

INLS 690-226: An Introduction to Digital Humanities: Class- Sourcing as Pedagogical Experiment

Course Information

Meeting time: Tuesdays, 2-4:45 p.m., Fall 2014

Meeting location: Manning Hall 304

Course credits: 3

Course prerequisites: none

Participants (emails, last names, & Skype usernames removed for privacy)

Alex

Kelsey

Halley

Emily

Katie

Kai

Description

“Access to knowledge of cultural heritage,” argues Michael Buckland, “currently constitutes an important intellectual frontier for LIS itself because cultural knowledge differs from the application areas in what might be called ‘classical information science,’ concerned with access to scientific, technical, and business knowledge and with an emphasis on mechanization.” An introduction to digital humanities, INLS 690-226 focuses on integrating theory and practice in and out of the classroom. It will include a great deal of collaboration among the participants. Brett D. Hirsch maintains, “To reflect critically about pedagogy is to reflect critically about what is it that we do as digital humanists.” We will put Hirsch’s assertion into practice by teaching one another about key Digital Humanities (DH) issues, taking turns leading class sessions, and collaboratively evaluating one another and the activities, readings, and discussions in which we engage. In other words, this course embraces Anne Burdick and her colleagues’ notion of a “generative” digital humanities.

Our work this semester will center on “class-sourcing.” As Cathy Davidson notes, “Giving and receiving feedback, learning from one another, learning how to set fair, high and reasonable expectations and standards is part of twenty-first century literacy.” One product of our experimentation and reflection will be a collaboratively-developed and publicly available syllabus.

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Objectives

- Interrogate notions of “humanities,” “humanities computing,” and “digital humanities”
- Consider how DH potentially extends and/or transforms humanities as a whole as well as in particular disciplines

- Write and speak critically about concepts, theories, debates, and terms in DH
- Delve into key projects, topics/methods, and research initiatives in DH
- Develop familiarity with selected DH tools

Supplemental resources

UNC Libraries' Research Hub

<http://library.unc.edu/hub/events/>

Books

Martin Campbell-Kelly, William Aspray, Nathan Ensmenger, and Jeffrey R. Yost, *Computer: A History of the Information Machine* (Boulder, CO : Westview Press, 2013).

Dan Cohen and Roy Rosenzweig, *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. <http://chnm.gmu.edu/digitalhistory/>

James Gleick, *The Information: A History, A Theory, A Flood* (NY: Pantheon, 2011)

Matthew Gold, *Debates in the Digital Humanities* (Minneapolis: University of Minnesota Press, 2013).

Susan Schreibman, Ray Siemens, and John Unsworth (eds.), *A Companion to Digital Humanities* (Oxford: Blackwell, 2004). <http://www.digitalhumanities.org/companion/>

Ray Siemens and Susan Schreibman (eds.), *A Companion to Digital Literary Studies* (Oxford: Blackwell, 2008). <http://www.digitalhumanities.org/companionDLS/>

Journals

Journal of the Digital Humanities: <http://journalofdigitalhumanities.org/>

Digital Humanities Quarterly: <http://www.digitalhumanities.org/dhq/>

Definitions

Wikipedia: digital humanities: http://en.wikipedia.org/wiki/Digital_humanities

Wikipedia: humanities: <http://en.wikipedia.org/wiki/Humanities>

Whatisdigitalhumanities.com:

https://github.com/hepplerj/whatisdigitalhumanities/blob/master/dayofquotes_full.csv

Blogs

Getting Started in the Digital Humanities:

<http://digitalscholarship.wordpress.com/2011/10/14/getting-started-in-the-digital-humanities/>

Digital Humanities Now: <http://digitalhumanitiesnow.org/>

Digital Humanities Specialist: <https://dhs.stanford.edu/>

GMU's Center for History and New Media: <http://chnm.gmu.edu>

Dan Cohen's Digital Humanities Blog: <http://www.dancohen.org/>

Fred Gibbs's Blog, HistoryProef: <http://historyproef.org/>

Digital Scholarship in the Humanities: Exploring the Digital Humanities:

