

| Anouk Lang |

| digital textualities | textual cartographies |

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Introduction to Digital Humanities

Class blog
 Class twitter feed
 Class Zotero group
 Mapping modernist Paris
 Class Omeka site

To contact me during digital office hours (Tues 10-11 during the semester), click the blue 'Chat with Anouk' tab at bottom right

Class tw eestream
#StrathDH



Join the conversation

Class blog posts

A message to my guest bloggers: my wonderful Digital Humanities class
 Technology. Without it, would I be here?
 Finding the balance
 A pinch of salt...and a handful of 'common' sense!
 Finding a balance between innovation and tradition in humanities scholarship

All Posts

Introduction to Digital Humanities

20 credit fourth year option class, Semester 1 2012
QQ405, English Studies, University of Strathclyde
Handbook v2.2 (at 10 Sept 2012)

As Digital Humanities is a rapidly evolving field, the readings and other information here may change as the semester goes on.

Class details
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Class details

Class organiser Dr Anouk Lang, room LT7.09, ph. 0141 548 3518, anouk.lang@strath.ac.uk

Class website <http://aelang.net/wordpress/intro-to-dh/>

Class time Fri 10-1 in Curran 330B (same building as library; before going up steps into library, turn right and take the lift to level 6)

Office hours Monday 9-10am

Digital office hours Tuesday 10-11am (click the blue "Chat with Anouk"/"Contact us" tab at bottom right of this page, or email me to fix a time to talk on skype)

Credits and level 20 credits, fourth year (10 ECTS credits)

Enquiries to Course Support Team, ph. 0141 548 3711, HaSS-courses-hum@strath.ac.uk

For information regarding the following policies and procedures, please consult the School of Humanities student handbook on the BA Arts and Social Sciences page on Myplace: seminar attendance; assignment submission and return; guidelines on avoiding plagiarism; extensions to assignment deadlines; penalties for late work. You will also find the relevant application forms in this handbook.

Please inform me in advance about all seminar absences, as I have to report them to the HaSS office.

Assessment

1) Participation in class activities (discussions on class WordPress site, collaborative writing tasks, contribution to online exercises, and others): 50% of overall mark

Deadline for all class participation work to be completed: 5pm on Friday 7 December 2012 (to be confirmed)

Categories

Digital humanities (4)
 EMiC (6)
 Intro to DH (47)
 Teaching (1)

Archives

July 2012
 June 2012
 March 2012
 February 2012
 November 2011
 October 2011
 September 2011
 August 2011
 June 2011
 August 2010
 June 2010

Links

Editing Modernism in Canada
 Information is Beautiful
 Wine Dark Sea
 Diana Maps
 ProfHacker
 Magazine Modernisms
 HASTAC
 Modernist Journals Project
 Mapping Modernism
 Anupam Basu
 Flowing Data
 Sapping Attention
 Matthew Kirschenbaum
 Matthew L. Jockers
 The Stone and the Shell
 Spatial Humanities project at Lancaster
 Scott Weingart
 Mapping London (UCL CASA)

Meta

Log in
 Entries (RSS)
 Comments (RSS)
 WordPress

2) Contribution to digital project: 50% of overall mark

Deadline for digital project to be submitted: 5pm on Wednesday 21 November 2012 (to be confirmed)

Overview

Digital Humanities is a rapidly growing field of study in which scholarly applications of technology are used by humanities researchers to perform analyses and generate insights that would be difficult or impossible to achieve without the help of technology. The approach we take to DH in this course is grounded in literary and linguistic studies. We will examine the different varieties of language used online, and will consider digital developments in their historical context, alongside other technologies such as the printing press. We will also look at two kinds of technology being used by digital humanists in relation to literary studies – text mining and digital mapping – and we will explore, and critique, examples of projects which use these approaches. The hands-on nature of the course is such that you will have the opportunity to learn how to use these tools for yourself, and you will need to devote time each week to participating in the class's virtual community through regular, informative contributions to the course WordPress site. As the main assessment for the course, you will produce a digital project which conforms to the same high standards of scholarly rigour as an assessed essay, but which is attentive to the specific imperatives of the online environment in relation to genre, design and format.

