Pittsburg State University
English 557/757: Topics in English
Digital (and Public) Humanities
Grubbs Hall 303, Spring 2016

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Course Description

Digital Humanities (DH) is an interdisciplinary approach to teaching and research that uses the affordances of digital technology to create knowledge. The output from a DH project may take many forms. You may present research in a digital venue, such as an interactive multimedia website, wiki, blog, or video. Someone else with expertise in computer programming may create a software application that will analyze large corpuses of text for theme or style. Yet another scholar may produce a digital scholarly edition of a book or build a database for exploring typically difficult-to-access documents in a library's archive. Other projects often use text mining tools, such as Voyant (http://voyant-tools.org), to perform, for example, a "distant reading" of every mystery novel published in the nineteenth century. These tools allow an individual to examine large bodies of text, and this method contrasts with the close reading approach taken in many literature classes. The possibilities for innovative work are exciting and endless.

Drawing upon the rich labor history of the area, you along with collaborators from Axe Library will digitize The Hearl Maxwell Collection. By creating exhibits using Omeka Open-Source Collection Management Software and other DH tools, you will gain experience creating public humanities projects.

In addition to the main archive and exhibit project, we will complete minor DH "experiments" throughout the semester, such as evaluation of a mature DH project, textual corpora analysis, and a DH project proposal.

Learning Goals

- To teach the basic vocabulary of concepts and tools in digital humanities
- To acquaint students with projects, critical work, resources in the field, and
- To provide a hands-on experience of resource/repository production.

Writing to Learn

Philosophy of Writing

The philosophy behind using writing as a way to learn course material is that as students write about concepts, they become active learners, articulating ideas in their own words and thinking about ideas from their own perspectives. Writing about course content is a skill that needs to be practiced; that is why you will be writing often and why the kinds of writing assignments may vary.

Statement of Intent

This is a Writing to Learn class. In this course we will write frequently as a way to learn course material. The writing may range from quizzes and in-class writing assignments to formal journals and essay exams. But expect to write about course content regularly.

Writing to Learn Requirements

- This is a Writing to Learn course, which means that in addition to earning an overall passing grade on other course components, you must also earn an average passing grade on the formal writing assignments to pass this course. If you do not earn an average passing grade on the formal writing assignments, you cannot pass this course.

- You will receive feedback from me on all your writing assignments, usually via the Comment tool in Word returned to you through Canvas. Pay attention to that feedback and use it to help improve your writing.

- If/when you use sources in your essay assignments, give credit for the words or ideas of others by documenting your sources, using the MLA style of documentation.

- In this course, you will write a minimum of 15 pages of formal writing in the form of essays. See the assignment handouts, available on Canvas.

- The due dates for all assignments are indicated in the course schedule.

- All writing assignments will be evaluated according to the rubrics available on Canvas.

Required Texts and Materials

Macroanalysis: Digital Methods and Literary History, Matthew Jockers
　　U of Illinois P, 2013.
　　ISBN: 978-0252079078
Outside materials available for download from Canvas or on reserve in the library.

Grading Scale

A = 93-100	B- = 80-82	D+ = 67-69
A- = 90-92	C+ = 77-79	D = 63-66
B+ = 87-89	C = 73-76	D- = 60-62
B = 83-86	C- = 70-72	F = below 60

Assignments and Evaluations

Participation: 15%
Digital Archive and Exhibit: 30%
Evaluation of a Mature DH Project: 15%
Distant Reading: 20%
Digital/Public Humanities Project Proposal: 20%

You must fully complete all assignments for the course in order to receive a passing grade.

Electronics/Technology Policy

Cell phones should be turned off or on silent during class. If I see you using your phone for either phone calls or text messaging or if the ringer is not turned off, you will receive a "0" in participation for the day. If you must keep your phone on for emergencies or another reason, please let me know.

You may use a laptop, e-reader, or other electronic device to take notes or to bring in readings or assignments that are available via Canvas or the Internet. You may not use your electronic device to do anything other than reviewing class-related material or taking notes. If you use your electronic device for any purpose other than these, your privileges will be suspended. I maintain the right to revise this policy at any point during the semester if improper usage becomes a problem.