<http://digitalscholarship.wordpress.com/>

Ted Underwood, The Stone and the Shell: <http://tedunderwood.com/>

HASTAC: <http://www.hastac.org/>

Tools

<http://dirtdirectory.org/>

[http://commons.gc.cuny.edu/wiki/index.php/Tools %26 Methods](http://commons.gc.cuny.edu/wiki/index.php/Tools_%26_Methods)

<http://digitalhumanities.unc.edu/resources/tools/>
<http://digitalhumanities.unc.edu/resources/learning/>

Assignments

Blessay[1]: Definitions and Debates in the Digital Humanities (20% of final grade) *Peer-Assessed[**++**]

Due October 7

In no more than 3,000 words, we will demonstrate our understanding of the various definitional debates surrounding DH, foregrounding our own working definitions of DH. Blessays are peer-assessed, so each author will be sure to help their readers understand the following:

- How you would define the “Digital Humanities”?
- How your definition may be situated within the ongoing definitional debates concerning “What is DH?” and “Who is a digital humanist?”
- How does your definition relate to what we do here at SILS, i.e. how does DH relate to the mission and functions of a School of Library and Information Science?

“Digital Humanities” Evaluate a DH project (25% of final grade)^[3]

Due November 18

Include an in-class demonstration of the project (15 minutes). Each presenter will be sure to address the following questions:

- What is the project trying to achieve (goals)?
- What methods does the project employ to pursue those goals?
- How was the project created? Who was involved with the project?
- What is the project’s primary audience? Is it addressed to other researchers, students, or both?
- How easy is it to use the site or tool?
- Could you see using this project in your own work? If so, how?
- Limitations: What could the project do better?
- How does the project connect to other work, either in DH or in its disciplinary field?
- What does this project contribute to the larger body of knowledge in its disciplinary field? In the interdisciplinary field of digital humanities?

Possible projects (list is not exhaustive):

African Origins <http://www.african-origins.org/>
 Civil War Washington <http://civilwardc.org/>
 Envisaging the West, <http://jeffersonswest.unl.edu/>
 For Better for Verse, <http://prosody.lib.virginia.edu/>
 Global Shakespeares, <http://globalshakespeares.org/>
 History Engine, <http://historyengine.richmond.edu/>
 Hypercities, <http://hypercities.com/>
 Interactive Nolli Map, <http://nolli.uoregon.edu/>

In Transition: Selected Poems by the Baroness Elsa von Freytag-Loringhovern, <http://www.lib.umd.edu/digital/transition>
 Looking for Whitman, <http://lookingforwhitman.org/>
 The Map of Early Modern London, <http://mapoflondon.uvic.ca/>
 Mapping the Republic of Letters, <https://republicofletters.stanford.edu/>
 The Mind is a Metaphor, <http://metaphors.lib.virginia.edu/> **Dibs Emily!**
 Mining the *Dispatch*, <http://dsl.richmond.edu/dispatch/pages/home>
 NINES, <http://www.nines.org/>
 On the Origin of Species: The Preservation of Favoured Traces, <http://benfry.com/traces/>
 Perseus Digital Library, <http://www.perseus.tufts.edu/hopper/>
 Preserving Virtual Worlds, <http://pvw.illinois.edu/pvw/>
 Railroads and the Making of Modern America, <http://railroads.unl.edu/>
 Rossetti Archive, <http://www.rossettiarchive.org/>
 The Sonneteer, <http://cocoon.lis.illinois.edu:8080/lis590dpl/wapiez/Sonneteer/>
 September 11 Digital Archive <http://911digitalarchive.org/>
 Shakespeare Quartos Archive, <http://www.quartos.org/>
 Speech Accent Archive, <http://accent.gmu.edu/> - **Kai will take this one**
 Transcribe Bentham, <http://www.ucl.ac.uk/transcribe-bentham/>
 Valley of the Shadow, <http://valley.lib.virginia.edu/>
 Visualizing Emancipation, <http://dsl.richmond.edu/emancipation/>
 Voyages, <http://www.slavevoyages.org/tast/index.faces>
 Walt Whitman Archive, <http://www.whitmanarchive.org/>
 Women Writers Project, <http://www.wwp.brown.edu/>

Final Project: Co-creation of Syllabus, with annotations (20% of final grade)

Due Dec 2

Components to develop over course of semester!