Learning outcomes

By the end of the class, you should

- be able to articulate some of the benefits and the drawbacks of using digital tools to approach literary analysis and humanistic study more generally
- be able to situate developments in digital technology of the past several decades within the broader historical context of textual technologies, extending back to the printing press
- possess a working knowledge of a collection of digital tools that you can use to help you in your studies
- be able to critically interrogate the way you use the internet to get information, produce content and interact with others
- have attained a high degree of digital literacy, including the ability to critically evaluate online sources and navigate efficiently through large amounts of information

Aims of the class

- to develop your digital literacy: to help you to think critically about what you are doing when you read, write, search for information and engage with others in an online environment, using the tools of critical reading and writing you have already begun to develop through their study of English literature
- to teach you to use a selection of digital tools with practical applications for your study and your life outside the university, including WordPress, Google Docs, bibliographic software and georeferencing applications
- to give you opportunities to produce writing in a number of genres, and to help you to see your writing as something that can be a contribution to knowledge and that is done with an audience in mind

Transferable skills that you should develop

Tags

accessibility
 concepts context
 Crawley Cultural
 Trends data DEMIC
 DHSI digital
digital
humanities
 digital libraries
 digital mapping
digital tools
 distance reading
 education EMiC
 Galey GIS
Google google
 n-grams google
 Ngram viewer
 history
humanities key
 word learning
 linguistic change
 Livesay mapping
 maps n-gram Ngram
 ngrams online
 medium peer review
 personographies
 placeographies print culture
research Ruecker
 student
technology
 TEI tools trends
 university

- the ability to express yourself across a range of written genres (eg. informative prose suitable for an encyclopedia entry; scholarly argument; writing that is appropriate for informal online discussions)
- the capacity to critically evaluate information
- a range of IT skills (including basic HTML, text mining applications, georeferencing applications, organising information using tags, using a blogging platform such as WordPress, and learning Boolean search terms)
- the ability to work with others in a digital environment (through collaborative activities such as co-constructing a document)

Teaching methods

There is one three-hour seminar per week, which takes the form of a workshop. Some of the time will be spent giving you information lecture-style, and some will be spent in seminar-style discussion. Due to the hands-on nature of the course, you will also have many opportunities to practise using digital tools in class, and to begin the collaborative exercises that you will need to complete outside of class time. You will also be expected to spend time each week familiarising yourself with the technologies used in the class (Google Docs, WordPress, HTML tutorials, Omeka and others), as well as preparing for each class by doing the set reading and, when required, posting your responses to the readings on the course WordPress site. You will be given formative feedback on your online postings, and both formative and summative feedback on your digital project.

Weekly schedule of reading and preparation

More detail will be given about the preparation needed for each week closer to the time.

Week 1		Defining the field I: What is digital humanities?
28 Sept	Reading	Marc Parry, "The Humanities Go Google," <i>Chronicle of Higher Education</i> 28 May 2010. Patricia Cohen, "Digital Keys for Unlocking the Humanities' Riches", <i>New York Times</i> 16 Nov 2010. And one additional article by Patricia Cohen from those listed at the end of this document under Additional reading > Other online resources . Everyone will be expected to be familiar with <i>That Summer in Paris</i> from this week onwards.
	Preparation	Create a Google account if you do not already have one. You will need this to use Google Docs, Google Maps and Google Calendar. If you already have a Gmail address then it's fine to use that, or you can set up a new one just for this class if you wish. Once you have set it up, send me an email from it so I know your Gmail address, and can add you as a user to our class WordPress and Omeka sites. Log into our class WordPress site with the login details I will send you once I have your Gmail address. Go to Posts > Add New (in left-hand menu) and, building on the three articles you have read, post a paragraph or two, explaining how you think digital humanities differs from conventional humanities scholarship, and exploring the pros and cons of one of the projects mentioned in the articles. If you want feedback on this post, put it up 24 hours in advance of the class (ie by 10am on Thurs 27 Sept).
Week 2		Defining the field II: Why study digital humanities?
5 Oct	Reading	Susan Hockey, "The History of Humanities Computing" in Susan Schreibman, Ray Siemens and John Unsworth, eds., <i>A Companion to Digital Humanities</i> (Oxford: Blackwell, 2004),

chapter 1. Matthew Kirschenbaum, "What Is Digital Humanities and What's It Doing in English Departments?" *ADE Bulletin* 150 (2010): 1-7.

