is Open Notebook Science?](#)"

week 6: 9/27

week 6 discussion: The politics of archiving has intensified due to questions such as whether to prioritize digitizing the paper archives of the famous as opposed to creating digital archives of those whose lives were never archived previously. Where do digital humanists in academia place themselves in relation to these debates?

background reading for week 7's class discussion

- Faye Ginsburg, "[Rethinking the Digital Age](#)," in Pamela Wilson and Michele Stewart, eds. *Global Indigenous Media: Cultures, Poetics, and Politics* (Duke U Pr, 2008)
- Amy Earhart, "[Can Information be Unfettered? Race and the New Digital Humanities Canon](#)," in *Debates in the Digital Humanities* 2016 edition
- Marisa Parham, [Black Haunts in the Anthropocene](#)
- Donovan X. Ramsey, "[The Truth about Black Twitter](#)," *Atlantic Monthly*, April 2015
- Roopika Risam, "Decolonizing the Digital Humanities" in Jentery Sayers, ed., *Companion to New Media and Digital Humanities* (Routledge, 2018) [d21]
- Moya Bailey, Anne Cong-Huyen, Alexis Lothian, Amanda Phillips, "[Reflections on a Movement: #transformDH. Growing Up](#)" in *Debates in the Digital Humanities* 2016 edition
- *Miriam Posner, "[What's Next: The Radical, Unrealized Potential of Digital Humanities](#)," in *Debates in the Digital Humanities* 2016 edition

video break

- Adeline Koh, "Scholarly Writing in the Digital Age" – on the comic strips for #DHPoco [[Postcolonial Digital Humanities](#)] and more (2015) [17 minutes]

online practicum for week 7

- Scalar Class Project Site on *The Whole Earth Catalog*

week 7: 10/4

week 7 discussion: What do "digital humanities" look like if we start from how communities who have been marginalized in the academy use digital technologies and social media to interpret and critique the traditional uses of history, philosophy, literature, and the arts (both implicitly and explicitly)? What do the parameters of digital humanities projects look like if we start from projects that address topics that have received little investment by the scholarly community, rather than topics that have?

background reading for week 8's class discussion

- Virginia Kuhn, "[Keyword: Multimodal](#)" in *Digital Pedagogy in the Humanities: Concepts, Models, and Experiments* / MLA Commons (2013)
- Erik Champion, "[Digital Humanities is Text Heavy, Visualization Light, and Simulation Poor](#)," in *Digital Scholarship in the Humanities*, vol. 32, 2017
- Tara McPherson, "[Introduction: Media Studies and the Digital Humanities](#)," *Cinema Journal*, vol. 48, 2009
- Tim Hitchcock, "[Humanities2](#)" / *Historyonics* (2017)
- Lev Manovich, "[Data stream, database, timeline](#)"
- Limor Shifman "Introduction" and "Meme Genres" in *Memes in Digital Culture* (MIT Pr, 2014) [d21]

*Deb Verhoeven, "Doing the Sheep Good: Facilitating Engagement in Digital Humanities and Creative Arts Research," in Paul Arthur and Katherine Bode, eds., *Advancing Digital Humanities* (Springer 2014) [d21]

video break

- "[We Asked, You Drew](#)" / on the Fan Art in S8ep1 from *Bob's Burgers* ("Brunchsquatch") [2:12 minutes]

online practicum

- Lev Grossman "Foreword" and Anne Jamison, "The Theory of Narrative Causality" in Anne Jamison, *Fic: Why Fanfiction is Taking Over the World* (Smartpop, 2013) + tumblr comments re fanfic [d21]
- [The Organization for Transformative Works](#) / [Archive of Our Own](#) (AO3)
- [Everything is a Remix](#) (multi-part video series by Kirby Ferguson, 2010-2012) [38 minutes]
- Fanlore wiki: [Vidding](#) (history of)
- Neda Ulaby, NPR (2009): [Vidders talk back to their popculture](#)
- [TV Tropes](#)
- [Meme Documentation](#)
- Yong Ming Kow and Bonnie Nardi, "[Who Owns the Mods?](#)" *First Monday*, May 2010

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[Group Project Finish Date]

week 8: 10/11

week 8 discussion: Historically, academic humanities have been overwhelmingly text-based and print-based in terms of research methods and scholarly output, a circumstance that heavily influenced how humanities scholars experienced computer-mediated forms of communication made possible by the Internet (both pre- and post-Web). It is the case, however, that what makes the digital realm so engaging for many public participants is its accommodation of multimodal forms of expression. Digital humanists are just beginning to grapple with how to bring together different methods, tools, and perspectives from a variety of disciplines to study this new media ecology. Are there intersections between academic digital humanities and public digital humanities when we move beyond textuality?