Final reflection and self-evaluation (10% of final grade)

Due on Final Exam Date

TBD

Class participation (25% of final grade)

Class co-leadership:

Throughout the course, participants will lead class discussions on the disciplines or topics of their choice. They will assign readings, familiarize other participants with the history of the discipline or topic, particularly in the context of DH, and present applicable DH tools and projects. Performance will be peer-assessed; feedback will be posted in Sakai.

- Attendance is mandatory. Please arrive punctually to class and please be prepared to be an active and respectful participant during each class meeting. This depends not only on completing each reading before each class, but also on reflecting upon its most important themes and raising pertinent questions and engaging in respectful and informed dialogue with other members of the class. Do not hesitate to speak out positively if in disagreement; this course pivots around discussion, not lecture.
- You are welcome to bring a computer to class to assist in the learning process. It should be used for taking notes, for supplementing lectures, for conducting research required for class activities, and for other specific classroom tasks.

- Class participation rubric (adapted from the University of Pittsburgh's LIS course, Archives & Records Management):

	Strong	Needs development	Unsatisfactory
Preparation	Arrives with notes, observations, and questions.	Sometimes arrives unprepared.	Shows little if any indication of having prepared for class or having read the assigned materials.
Listening	Actively supports, listens, and engages.	Shows effort to interact but at times shows disinterest in peer contributions.	Limited or no interaction with peers and may exhibit disrespect.
Quality of contributions	Comments and questions are relevant and show close reading and keen insight.	Participates constructively but unevenly. Comments and questions are at times irrelevant or lack depth.	Never participates or participates only when prodded and does so perfunctorily. Shows little interest in materials or peer contributions.
Frequency of participation	Participates actively at appropriate times.	Participates sometimes but fails always to be attentive.	Rarely participates and is not generally engaged.
Impact on seminar	Moves discussion forward; class members benefit from student's contributions and group dynamic is enhanced.	Sometimes advances discussion but at other times seems merely filler. Group dynamics are sometimes better (but never worse) as a result of student participation.	Comments and questions fail to advance conversation. Group dynamics are impaired as a result of student's participation.

*Please notify me if an unexpected problem arises for you during the course of the semester (serious illness, etc.) and we will formulate an appropriate plan. If you need to miss class because of a religious holiday, we can make alternative arrangements for this as well.

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Overall Grading Policy

SILS requires that I give you a grade; I will adhere to the standard policy.

Based on UNC Registrar Policy for graduate-level courses

(<http://registrar.unc.edu/AcademicServices/Grades/ExplanationofGradingSystem/index.htm#grad>), both assignment and semester grades will be H, P, L or F. Few students will obtain an “H,” which indicates an exceptionally high level of performance (higher than an “A” in an A-F systems). The following is a more detailed breakdown used for class assignments:

H: Superior work: complete command of subject, unusual depth, great creativity or originality

P+: Above average performance: solid work somewhat beyond what was required and good command of the material

P: Satisfactory performance that meets course requirements (expected to be the median grade of all students in the course)

P-: Acceptable work in need of improvement

L: Unacceptable graduate performance: substandard in significant ways

F: Performance that is seriously deficient and unworthy of graduate credit

I (incomplete): Incomplete grades will not be given for this course unless the instructors are notified at least two weeks in advance of the end of the term of serious circumstances affecting a student’s ability to complete the course requirements by the assigned dates. If an incomplete is granted, all outstanding assignments must be turned into the instructors by a date to be determined by the instructors. Please be aware that the UNC Registrar converts any Incomplete automatically to a Fail after one year.