Preparation Set up a [Twitter account](#) to use in class (or use an existing one if you prefer). Use the hashtag #StrathDH and send out a tweet with one question that arose for you while doing this week's reading. Create a [Zotero account](#) and tweet/email me to let me know what your account name is, so I can invite you to join our [class group on Zotero](#). Please do this 24 hours in advance of the class (ie. by 10am on Thurs 4 Oct). Post a comment in response to two of your classmates' blog posts from last week.

Week 3 **Computer-mediated communication and online sociality**

12 Oct Reading Chris Forster et al., "I'm Chris. Where Am I Wrong?" HASTAC blog, 8 Sept 2010. [NB ensure you read both the initial post and all the comments.] Ann Hewings and Caroline Coffin, "Grammar in the Construction of Online Discussion Messages," in Caroline Coffin, Ann Hewings and Kieran O'Halloran, eds., *Applying English Grammar: Functional and Corpus Approaches* (London: Arnold, 2004) 134-143 & 152-53. [PDF supplied on MyPlace: see Library Links > Scanned Items at top right of MyPlace page. Note that you do not have to read sections 8.6 or 8.7]

Preparation From this point in the semester forward, as part of your membership of the [community of practice](#) that is our DH class, I will expect you to tweet at least once a week (using the hashtag #StrathDH) to share something you have learnt that is relevant to our class or to the digital humanities more generally. This week you will need to create a page on our [class Omeka site](#) so I can check that everyone can log in and make changes to the site. Create a page which gives some biographical details about yourself by following the instructions below under **Assessment details > Signing up for an Omeka account**.

Week 4 **Text mining I: Ngrams and other applications**

19 Oct Reading Gregory Crane, "What Do You Do With a Million Books?" *D-Lib Magazine* 12.3 (2006). Jean-Baptiste Michel et al., "Quantitative Analysis of Culture Using Millions of Digitized Books," *Science* 331.176 (2011): 176-182. Ted Underwood, "How Not To Do Things with Words," blog post, *The Stone and the Shell*, 25 August 2012. [Follow, and read, the links in this post so you know about the problematic studies Underwood is citing.]

Preparation Blog post #2: After you have done this week's reading, explore the [Google Ngrams Viewer](#). Choose one or more words or phrases that appear in *That Summer in Paris* and write a post about what you discover (300-500 words). If you want feedback on this post, put it up 24 hours in advance of the class (ie by 10am on Thurs 18 Oct). This is not compulsory, but I highly recommend learning HTML in order to improve your digital literacy. One option for this is the free [Web Fundamentals](#) course at [Codecademy.com](#) which is very user-friendly. You can also try the [W3Schools](#) tutorial. Start at [HTML Home](#) (in the left hand menu) and work through HTML Introduction, HTML Get Started, and so forth down to HTML Quick List. If you find this relatively easy, go on to HTML Advanced.

Week 5 **Text mining II: "Distant reading"**

26 Oct Reading Franco Moretti, "Conjectures on World Literature," *New Left Review* 1 (Jan-Feb 2000). Geoffrey Rockwell, "What is Text

Analysis, Really?" *Literary and Linguistic Computing* 18.2 (2003): 209-219. [you may need to log in with your Strathclyde details in order to get access]

Preparation Go to [Project Gutenberg](#) and find a text with which you are familiar (eg. a novel you have read, a fairy tale) which you will be using in class to carry out analysis. Bring the URL with you (or tweet/email it to yourself so you have a record). Post a comment in response to two of your classmates' blog posts from last week.

Week 6 Using digital maps in literary studies

2 Nov Reading David Bodenhamer, "Creating a Landscape of Memory: The Potential of a Humanities GIS," *International Journal of Humanities and Arts Computing* 1.2 (2007): 97-110. [click 'Shibboleth' to log in with your Strathclyde credentials] Ian Gregory and David Cooper, "GIS, Texts, and Images: New Approaches," *Poetess Archive Journal* 2.1 (2010).