background reading for next week's class discussion

- John Theibault, "[Visualizations and Historical Argument](#)," from *Writing in the Digital Age*, eds. Jack Dougherty and Kristen Nawrotzki (U of Michigan Pr, 2013)
- Maureen Stone, "[Information Visualization: Challenge for the Humanities](#)," CLIR Report, 2009
- Natalie Houston, "Visualizing the Cultural Field of Victorian Poetry," in Veronica Alfano and Andrew Stauffer, eds., *Virtual Victorians: Networks, Connections, Technologies* (PalgraveMacmillan, 2015) [d21]
- Catherine D'Ignazio and Lauren Klein, "[Feminist Data Visualization](#)"
- Manuel Lima, [Visual Complexity](#)
- Victoria Szabo, "[Knowledge in 3D: How 3D Data Visualization is Reshaping Our World](#)," *Parameters*, July 2018
- Stéfan Sinclair, Stan Ruecker, and Milena Radzikowska, "[Information Visualization for Humanities Scholars](#)" in *Literary Studies in the Digital Age: An Evolving Anthology* / MLA Commons (2013)

*Tanya Clement, "[Text Analysis, Data Mining, and Visualizations in Literary Scholarship](#)," at *Literary Studies in the Digital Age: An Evolving Anthology* / MLA Commons (2013)

*Johanna Drucker, "[Humanities Approaches to Graphical Display](#)," *dhq*, vol. 5, 2011

video break

- [Dance of the Line Riders](#) by DoodleChaos / 2018 [2:13 minutes]

online practicum

- [ImagePlot](#)
- [dataviz tools](#)
- [Aida: Image Analysis for Archival Discovery](#)
- Lev Manovich, "[How to Compare One Million Images](#)"
- Eric Hoyt, Kevin Ponto, and Carrie Roy, "[Visualizing and Analyzing the Hollywood Screenplay with Scrip Threads.](#)" *dhq*, 2014
- Julia Silge, "[She Giggles, He Gallops: Analyzing Gender Tropes in Film with Screen Direction from 2,000 Scripts](#)"
- J. Thomas, "Frontispiece," in *Nineteenth-Century Illustration and the Digital* (Palgrave Macmillan, 2017) [**d21**]
- [Prospect Data Visualization](#)
- [ImageQuilts \(examples\)](#)

week 9: 10/18

week 9 discussion: The visualizations that can be generated from textual and statistical data present challenges to what humanists think they know and how they think they know it -- both for digital humanities but also for traditional humanities. What is at stake in these challenges? How are these challenges related to using digital means to analyze source material that is originally visual in format?

background reading for week 10's class discussion

- Richard White, "[What is Spatial History?](#)" / February 2010
- Edward Ayers, "[Turning toward Space, Place, and Time](#)" in David Bodenhamer, John Corrigan and Trevor Harris, *The Spatial Humanities: GIS and the Future of Humanities Scholarship* (Indiana U Pr, 2010)
- Andrew Torget, Rada Mihalcea, Jon Christenson, and Geoff McGhee, "[White Paper: Combining Text-Mining and Geo-Visualization](#)" from *Mapping Texts*
- Matthew Booker, "[Visualizing San Francisco Bay's Forgotten Past.](#)" *Journal of Digital Humanities*, vol. 1, 2012
- Todd Presner and David Shepard, "Mapping the Geospatial Turn," in Susan Schriebman, Ray Siemens, and Jon Unsworth, eds., *A New Companion to Digital Humanities* (John Wiley, 2015) [**d21**]
- Excerpts from Charles B. Travis, *Abstract Machine: Humanities GIS* (Esri Pr, 2015)
- Zephyr Frank, "Spatial History as Scholarly Practice" in Patrick Svensson and David Theo Goldberg, eds., *Between Humanities and the Digital* (MIT Pr, 2015)
- Stephen Robertson, "[Putting Harlem on the Map](#)" from *Writing in the Digital Age*, eds. Jack Dougherty and Kristen Nawrotzki (U of Michigan Pr, 2013) / Project Site: [Digital Harlem](#)

* [The Emotions of London](#)