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Schedule

Note: all readings marked “(PDF)” are in Sakai Resources or emailed directly to participants.

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September 23: Digitization and GIS

Field visit: 2-3 p.m.: Digital NC: <http://www.digitalnc.org/>

Readings:

AHDS, Creating and Documenting Electronic Texts, Chapter 3: Digitization — Scanning, OCR, and Re-keying”: <http://ota.ahds.ac.uk/documents/creating/cdet/chap3.html>

- What is the “digitization chain” and why is it important?
- Are there other models that aid in visualizing and managing electronic records management for born-digital materials related to DH that you find particularly helpful?
- How does our drive to strive for highest digital quality vie with our storage constraints in archives and libraries?
- What specific imaging issues are most relevant to effective, efficient OCR scanning?
 - How might these issues differ between types of text? (i.e. digitized manuscript from 16th century vs book printed in 1860 vs modern born-digital editions)
- What is the difference between preservation imaging and archival imaging?

Marilyn Deegan and Simon Tanner, “Conversion of Primary Sources” in Companion to DH:

http://digitalhumanities.org:3030/companion/view?docId=blackwell/9781405103213/9781405103213.xml&chunk.id=ss1-5-2&toc.depth=1&toc.id=ss1-5-2&brand=9781405103213_brand

- The advances in technology have made digitization something that the “everyman” has access to participating in, both by digitizing his own materials and by creating born-digital materials. How might the scope and content of the article be updated in this regard?
- “The costs of sustaining a digital resource are usually greater than those of creating it.” Do you agree? What examples come to mind pro or con?
- What are key standards for markup and metadata that we should consider in such work?
- “Human time is always the most costly part of any operation.” Is this true in other areas of DH work?
- Have priorities behind digitization changed since 2004?

Field visit: 3:30-4:45 p.m.: Amanda Henley, Davis Library 246 (GIS):

<http://library.unc.edu/services/data/>

Readings:

Bodenhamer, “The Potential of Spatial Humanities”(pdf)

- “Space offers a way to understand fundamentally how we order our world”(14). How might space affect DH work most usefully? What are the advantages and disadvantages of employing space as an analytical category in DH?
- Is GIS a new methodology or an extension of extant geographic concepts?
- Is GIS more useful for qualitative or quantitative research? Why?
- Comment: “The real question is how do we as humanists make GIS do what it was not intended to do, namely, represent the world as culture and not simply mapped locations?”(23)

Ian Gregory, “A Place in History” (PDF)

- “GIS offers the researcher a simple model of the world”(100). What pluses and minuses come with this simplification?
- GIS can be used in three broad ways: as a spatially referenced database; a visualisation tool; and an analytic tool. Which way do you think is most valuable in DH?
- Similarly, GIS shows four limitations: problems to do with the GIS data model, problems to do with the data, problems with the academic paradigm, and practical problems. Which one seems most problematic with respect to DH?
- How can we deal with GIS’s “long and sometimes daunting learning curve”(14)?

Guldi, “What is the Spatial Turn?” Spatial Humanities. Institute for Enabling Geospatial Scholarship: University of Virginia, 2011. <http://spatial.scholarslab.org/spatial-turn/>

- Of the disciplines Guldi addresses, which one seems most amenable to the use of spatial analysis? The least? Why?
- “The resultant spatial turn in literature and art history of the 1970s and 80s did not so much rewrite the old concerns as treat them with an attention to capitalism, surveillance, and power hitherto practiced only within the realm of social history.” How does space fit in with analysis of these last three concepts?
- How would historiography itself change if it became standard practice for authors (who would be present in their texts) to routinely spend a significant amount of time in the places they write about?

