Dear various parents, grandparents, co-workers, and other ‘not computer people’:

We don’t magically know how to do everything in every program. When we help you, we’re usually just doing this:

![Flowchart image](image-url)

Please print this flowchart out and tape it near your screen. Congratulations; you’re now the local computer expert!

Course Description

Disclaimer: this course will not make you an expert in all things digital. It is designed, instead, to change your attitude towards digital technologies (including the coding that goes into them behind the scenes) and give you the confidence to become “the local computer expert.” With the basic skills you will learn here, some healthy curiosity, and enough trial-and-error you will become an active producer of digital knowledge, not just a passive consumer. The internet and digital technologies have come to permeate all aspects of our lives in the twenty-first century, and yet the primary modes of University education and scholarly communication remain those developed in an analog age (like lectures, essays, and print monographs). But that is rapidly changing. The digital world is infiltrating the academy and profoundly disrupting the humanities. It is changing the way scholars search for source materials, the archives—ever more of them digital or born digital—they consult, and the way they collect and store their research. It is changing the way humanists analyze their sources, prompting new and exciting research questions, and encouraging greater collaboration in historically single-authored fields. New media are also changing the way humanities research is reported and greatly enhancing the range of audiences it can reach. And perhaps most importantly, digital technologies are changing classrooms from places of listening and of individual writing to places of collaborative doing and knowledge production. Students in this class will learn to hack the humanities by making a collaborative, publishable Digital Humanities project, while acquiring the skills and confidence necessary to actively participate in the digital world, both at the university and beyond.
READING
The required readings for this course are all available online. In addition to the individual assignments listed on the weekly syllabus, we will occasionally dip into various online “companions” to digital humanities. Feel free to check them out and explore topics that interest you in more depth at your leisure.

Intro to Digital Humanities, Johanna Drucker, UCLA Center for Digital Humanities
A Companion to Digital Humanities, ed. Susan Schreibman, Ray Siemens, John Unsworth
Debates in the Digital Humanities, ed. Matthew K. Gold
Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web, Daniel Cohen and Roy Rosenzweig

COURSE REQUIREMENTS

IN CLASS AND ONLINE PARTICIPATION (30%)

BLOG POSTS
Each week (save one, see below) you will be given a blog prompt and asked to post a thoughtful response of no more than 300 words to the course blog 24 hours before class meets. These assignments might ask you to review a digital humanities project website using these guidelines, try out and evaluate a digital tool for research, or engage in an area of debate on the usefulness or potential troubles surrounding particular digital initiatives. Before class, you will begin to engage in discussion by commenting on at least two of your classmates’ posts (using the blog’s comment feature). We will pick up these ideas and continue the discussion in class.

READINGS IN DIIGO
Because all of the course readings are available online we will be exploiting the collaborative potential of the social research tool Diigo. With Diigo installed in your browser, you can highlight, comment on, and tag articles on the live web, sharing all of your annotations instantly with the group. In this way, we can all take notes while we read, allow others to see what we are interested in and begin an online conversation.

TECHNICAL ASSIGNMENTS (20%):
These assignments cover basic web skills and key applications and are intended to give you the technical knowledge you need to design and build your final project. They will begin with basic instruction in weekly labs, and must be completed online before the next lab session.

TUTORIAL ASSIGNMENT (10%):
On one week near the end of the course, in lieu of the regular blog post, you will be asked to pick a DH tool that we haven’t discussed yet and figure out an interesting use case for it (or, vice versa, pick a use case and figure out a potentially viable DH tool) and create an online tutorial for the rest of us. Tutorials involving screencasts, screen captures, and “1-2-3” step-by-step instructions are not terribly hard to create, and we will go over the basics in class. You will thus begin the (hopefully lifelong!) process of paying forward what you’ve learned in the course and becoming the “local computer expert.”
GROUP FINAL PROJECT (40%)

The final projects for the course will revolve around the history of Carleton and its campus as the college nears its sesquicentennial anniversary (that’s the 150). It is much easier, not to mention more satisfying, to learn new skills by applying them to concrete projects rather than arbitrary examples, and the local setting of our college—its physical environment, its buildings, and its historical and literary archives—will constitute our data set. Collectively, we will use new digital technologies to tell stories (well-researched, carefully documented, scholarly sophisticated stories) of how Carleton’s past inhabitants built, inhabited and experienced the spaces that we encounter (or no longer encounter) today.

You and your group will therefore design and execute a DH project using the tools and platforms of your choosing and keyed to your discipline of choice. All projects will make use of local resources, including the holdings of the Carleton College archives, local newspapers from the Northfield historical society, literary works set in the local environment, and environmental data. Part of your research will therefore involve getting out from behind the desk and into the community to gather real world data, a process which we will begin together but you will continue on your own.

Your project will be pitched in week 4, detailed and refined in week 6, published in week 9 and presented in week 10.