Presentation

This class depends upon actively engaged speakers, listeners, and writers. Your responsibility is to be an active participant. As a result, this class demands that all reading assignments are completed, **in full**, on the day they are due and that you **bring the assigned text to class**. In addition, all assignments are to be typewritten and done according to directions. I encourage you to think for yourself, challenge each other, and assume pride and ownership in every text you produce.

According to federal guidelines, you should expect to spend two out-of-class hours devoted to coursework for each hour spent in the classroom or in direct faculty instruction. Therefore, for this three-credit class, you should expect

to devote at least six hours per week on average to prepare your work. Of course, some weeks may require more time, and some weeks will require less.

I also suggest that you consult the following links about interacting with faculty:

6 Things You Should Say to Your Professor
http://college.usatoday.com/2013/02/19/6-things-you-should-say-to-your-professor/

5 Things You Should Never Say to Your Professor
http://college.usatoday.com/2013/01/10/5-things-you-should-never-say-to-your-professor/

No, It's Not Your Opinion. You're Just Wrong
http://www.houstonpress.com/arts/no-it-s-not-your-opinion-you-re-just-wrong-updated-7611752

Late Work and Attendance Policy
I reserve the right to decrease the grade of late work by ONE FULL LETTER GRADE for every day it is late including the first. For example, if an essay is two days late and the original grade is a B+, the final penalized grade would be a D+. If you have a problem with an assignment, please see me or call me BEFORE the due date. Any student who accrues excessive absences (three or more) will most likely fail the course. If you do miss class for any reason, you are still accountable for the work given and due that day unless prior arrangements have been made. Finally, I also expect you to be on-time to class. Any student who is tardy more than three times will be marked absent according to my discretion. If you have a problem getting to class on time (i.e., you have class on the other side of campus), please let me know as soon as possible.

Collaboration
DH is a collaborative discipline; therefore, this class and its assignments are highly collaborative. If your schedule or your personality might prevent you from fully participating in this collaborative experience, I would suggest rethinking your enrollment.

I will deal with lack of participation in the following way:

1. You get one written warning from your colleagues.
2. You get one written warning from me.
3. On the third collaboration issue, consider yourself "fired" (dropped) from the "project" (class).

If you cannot attend a meeting, offer to do something to compensate your colleagues for their time. Pick up additional outside tasks, for example.

iPad Policy
PSU's Center for Teaching, Learning, and Technology (CTLT) has awarded this class iPads for use in completing daily class activities as well as the major class projects. You should bring the iPad to each class session, and you are welcome to use the iPad to complete coursework for other classes. Consult appropriate handouts for other iPad policies set forth by the CTLT.

- **Do not put a passcode on your iPad.**
- **Do not enable "Find My iPad."**
- **Reset your iPad to the factory settings before returning it at the end of the semester.**

Plagiarism
Plagiarism includes the presentation, without proper attribution, of another's words or ideas from printed or electronic sources. It is also plagiarism to submit, without the instructor's consent, an assignment in one class previously submitted in another. I reward plagiarism with a zero. Further action by the university may also be taken. Please familiarize yourselves with the university policy on plagiarism. If you feel that you need extra help with your assignments, tutors are available in the Writing Center in Axe Library (235-4694). If you have any

questions about what constitutes plagiarism or how to cite sources properly, do not hesitate to ask me for help. Please also consult PSU's Academic Honesty and Integrity Policy available online at

http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot

Also, make sure to consult the Syllabus Supplement, which can be thought of as a "one-stop" place for students to access up-to-date information about campus resources, notifications, and expectations. It is available at

http://www.pittstate.edu/dotAsset/fcfe9e3e-181d-4e84-8fe8-1987787782e9.pdf

Accessibility and a Word of Advice

All students are more than welcome to drop by during office hours or schedule an appointment to ask questions, continue discussion of issues from class, or to offer comments. This is especially true during the first week of class and especially true for students with disabilities who are registered with the Center for Student Accommodations (235-4309) and who may need individual arrangements. Your well being and success in this course are important to me. I recognize that there are *multiple* ways to learn and that this multiplicity should be acknowledged in the design and structure of university courses and the evaluation of their participants. Thus, I encourage students registered in the course to discuss their learning styles and comprehension requirements with me during my office hours or, if necessary, at another arranged time. Every student is entitled to a meaningful and stimulating learning experience.