Preparation Blog post #3: After you have done this week's reading, write a blog post which critically evaluates a digital mapping project. You can find a list of projects on the [Spatial Humanities](#) site or the [Historical GIS Research Network](#) site (scroll down to the 'Other online Historical GIS projects' heading). Select one project that matches your own interest, spend a good chunk of time exploring its map(s) – at least one hour – and write a critical evaluation of it in 300-500 words. In assessing this post I will also look for evidence that you have read, and incorporated, the ideas in Bodenhamer's and Gregory and Cooper's articles. If you want feedback on this post, put it up 24 hours in advance of the class (ie by Thurs 1 Nov). Go to <http://aelang.net/projects/glassco.htm>, which is a digital map of another Canadian memoir closely related to Callaghan's text. Spend ten minutes or so reading through the various entries (click the coloured balloons on the map, or the names in blue down the right hand side) to give yourself a sense of the context of expatriate literary culture in Paris in this period. Then go to *That Summer in Paris* and find an example of an event that can be precisely mapped, and note it down, as we will plot everyone's points on this map in class. So as to ensure everyone chooses a different event, make a note of the event you have chosen on [this Google doc](#). If you find someone has already chosen your event, you will need to select another (so it is in your interests to do this task sooner rather than later).

Week 7 Our class DH project: Morley Callaghan, *That Summer in Paris*

9 Nov Reading Morley Callaghan, *That Summer in Paris: Memories of Tangled Friendships with Ernest Hemingway and Scott Fitzgerald* (Toronto: Macmillan, 1963). [NB you should have finished reading this book before the semester began]

Preparation Post a comment in response to two of your classmates' blog posts from last week. Preparation for this class has been kept to a minimum to give you time to work on your digital project.

Week 8 The digitally literate scholar

16 Nov Reading Nicholas Carr, "Is Google Making Us Stupid?" *The Atlantic* July/August 2008. Cathy Davidson, *Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work, and Learn* (New York: Viking, 2011), 99-111 and 297-299. [PDF supplied on MyPlace] Patrick Leary, "Googling the

Victorians," *Journal of Victorian Culture*, 10:1 (Spring 2005): 72-86. Clay Shirky, "Does the Internet Make You Smarter?" *The Wall Street Journal* 4 June 2010.

Preparation Blog post #4: Drawing on the reading for this week, write a post evaluating how your level of digital literacy has changed while taking this course. You will need to refer explicitly to Davidson's list of twenty-first century literacies (pp297-299 of her book). There is no upper word limit for this post, though you should write a minimum of 300w. If you want feedback on this post, put it up 24 hours in advance of the class (ie by Thurs 15 Nov).

Week 9 **Textual technologies I: Taking the long view**

23 Nov Reading Jay David Bolter and Richard Grusin, "Introduction: The Double Logic of Remediation," *Remediation: Understanding New Media* (Cambridge, MA: MIT Press, 1999) 2-15. ay David Bolter and Richard Grusin, "Immediacy, Hypermediacy, and Remediation," *Remediation: Understanding New Media* (Cambridge, MA: MIT Press, 1999) 20-51. Paul Duguid, "Material Matters: The Past and Futurology of the Book" in David Finkelstein and Alistair McCleery, eds., *The Book History Reader*, 2nd revised ed. (Abingdon: Routledge, 2006) 494-508. [PDF supplied on MyPlace] Anthony Grafton, "Future Reading: Digitization and its Discontents," *The New Yorker* 5 November 2007.

Preparation In Google Docs, produce an abstract (a summary) of the reading you were allocated in class last week (ie. Carr/Davidson/Leary/Shirky). Note that you will need to work with the others in your group to produce one summary, rather than all producing separate summaries. Each summary should come to around 500w. Post a comment in response to two of your classmates' blog posts from last week.

Week 10 **Textual technologies II: New tools for reading**

30 Nov Reading Robert Darnton, "Google and the Future of Books," *New York Review of Books* 12 February 2009. Jin Feng, "Have Mouse, Will Travel: Consuming and Creating Chinese Popular Literature on the Web," in Anouk Lang, ed., *From Codex to Hypertext: Reading at the Turn of the Twenty-First Century* (Amherst: University of Massachusetts Press, 2012): 48-67. [PDF supplied on MyPlace] N. Katherine Hayles, "How We Read: Close, Hyper, Machine," *ADE Bulletin* 150 (2010): 62-79. David Wright, "Literary Taste and List-Culture in a Time of 'Endless Choice'," in Anouk Lang, ed., *From Codex to Hypertext: Reading at the Turn of the Twenty-First Century* (Amherst: University of Massachusetts Press, 2012): 108-123. [PDF supplied on MyPlace]

Preparation As you did last week, use Google Docs to work with your group members to produce a 500w summary of your allocated reading. Each group should end up with three polished summaries in total, from your reading in weeks 8, 9 and 10. When you are happy with all three of your summaries, copy and paste them into the class Zotero bibliography. As a reminder, here are the allocations: **Group A:** Carr, Bolter & Grusin Introduction, Hayles **Group B:** Shirky, Bolter & Grusin Immediacy, Darnton **Group C:** Leary, Grafton, Feng
Group D: Davidson, Duguid, Wright

Week 11 **No class**

There is no face-to-face class meeting today, so you should use the opportunity to make sure all your class participation tasks from the rest of the semester have been completed.