MOODLE

This course will use WordPress as the primary website platform. Our Moodle site will consist mainly of a list of links to other platforms and will serve primarily as a repository for any PDFs we read.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC</th>
<th>BACKGROUND</th>
<th>TECH TOOL LAB</th>
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</thead>
</table>
| 1    | Introduction to Digital Humanities | **Watch:**  
• Michael Wesch, *The Machine is Us/ing Us*  
• Michael Wesch, *Information R/evolution*  
**Read:**  
• *The Digital Humanities Manifesto 2.0*  
• Stephen Ramsay, *Who’s In and Who’s Out*  
**Explore:**  
• The New York Times’ series, *Humanities 2.0* | **Essential Course Tools Overview:**  
• Course website and WordPress basics  
• Social research using Diigo  
• Shared bibliography using Zotero  
• SketchUp and 3D basics  
• Dirt Digital Research Tools |
| 2    | How it Works: Digital Projects and the Code at their Heart | **Read:**  
• Johanna Drucker, *Analysis of DH Projects*  
• Matt Kirschenbaum, *Hello Worlds: Why Humanities Students Should Learn to Program*  
• Evan Donahue, *A “Hello World” Apart (why humanities students should NOT learn to program)*  
**Explore:**  
• Digital Humanities Now  
• NEH Office of Digital Humanities  
• Scalar Showcase | **Under the hood:**  
**HTML/CSS/JavaScript 101**  
• DevTools: inspecting the web  
• JSBin online HTML/JavaScript editor  
• w3schools tutorials  
• Codecademy tutorials |
| 3    | Big Data, Repositories, and the Dynamic Web | **Read:**  
• Tim Hitchcock, *Academic History Writing and the Headache of Big Data*  
• Stephen Marche, *Literature is not Data: Against Digital Humanities*  
• Scott Selisker and Holger Syme, *In Defense of Data: Responses to Stephen Marche’s “Literature is not Data”*  
• Stephen Ramsay, *“Databases,” A Companion to Digital Humanities*  
**Explore:**  
• Digging into Data  
• Omeka Showcase | **The Database “Back-End”**  
• Collecting Data, Where and How  
• Google Sheets  
• Omeka.net  
• Content Management Systems Compared  
• Server-side programming 101 |
| 4    | Getting More out of Texts | **Read:**  
• Julie, Meloni, *A Pleasant Little Chat about XML*  
• A gentle introduction to XML + TEI  
**Explore:**  
• Artists’ Books Online | **Structured Markup: XML/CSL**  
• Editing Zotero styles  
• TEI workshop  
• Voyant Tools |
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<tr>
<td>5</td>
<td>Spatial Humanities I</td>
<td><strong>Read:</strong></td>
<td><strong>Web Mapping 101</strong></td>
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<td>• Jo Guldi, <em>What is the Spatial Turn?</em></td>
<td>• Advanced Google Maps</td>
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<td><strong>Explore:</strong></td>
<td>• <em>Spatial Humanities Projects &amp; Groups</em></td>
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<td>• Digital Atlas of Roman and Medieval Civilization</td>
<td>• CartoDB</td>
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<td>• WorldMap</td>
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<td>6</td>
<td>Spatial Humanities II</td>
<td><strong>Read:</strong></td>
<td><strong>Advanced GIS: To 3D and Beyond?</strong></td>
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<td>• Thomas Fisher, <em>Place-Based Knowledge in the Digital Age</em></td>
<td>• ArcGIS</td>
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<td>• David J. Bodenhamer, <em>Beyond GIS: Geospatial Technologies and the Future of History</em></td>
<td>• Google Earth</td>
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<td><strong>Explore:</strong></td>
<td>• 3D Visualization and Data Integration</td>
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<td>7</td>
<td>Networks of Text and Space</td>
<td><strong>Read:</strong></td>
<td><strong>Network Analysis 101</strong></td>
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<td></td>
<td>• Scott Weingart, <em>Demystifying Networks, Parts I &amp; II</em></td>
<td>• Google Fusion Tables</td>
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<td><strong>Explore:</strong></td>
<td>• ORBIS</td>
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<td>• Hestia</td>
<td>• Gephi Quick Start Tutorial</td>
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<td>• Mapping the Republic of Letters</td>
<td>• NodeXL</td>
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<td>8</td>
<td>Seeing Data in New Ways</td>
<td><strong>Read:</strong></td>
<td><strong>The Visual Display of Information</strong></td>
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<td>• Edward Tufte, <em>Envisioning Information</em></td>
<td>• Google Motion Charts (GapMinder)</td>
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<td>• John Theibault, <em>Visualizations and Historical Arguments</em></td>
<td>• Many Eyes</td>
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<td><strong>Explore:</strong></td>
<td>• Tableau Public</td>
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<td>• JStor Data for Research</td>
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<td>9</td>
<td>Group Work in Class to Finalize Projects and Presentations</td>
<td><strong>Prepare:</strong></td>
<td><strong>Packaging and Prettifying a Project</strong></td>
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<td>• Your final project materials</td>
<td>• Finalize projects and comment on the “Project Gallery”</td>
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<td>• Your complete Zotero bibliography of sources</td>
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<td>10</td>
<td>Project Presentations</td>
<td><strong>Prepare:</strong></td>
<td><strong>Presentations and Publication!</strong></td>
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<td>• A “Pecha Kucha” style presentation of your final project:</td>
<td>• Now put those skills to use and join a project on the DH Commons!</td>
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<td>• 20 slides, for 20 seconds each (6:40 total), following the 1/1/5 rule: at least 1 image per slide, each used only 1 time, and less than 5 words per slide</td>
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This is a provisional syllabus printed at the start of term. Check the website for current version.