Schlichting, “Historical GIS: New Ways of Doing History,” *Historical Methods* 41, number 4 (fall 2008). <http://www.tandfonline.com.libproxy.lib.unc.edu/doi/pdf/10.3200/HTMS.41.4.191-196>

- “If GIS represent a new way of doing history and allow historians to do spatial histories, historical analyses that link historical data to specific geographical locations and focus on spatial relationships with geography in a revolutionary way, then the systems’ impact is not limited to historical research”(191). Do you agree? If so, where else might it profitably be employed?
- GIS work takes time and resources. If this is the case, who is left out? Can GIS be made more inclusive?

White, “What is Spatial History?” Spatial History Lab: Stanford University, 2010.

<http://www.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=29>

- White stresses that spatial history lacks any revolutionary intent: historians will still write books and tell stories. What, then, is the payoff of spatial history?
- How should we deal with the limitations of absolute space that White notes: 1) not all people at all times have constructed space in ways that jibe with absolute space; 2) even in Western cultures, is not always the dominant space of spatial practice (people talk about space vis-à-vis miles, but also with respect to time and cost)?

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October 14: Cultural Mapping; and Computational Linguistics

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Linguistics (Kai)

Readings:

Bolshakov, I., & Gelbukh, A. (2004). Introduction. *Computational Linguistics: Models, Resources, Applications*. Mexico City: Centro de Investigacion en Computacion, 2004.

Retrieved from http://www.gelbukh.com/clbook/Computational-Linguistics.htm#_Toc86751628

- Do you agree with the author’s point that linguistics is a **science** belonging to the **humanities**? Or is this just an oxymoron?
- The Conclusions drawn are grand: “The twenty-first century will be the century of the total information revolution.” There’s nothing additional to back up this claim, nor citation. They just go on from that sweeping claim to talk about how the goals and trajectory of computational linguistics will demand ever more tool development.
- Terms--word, natural language processing, computational linguistics, etc.--were discussed with enough detail in the introduction to go on with our investigation.
- what is natural language processing? What challenges does it implicate with respect to computing?
- How is our reading of this piece affected by the authors’ focus on Spanish?

History of modern linguistics. *The Linguistic Society of America*. Retrieved from

<http://www.linguisticsociety.org/resource/history-modern-linguijstics>.

- what are some of the “fundamental commonalities” of world languages that have emerged?
- how can we relates sociolinguistics in particular to DH?

Machine translation. *The Linguistic Society of America*. Retrieved from

<http://www.linguisticsociety.org/resource/machine-translation>.

- Is meaning necessarily lost in translation?

- What are the key obstacles in machine translation? Which are easiest and most difficult to solve?

Perspectives and problems in computational linguistics. *The Linguistic Society of America*.

Retrieved from <http://www.linguisticsociety.org/content/computers-and-languages>.

- Knowledge-based approach vs statistical approach – does one have more advantages? Is one easier/less costly to implement? Could we come up with another way to process natural language?
- Discuss the two central aims of computational linguistics - the technological and the psychological - and how each relates to DH
- How much ambiguity can we tolerate? How do we know?

Lembersky, G., Ordan, N., & Wintner, S. (2013). Improving statistical machine translation by adapting translation models from translationese. *Computational Linguistics*, 39(4), 999–1023.

Retrieved from http://www.mitpressjournals.org/doi/pdf/10.1162/COLI_a_00159

- Is it a helpful exercise to think about applications of computational linguistics by reading about one method of translation (creation of an “interlingua,” or “translationese”)?
- Why and how are Lembersky et al.’s conclusions relevant to DH?
- What might the relationship between linguistics and English/textual studies be in DH? What should it be?
- “an open challenge is finding the optimal combination of improving both process and product in a single unified system”(1021). Is this feasible?
- How does an article like this, with all the earmarks of traditional quantitative data, find its way into DH conversations?
- What qualities might this research have that make it amenable to the larger aims of DH, and how might it be altered to make it more readily recognizable within this context?
- Would this look like data visualization--some more visually appealing and perhaps comprehensible production render its content more accessible to a wider audience (as is often touted as one of the primary aims of DH scholarship?).