Set texts

There is only one set text you need for this class:

Morley Callaghan, *That Summer in Paris: Memories of Tangled Friendships with Ernest Hemingway and Scott Fitzgerald* (Toronto: Macmillan, 1963).

The full text of this book is available for free at <http://fitzgerald.narod.ru/bio/callaghan-thatsum.html>. If you want a hard copy, secondhand copies can be purchased for about £7-£10 online (start at www.addall.com to find them).

You need to have read this text before classes begin, as we will be using it throughout the semester as a case study with which to learn different tools. Your digital project will also be based on it, so it is important for everyone to be thoroughly familiar with it.

Preparing for seminars

Each week, your preparation for class will take two forms: 1) reading all the items listed as the reading for that week, and 2) doing the preparation tasks. Some of the preparatory tasks need to be done 24 hours in advance of the seminar (ie. by 10am on the day preceding the class): this is to give me time to look at what you have done, and if necessary give you feedback on your work and/or alter my preparation for the next day's class accordingly.

Because there is only one set text for the class (*That Summer in Paris*), it is important that you do all the set reading for the class. You will notice that this reading comes from a variety of sources – academic books and journals articles, but also more popular sources such as the *New York Times* and the *Atlantic* (written by people such as Robert Darnton or Leah Price, celebrated scholars who also possess the gift of making their research accessible to non-specialist audiences). One of the purposes of asking you to read a variety of genres is to give you different models of how you yourself might write about complex matters in an engaging way, so as to draw in the kind of intelligent non-specialist readers who may come across the website you will construct for your final project.

Some of the preparatory tasks require more in-depth instructions than others, and in these cases I will provide more details on the course WordPress site and on MyPlace. Some of the tasks you will find very simple, and others will be more challenging. It is important to approach these – and indeed all the other things we do over the course of the semester – with a spirit of exploration. If you can't figure out how to do something, chances are that somewhere online there will be advice to help you. One of the skills I hope you will develop during this class is the ability to solve your own technical problems through a combination of good search skills, a willingness to experiment, and confidence in your own abilities. If you taken this adventurous approach to tech problems, you'll end up discovering new things, and in fact one of the reasons I have set up a Twitter feed on our class WordPress site is to facilitate this process by sharing information with each other. If you get really stuck you can of course always ask me, but I would ask that before you do that, you attempt to find the answer online, and that you also ask your classmates.

No special software is needed for this course: the technologies and applications chosen have been selected because they are all free, and should work on either the PCs or the Macs on campus. A personal laptop is not essential if you are taking this course, though you are welcome to bring one to class if you prefer to work on that rather than a lab computer.

Please always bring a copy of the week's reading to the seminar with you. If you have a laptop, you can bring a digital version of the reading (if one exists), but if you do not have a laptop,

please bring a printout.

Class participation

The class participation component of the assessment for this course has been weighted so as to account for 50% of your overall mark. This is because DH is, by its nature, highly participative and experiential. You will learn by doing, by building, by taking part, and by joining in vigorously with our discussions, both online and offline. The significant proportion of your mark which has been allotted to class participation reflects the importance of taking this component of the class seriously.

Of particular importance in this respect is our class blog, which is at <http://aelang.net/wordpress/intro-to-dh/>. As well as demonstrating that you are engaging with the course readings, the blog serves to sustain our class community along another channel. It will also help you to learn more effectively. The American educator Gardner Campbell observes that blogging is the equivalent of telling the story of your learning: “By telling that story, you’re actually reinforcing your learning. Research shows that when people “think aloud” about what they’re doing as they’re doing it, they remember the information longer and attain mastery faster.” (See his post [Narrate, Curate, Share](#) for more on the educational benefits of blogging.)