*Paul Jaskot, Anne Kelly Knowles, Andrew Wasserman, Stephen Whiteman & Benjamin Zweig, "[A Research-Based Model for Digital Mapping and Art History: Notes from the Field.](#)" *Artl@s Bulletin*, vol. 4, 2015

video break

- Bernard Frischer, [Rome Reborn 2.2: A Tour of Ancient Rome in 320 CE](#) / 2012 [5:20 minutes] and [project website](#)

online practicum

- [New York Public Library Map Warper](#)
- "[Georeferencing Historic Maps: Going Further](#)" at the [spatial history blog and wiki](#)
- "[Lesson 1: Intro to Google Map Engine Lite and Google Earth](#)" from [The Programming Historian](#) via [The Geospatial Historian](#)
- [Shanti Interactive](#)
- [Gapminder](#) website [and [Hans Rosling demonstration – 2006 TED Talk](#) / [20 minutes]
- [Mapbox](#)

week 10: 10/25

week 10 discussion: How might digital tools from the geosciences, digital mapping, and information visualization (interactive, 3-D, and topological modeling) provide new avenues for humanities research, in terms of content, questions, and interpretive strategies? How can these methods be used to study imagined places as well as real-world ones? How well do the sciences and the humanities intermesh via Humanities GIS?

background reading for week 11's class discussion

- "[Digital Humanities for Social Good](#)," *InsideHigherEd* / July 2018
- Sophia B. Liu & Jen Ziemke, "From Cultures of Participation to the Rise of Crisis Mapping in a Networked World" in Aaron Delwiche & Jennifer Henderson, eds. *The Participatory Cultures Handbook* (Routledge 2013) [d21]
- Wikipedia, "[Minimalism in computing](#)" (as a general concept in hardware and software design)
- Anne McGrail, "[The 'Whole Game': Digital Humanities at Community Colleges](#)," *Debates in the Digital Humanities*, 2016 edition
- Alex Gil, "[The User, the Learner, and the Machines We Make](#)" (2015) at [Minimal Computing: A Working Group of DH:GO](#) and the subsequent [Thought Pieces](#) from 2015-2017 by various members
- Alex Gil and Élika Ortega, "Global Outlooks in Digital Humanities: Multilingual Practices and Minimal Computing," in Constance Crompton, Richard Lane, and Ray Siemens, eds. *Doing Digital Humanities: Practice, Training, Research* (Routledge, 2016) [d21]
- David Theo Goldberg, "Deprovincializing Digital Humanities" in Patrick Svensson and David Theo Goldberg, eds., *Between Humanities and the Digital* (MIT Pr, 2015)
- Lara Putnam, "The Transnational and the Text-Searchable: Digitized Sources and the Shadows They Cast"

video break

- Soweto Historical GIS Project, "[Social Justice History Platform](#)" (preview) / 2016 [4:05 minutes]

online practicum

- [The Invasion of America](#) map project and [short video](#) [1:30 minutes]
 - [The Slave Revolt in Jamaica, 1760-1761](#)
 - [Visualizing Emancipation](#)
 - [Spatial History Projects at Stanford](#)
 - [Soweto: Historical GIS Project](#)
 - [NYC Space/Time Directory](#) at the NYPL
 - [CityNature](#)
 - [Ushahidi](#)
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[**Final Project: Proposal Sketch**]

week 11: 11/1

week 11 discussion: Who gets left out of participation in digital humanities extends beyond archival politics to the politics of the inequitable distribution of digital resources. In what ways should academics allied with major institutions in North America and Europe be concerned that the field of digital humanities operates within a privileged world of access to impressive resources, while humanists in under-resourced communities (both locally and globally) lack the wherewithal to participate in this mode of DH? To what extent does a focus on "big projects" impact how digital humanities is assumed to operate normatively, by "the dh community" itself and by outside entities (such as administrators at universities and museums, journalists, and IT experts)?

background reading for week 12's class discussion

- Scott Weingart, "[Demystifying Networks: Part 1](#)" & "[Networks Demystified 8: When Networks are Inappropriate](#)"
- Scott Weingart, "[Topic Modeling for Humanists: a Guided Tour](#)" / 2013
- "[Topic Modeling](#)" at [The Programming Historian](#)
- Ted Underwood, "[Topic Modeling made just simple enough](#)"
- Miriam Posner, [Cytoscape Tutorials](#) (scroll down) / 2016
- Johanna Drucker, "[Social Network Analysis](#)" (2013)
- Franco Moretti, "[Network Theory, Plot Analysis](#)," *Literary Lab Pamphlet 2*, 2011

video break

- Elijah Meeks, "[Networks in the Humanities](#)" [2 minutes]

online practicum

- [Kindred Britain](#)
- [Six Degrees of Francis Bacon](#)
- [Linked Jazz](#)
- [The Republic of Letters](#)
- [Orbis](#)
- ["Movie Galaxies": Social Graphs in Movies](#)