Chomsky, N. (2013). What is language? *The Journal of Philosophy*, 105(12), 645–662. [PDF]

- Is it really necessary to define language to study it in depth?
- Chomsky obviously loves to construct metaphors between language and the body, but do you think linguistics and medicine are actually useful parallels?
- “Communication is not a yes-or-no but rather a more-or-less affair”(655). What does Chomsky mean by this?
- “what is actually observed gives quite a misleading picture of the principles that underlie it”(661). Do we see this phenomenon elsewhere in DH?
- What are the layers of mediation involved in reading/understanding this article? What’s the extent of possible obfuscation we must account for--that is, how does the amalgamation of these facts affect our experience with linguistics, if using this article to represent Chomsky, linguistics, what his notion of language is, or why one should study language?

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October 28: Culturomics; and Copyright/IP

Culturomics (Kai & Halley)

Readings:

Michel, J.-B., Aiden, E.-L., Pinker, S., Nowak, M. A., Veres, A., Gray, M. K., Pickett, J. P., et al. (2011). Quantitative analysis of culture using millions of digitized books. *Science*, 331(6014), 176–182.

- How does the authorship and the journal of publication affect the reception of this article within the context of humanities?
- Discuss the risk of confirmation bias with large scale analysis of literature.
- Will we see the change from “sneaked” to “snuck” in our lifetimes?
- Michel et al. point out seven topics that they believe are amenable to culturomics (lexicography, grammar, memory, technology adoption, fame, censorship, and historical epidemiology). In what area(so) do their assertions seem most plausible? Least plausible?
- Is culturomics “scientific inquiry”? Why or why not? Does it matter?

Shea, C. (2012, March 16). The new science of the birth and death of words. *The Wall Street Journal*. Retrieved from

<http://online.wsj.com/articles/SB10001424052702304459804577285610212146258?tesla=y&g=reno64-wsj>

- What’s the public front we’re giving to computational humanities? How do various publics (in this case, THE Public) read and understand and perceive the quantitative efforts to understand texts? Does literary analysis gain traction when exercised in such sciency ways?
- How much of the “verbal chaos” has just have shifted online?
- What does the prospect of “universal laws” of words seem appealing?
- What can we infer from the results of studies such as these?

Bois, J. (2012, January 18). The Bob famine: athletes aren’t named “Bob” anymore and there’s nothing we can do about it. *SB Nation*. Retrieved from

http://www.sbnation.com/2012/1/18/2713941/rip-sporting-bobs?sct=hp_bf3_a2.

- Does this article reflect positively on the phenomenon of culturomics? Does it give ammunition to those whose dismiss DH methods? More broadly, what should the relationship be between DH and pop culture?
 - Or does popularization add cachet?

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November 18: DH Project Evaluations;

Evaluate a DH project DUE; Present (15 minutes) on DH Project evaluation during first half of class.

[Katie]- Bombsight.org

[Kai] Speech Accent Archive, <http://accent.gmu.edu/>

[Emily] *The Mind is a Metaphor*

[Kelsey] *William Godwin’s Diary*

<http://godwindiary.bodleian.ox.ac.uk/index2.html>

[Halley] HyperCities <http://hypercities.com/>

Annotation & Bibliography (Halley & Kelsey)

Bradley, J. (2012). Towards a richer sense of digital annotation: moving beyond a “media” orientation of the annotation of digital objects. *Digital Humanities Quarterly*, 6(2). Retrieved from <http://www.digitalhumanities.org/dhq/vol/6/2/000121/000121.html>.

- “Almost all of the interest in digital annotation with our community has been from the perspective of the WWW.” Is this surprising? What are the ramifications?
- “[...] surely all social scholarly interaction had better be driven by the ‘islands’ of personal reflections and understanding of its participants.” Do you agree? Can we balance collaborative and individual scholarly tendencies as Bradley asserts?
- What are the most and least appealing or user-friendly aspects of Pliny and Wordhoard?
- “What is the “annotate anything” principle? How does it fit into Bradley’s agenda?
- According to Bradley, “Perhaps annotation has a place to play in the broader evangelical nature of the Digital Humanities.” What might this role be?