The Center for Student Accommodations is located in Russ Hall 218, or visit their website at: http://www.pittstate.edu/office/center-for-student-accommodations/ for more information.

Make use of your teachers!! We are here to help you learn, and we do not expect you to be perfect (who is?). We regard intelligent questions in and out of class and an eagerness to improve one's abilities as evidence of an A student more than written work alone. There is no such thing as a stupid question!

Tentative Schedule of Readings and Assignments (ALL DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE!):

Week One
Jan. 12:	Introduction to the Course
Jan. 14:	C: Read Burdick, Drucker, Lunenfeld, Presner, and Schnapp, *Digital_Humanities*, pgs. 1 – 71

Week Two
Jan. 19:	C: Read *Debates in the Digital Humanities*, Part I: Defining the Digital Humanities
Jan. 21:	C: Read *Debates in the Digital Humanities*, Part III: Critiquing the Digital Humanities

Week Three
Jan. 26:	Presentation of Mature DH Projects
Jan. 28:	Presentation of Mature DH Projects
Jan. 29:	**Evaluation of Mature DH Project Due by 11:59 p.m.**

Week Four
Feb. 2:	Working with Special Collections and Digital Commons with Deborah White
	Readings and Location TBA
Feb. 4:	Digital Storytelling Workshop
	C: Digital Storytelling Readings TBA

Week Five
Feb. 9:	Metadata with Deborah White
	Readings and Location TBA

Feb. 11:   Metadata Activity
                C: Read "Understanding Metadata"
                C: Read Gilliland, "Setting the Stage"

Week Six
Feb. 16:   Scanning with Deborah White
                Readings and Location TBA
Feb. 18:   Scanning Practice
                Location TBA

Week Seven
Feb. 23:   Archive Work – No Class
Feb. 25:   Archive Work – No Class

Week Eight
Mar. 1:   Archive Work – No Class
Mar. 3:   Archive Work – No Class

Week Nine
Mar. 8:   Omeka Workshop
                C: Read Omeka Handouts
Mar. 10:   Omeka Workshop

Week Ten
Mar. 15:   Spring Break – No Class
Mar. 17:   Spring Break – No Class

Week Eleven
Mar. 22:   Jockers, *Macroanalysis*
Mar. 24:   Jockers, *Macroanalysis*

Week Twelve
Mar. 29:   Research and Work Day – No Class
Mar. 31:   Research and Work Day – No Class

Week Thirteen
Apr. 5:   Voyant Workshop
                C: Read Voyant Handouts
Apr. 7:   Voyant Workshop

Week Fourteen
Apr. 12:   C: Read *Debates in the Digital Humanities*, Part VI: Envisioning the Future of the
                Digital Humanities – Kirschenbaum, Parry, Greetham, Fitzpatrick
Apr. 14:   C: Read *Debates in the Digital Humanities*, Part VI: Envisioning the Future of the
                Digital Humanities – Manovich, Davidson, Liu
Apr. 15:   **Distant Reading Experiment Due by 11:59 p.m.**

Week Fifteen
Apr. 19:   C: Read *Debates in the Digital Humanities*, Part V: Teaching the Digital Humanities
Apr. 21:   C: Read *Debates in the Digital Humanities*, Part IV: Practicing the Digital Humanities –
                Wilkens, Fyfe, Fraistat, Flanders, Earhart

Week Sixteen

        Apr. 26:   In-Class Work Day
        Apr. 28:   In-Class Work Day

Finals Week

Presentation of Exhibits Thursday, May 5, at 12:30 p.m.

Proposal Assignment Due Saturday, May 7, by 11:59 p.m.