When you comment on the posts of others, you must provide some depth in your response. Does a post change the way you look at something? Does it raise additional questions for you? Don’t simply say ‘I agree’ and walk away: instead, engage with the substantive content, and if you disagree do so courteously. Aim for the kind of thoughtful yet provocative conversation that makes up the best face-to-face seminars. We will talk further in class about what makes productive online discussions, and I will give you some examples to look at.

In assessing your class participation, I will take into account the following:

- Your blog posts on the class WordPress site
- Your comments in response to the posts of others
- Your weekly tweets
- Your contribution to the collaborative writing exercises (on Google Docs and Zotero)
- Your contribution to the mapping exercise
- Your participation in our face-to-face seminar discussions

Other activities may arise as the semester progresses. I will let you know in good time if your participation in these will count towards the class participation component of your mark.

Because I recognise that sometimes things come up in people’s lives during the semester that are outside their control and that may set them back with class participation and preparation work, I have built in a little extra time after classes are over for people to finish any incomplete class participation tasks (deadline 7 December 2012). Note that tasks which are completed after their designated week will not earn as many marks as they would have if they had been done on time – I keep track of who has done what every week on a complicated spreadsheet – but you will be able to recoup some of the marks. In other words, the way to maximise your class participation mark is to do all the required tasks in the designated week, but doing them late is better than nothing. **It is important to note that 7 December is a hard deadline, and any class participation tasks completed after this date will not be marked, even if a student has mitigating circumstances.** This is because the whole point of the class participation tasks is that they help with students’ learning during the semester, and are much less effective if done a long time after the relevant week. I have already built some flexibility into the class participation with the extended deadline, and will not mark any of this material after 7 December 2012.

Assessment details

Your final project for this class is to produce a contribution to our class’s digital project on Morley Callaghan’s *That Summer in Paris*, which will be hosted on the scholarly web-publishing

platform Omeka. This will be worth 50% of your overall mark. In the first few weeks of the semester you will be given detailed guidelines for this digital project. There will also be time set aside in class for you to work on it, and plenty of opportunities to ask questions and get individual guidance.

Your task is to produce digital content which discusses your chosen material in a scholarly way, yet is accessible to a non-specialist (but still intelligent) general reader. In the text of your website, you will need to do tasks that will be familiar to you from writing essays, such as building an argument and supporting your assertions and analysis with appropriate secondary sources. However, it is also important to bear in mind the ways that a website is a different genre to an essay, and requires for example that you choose a register that makes your site engaging enough to keep the attention of someone who happens to come across it while wandering the web. You will also need to refer to scholarly sources to support the content of your website, just as you would for an academic essay.

Signing up for an Omeka account: Once I have a Gmail address for you, I will set you up as a user on [our class Omeka site](#). The process is as follows:

- You should receive an email invitation to join Omeka.
- Click the link in this email and you will be taken to a page headed "Sign Up For A New Account".
- Scroll down to where it says "Try the free Basic plan" and press Choose.
- Fill in all the relevant information.
- Once your account has been activated, go into Manage Site and then Simple Pages.
- Create a page with your name as the title and slug (eg. Lucy Smith / lucysmith)
- Write a paragraph with some information about yourself. (You will be able to change this later: for the purposes of this exercise I need to ensure that everyone can log in, create a page and add content).
- Under the Parent drop-down menu select Contributors; leave the Order as 0.
- Put a tick in the 'Publish this page but don't tick any of the other boxes.
- Press Save Page and your new page should be created.
- Important: check that your name now appears in the menu on this page:
<http://callaghan.omeka.net/contributors>.
- And check that your actual page with the biographical information appears at <http://callaghan.omeka.net/lucysmith> (but with your own name instead of lucysmith in the URL).

Additional reading

Books

Bartscherer, Thomas, and Roderick Coover, eds., *Switching Codes: Thinking Through Digital Technology in the Humanities and the Arts* (Chicago: U Chicago P, 2011).

Bodenhamer, David, John Corrigan, and Trevor Harris, eds., *The Spatial Humanities: GIS and the Future of Humanities Scholarship* (Bloomington: Indiana UP, 2010).

Cohen, Daniel J. and Roy Rosenzweig, eds., *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (Philadelphia: U Pennsylvania P, 2006).

Davidson, Cathy N., *Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work, and Learn* (New York: Viking, 2011).

Gold, Matthew K., ed., *Debates in the Digital Humanities* (Minneapolis: U Minnesota P, 2012).