Earhart, A. E. (2012). The digital edition and the digital humanities. *Textual Cultures*, 7(1), 18–28.

- What is the “Whole text” approach? What are its weaknesses with respect to DH?
- How might we rearrange the interface regarding digital editions? Should we?
- What are the characteristics of a “better than print” edition?
- “reactions to the digital are often critical of any technological treatment of the text the manipulates the form.” Do you embrace such criticism?
- How can DHers “skill up” with respect to textual studies, if they do in fact lack this requisite knowledge?

Kim, Y.-M., Bellot, P., Faath, E., & Dacos, M. (2011). Automatic annotation of bibliographical references in digital humanities books, articles and blogs. *Proceedings of the 4th ACM Workshop on Online Books, Complementary Social Media, and Crowdsourcing*, 41–48.

- What are the affordances of employing a conditional random fields (CRF) model? Disadvantages?
- What are the strengths and weaknesses of relying upon the Reves.org corpus?
- Should DHers focus more on coordinating their citation styles and procedures? Why or why not?
- Is ~90% accuracy good enough? why or why not?

November 25: Project Management; Gaming

Project Management (class-sourced)

[Kai] Digital Project Management for Digital Humanities -

<http://www.slideshare.net/shawnday/dpm-for-dh>

- Do you really think there is a “digital divide?” How have project management principles been applied to digital and non-digital projects differently?
 - What tools (digitally and non-digital) do you find most useful for project management? Which do you return to with frequency? Which are or may be DH applicable?

[Katie] Basecamp Tutorial Videos: <https://basecamp.com/help/videos>

- Tool for use by teams working on a project. Hosts discussions, facilitates file sharing, and streamlines project planning.
- How do project management tools like Basecamp and Trello compare to each other?

Bethany Nowviskie, "Ten Rules for Humanities Scholars New to Project Management," <http://nowviskie.org/handouts/DH/10rules.pdf>

- Do you agree with all 10?
- Which ones do you think are most/least relevant?
- How do you feel about using "shame" as a motivator?
- Who is really in a position to give away all the credit and take all the blame as a project manager (other than the most seasoned, tenured folks)?

Ashley Reed, "Managing an Established Digital Humanities Project: Principles and Practices from the Twentieth Year of the William Blake Archives," *DHQ* 8, no. 1 (2014).

<http://www.digitalhumanities.org/dhq/vol/8/1/000174/000174.html>

- Many projects are framed as time-delimited? Do you still think of a twenty-plus year long project in all the same terms?
- Reed argues that PM challenges that arise after a project's start go "largely undiscussed." Do you think this is the case? What evidence do we have?
- Of the key themes Reed identifies--1) ontology and epistemology never go away; 2) fine line exists between scope creep and scope change; 3) revision gets harder, not easier; 4) the longer a project takes, the more diffuse its collective knowledge becomes; 5) Documentation and communication are additive; will remain key even as priorities shift; and 6) DH projects are like good marriages--which seems most/least important to the DH community at large? Why?
- How can/should PMs be skilled up to prepare for the sorts of concerns Reed pinpoints? Should team members be skilled up also? If so, how?

Lynne Siemens, "Time, Place and Cyberspace: Foundations for Successful e-Research Collaboration," In *E-Research Collaboration: Theory, Techniques and Challenges*, Murugan Anandarajan and Asokan Anandarajan, Eds. Springer-Verlag. 2010. 35-48

<http://lynnesiemens.files.wordpress.com/2012/06/time-place-cyberspace1.pdf>

- Do you agree with Siemens's assertion that tech can supplement but NOT replace face-to-face communication?
- Siemens underscores the importance of balance in communication strategies. In your experience, what has been the most effective blend or balance? How does the right balance change over time?
- How can we develop best practices or guidelines for effective project team-based communication, as Siemens suggests?
- What is the best mix of interaction between work and play with respect to building team morale?