- [Gephi](#)
- [Cytoscape](#)

week 12: 11/8

week 12 discussion: The use of computational methods to identify networks potentially gives humanists a powerful form of research at scales that are novel for them – although not for social scientists who have been running the numbers from massive datasets for many decades now. What do humanists need to know about these methods to be able to assess what questions can be meaningfully entertained? In light of these kinds of investigations, could it be said that dh is really more of a social science field than a humanities field?

background reading for week 13's class discussion

- Melissa Terras, “[Crowdsourcing in the Digital Humanities](#)” in Susan Schriebman, Ray Siemens, and Jon Unsworth, eds., *A New Companion to Digital Humanities* (John Wiley, 2016)
- Tim Causer and Valerie Wallace, “[Building a Volunteer Community: Results and Findings from Transcribe Bentham](#),” *dhq*, 2012
- Brandon Walsh, Claire Maiers, Gwen Nally and Jeremy Boggs, “Crowdsourcing individual interpretations: Between microtasking and macrotasking,” *Literary and Linguistic Computing*, 2014
- Katherine Xue, “[Popular Science](#),” *Harvard Magazine*, Jan/Feb 2014
- Nathan Schneider, “Intellectual Piecework,” *Chronicle of Higher Education* February 16, 2015 [d21]

video break

- “[Crowdsourcing to solve a protein-folding puzzle](#)” / 2014 (PBS) [11:40 minutes]

online practicum

- [Zooniverse](#)
- [Hurricane Digital Memory Bank](#)
- [Smithsonian Digital Volunteers: Transcription Center](#)
- [United States National Archives: Citizen Archivist Missions](#)
- [Emigrant City](#) / NYPL
- [What's On the Menu?](#) / NYPL
- [Transcribe Bentham](#)

week 13: 11/15

week 13 discussion: When the web transformed from a “read only” space to a read/write space (or perhaps more accurately, read/participate space), the ability to harness the efforts of members of the public to enlarge, clean-up, and interact with big datasets permitted the phenomenon known as “crowdsourcing” to emerge. Such projects became prominent first in the sciences – often termed as “citizen science” – but have extended to humanities research. What are the benefits and pitfalls of crowdsourcing as a participatory activity for the various stakeholders? What are the politics and ethics of these activities? What do crowdsourcing dynamics have to tell us about the possible futures of public humanities and academic humanities – both separately and together?

video break

- “[The Human Face of Big Data](#)” / (2014 trailer for PBS documentary) [3:13 minutes]

re-visiting starting points for end-of-semester reflections

- all: core text, [Digital Humanities](#) (Chapter 4) “Provocations”
- *grad students: Berry and Fagerjord, *Digital Humanities*, Chapters 5 and 8
- danah boyd and Kate Crawford “[Critical Questions for Big Data: Provocations for a Cultural, Technical, and Scholarly Phenomenon](#)” in *Information, Communication and Society* (2012)
- Christine Borgman, “Provocations” (Chapter 1) in *Big Data, Little Data, No Data: Scholarship in the Networked World* (MIT Pr, 2017) [d21]
- Amalia Levi, “[Humanities 'Big Data': Myths, Challenges, and Lessons](#)” / 2013 IEEE Int'l Conference on Big Data
- Lev Manovich, “[Trending: The Promises and Challenges of Big Social Data](#)”

week 14: 11/22

No class: Thanksgiving Break

Optional: end-of-the-semester multimodal artistic interlude via 1941 to today – wander about and enjoy!

- **Audio:** [“The Library of Babel”](#) by [Jorge Luis Borges \(1899-1986\)](#) / Read by James S. Davisson [20 minutes]
- **Text:** [“The Library of Babel”](#)
- **Images:** [“The Library of Babel”](#)
- **Website:** [“The Library of Babel”](#)
- **Gameplay:** [“The Library of Babel”](#)
- **Video:** [“The Library of Babel”](#)
- **Online Fiction Magazine:** [Shaenon K. Garrity, “Librarians in the Branch Library of Babel”](#)

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week 15: 11/29

Final thoughts and students’ end-of-semester works-in-progress oral reports

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week 16: 12/6

No in-class meeting – individual final project consultations

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