Gregory, Ian, and Paul S. Ell, *Historical GIS: Technologies, Methodologies, and Scholarship* (Cambridge: Cambridge UP, 2007).

Kirschenbaum, Matthew G., *Mechanisms: New Media and the Forensic Imagination* (Cambridge, MA: The MIT Press, 2008). [available as an e-book through the Strathclyde library website]

Lang, Anouk, ed., *From Codex to Hypertext: Reading at the Turn of the Twenty-First Century* (Amherst: U Massachusetts P, 2012).

MacEachren, Alan. *How Maps Work: Representation, Visualization and Design* (New York: Guilford, 2004).

Manovich, Lev, *The Language of New Media* (Cambridge, MA: MIT Press, 2001).

Moretti, Franco, *Graphs, Maps, Trees: Abstract Models for A Literary History* (London: Verso, 2005). The three sections are also available via the *New Left Review*: Graphs, Maps and Trees.

Ramsay, Stephen, *Reading Machines: Toward an Algorithmic Criticism* (Indianapolis: U Illinois P, 2011).

Schreibman, Susan, Ray Siemens, and John Unsworth, eds., *A Companion to Digital Humanities* (Oxford: Blackwell, 2004).

Shirky, Clay, *Here Comes Everybody* (London: Penguin, 2009).

Siemens, Ray, and Susan Schreibman, eds., *A Companion to Digital Literary Studies* (Oxford: Blackwell, 2008).

Book chapters, journal articles and scholarly blog posts

Barker, Joe, "Evaluating Web Pages: Techniques to Apply and Questions to Ask," Teaching Library Internet Workshops, University of California, Berkeley.

boyd, danah, "The Structure of Networked Publics," *Taken Out of Context: American Teen Sociality in Networked Publics*, Ph.D dissert., 26-41.

Bradley, John, "Text Tools," in Susan Schreibman, Ray Siemens, and John Unsworth, eds., *A Companion to Digital Humanities* (Oxford: Blackwell, 2004).

Burrows, John, "Textual Analysis," in Susan Schreibman, Ray Siemens, and John Unsworth, eds., *A Companion to Digital Humanities* (Oxford: Blackwell, 2004).

Busa, Roberto, "The Annals of Humanities Computing: The Index Thomisticus," *Computers and the Humanities* 14.2 (1980): 83-90.

Chartier, Roger, trans. Teresa Lavender Fagan, "Languages, Books, and Reading from the Printed Word to the Digital Text," *Critical Inquiry* 31.1 (2004): 133-52.

Davidson, Cathy, "How Digital Humanists Can Lead Us to National Digital Literacy," blog post, HASTAC, 29 Jan 2012.

Fish, Stanley, "The Digital Humanities and the Transcending of Mortality," *New York Times* 9 Jan 2012.

Flanders, Julia, "The Productive Unease of 21st-century Digital Scholarship," *Digital Humanities Quarterly* 3.3 (Summer 2009).

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Other online resources

HTML quick reference page: http://www.webmonkey.com/2010/02/html_cheatsheet/

General teach-yourself-coding tutorials: <http://www.codecademy.com>,
<http://w3schools.com/html/default.asp> and <http://www.webmonkey.com/tutorials/>

The Publications page of the Association of Digital Humanities Organisations <http://digitalhumanities.org/publications> provides links to a number of important journals in the field.

The Spatial Humanities site <http://spatial.scholarslab.org/> is a collection of resources from the Institute for Enabling Geospatial Scholarship, including a (partially) annotated bibliography of scholarship on space, GIS and the humanities.

Interesting responses to the question "What is Digital Humanities?" from a selection of students with different disciplinary backgrounds, gathered by Paul Fyfe as part of his [Introduction to Digital Humanities course](#) at Florida State University.

Readlist on the [Future of Books & Publishing](#), which includes 24 articles, books and blog posts on the topic.

The *New York Times* series on Humanities 2.0 (http://topics.nytimes.com/top/features/books/series/humanities_20/index.html), which at the time of writing included these articles:

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One Response to “Introduction to Digital Humanities”

1. **CWRC TEI Editor; DH Courses | Dr. J. Matthew Huculak** says:

November 23, 2011 at 3:51 pm

[...] literature in online environments. While prepping for the class, I came across Anouk Lang's DH course at the University of Strathclyde. What impresses me most about this particular syllabus are the learning outcomes of the course: By [...]