Gaming (Kelsey & Kai)

Jeremy Antley, "Games and Historical Narratives," *Journal of Digital Humanities* 1, no. 2 (Spring 2013). <http://journalofdigitalhumanities.org/1-2/games-and-historical-narratives-by-jeremy-antley/>

- Does the opposition Antley posits between traditional scholarly products (passive) and games (dynamic) hold water?
- How many narrative choices should players be given? Who should decide how many and of what type such choices are?
- How might you treat a game as a primary source? What kinds of scholarship would you like to use it for?
- If you were to design a narrative-focused historical game, what would be the most pressing issues you would face? How would you address them? How would you ensure you get your history "right"?
- What cross-disciplinary fields do you think are interested in studying gaming?

Joe Dempsey et al., "Pudding Lane: Recreating Seventeenth-Century London," *Journal of the Digital Humanities* 3, no. 1 (spring 2014). <http://journalofdigitalhumanities.org/3-1/pudding-lane-recreating-seventeenth-century-london/>

- Does this game "get history right"? Why or why not? And does it matter?
- Where does the "divide" between game-conscious design and historical accuracy occur? Are these concepts potentially able to coexist harmoniously or are they necessarily at odds? The creators of Pudding Lane are able to justify their design choices via traditional notions of game design (the need for visible differences in virtual game space to differentiate levels, etc.) and the use of primary sources (integrating the diary of Samuel Pepys and maps of 17th century London into the design).
 - Does the gamer's removal from the process of creation take something away from the historical aspect of the experience? For example, a gamer uninterested in associated scholarship may not be aware of the historical accuracy of the game or the sources used to create it.
- What types of additions/subtractions would you like to see from the game in the future?
- Would you be comfortable using this game pedagogically? If so, how?
- Check out these related resources: Samuel Pepys' Diary: <http://www.pepysdiary.com/>; MoEML: <http://mapoflondon.uvic.ca/PUDD1.htm> Do they lend anything to your understanding of this text, the game, or the time period in which the game took place?
- Does a population-less reconstruction of Pudding Lane serve as an accurate portrayal since digital rendering of humans is more difficult, error-prone, and effectively impossible to recreate as a direct reflection of the past?
 - Can we have Pudding Lane without the pudding sellers, merchants, and butchers? Grub Street without the publishers, printers, and smugglers? Drury Lane without the prostitutes, gin sellers, and theatre-goers?

Patrick Jagoda, "The Dark Side of the Digital Humanities--Part 3," *Thinking C21* (January 9, 2013). <http://www.c21uwm.com/2013/01/09/the-dark-side-of-the-digital-humanities-part-3/>

- How can we verify that 183 million Americans play games at least 13 hours per week? Is this a good argument for why we as DHers should take this sort of cultural production seriously?
- “Games have become an exemplary cultural form that serves as a prominent metaphor of success.” Do you agree? If so, what examples seem most conspicuous?
- What are strengths and weaknesses of the badge approach/strategy?
- What are your reactions to the notion (and ostensible consequences) of gamification?
- What exactly is a “rich problematic”?
- However, when has a game ever been produced without some sort of profit in mind (think Hasbro or Square Enix)?
 - Does this profit need to be monetary? Even “for charity/for good” games profit by selling ad-space, but the popularity of smart phones, tablets, and mini-computers, as well as the increasingly accessible creation of apps and games is changing the landscape of gaming further. Game developers earn social/professional “bragging-rights,” cachet, and the opportunity to say they are doing something meaningful.
 - Are “Games for Change” useful as a platform for social change and awareness or are these just representative of a growing trend towards creating games which may or may not be sustainable in the future?
- Will the video game go the way of film or, earlier, the novel in regard to appreciation by scholars?
 - Where might this leave librarians and archivists in regard to video games whose media formats are much less stable, particularly in regard to studying various levels of the game from surface representations → gameplay interaction → in-game text/dialogue → game code written for developers?
 - Do we need video game archivists? Where do we go from here in practically sustaining the resources (games) beyond use value should scholarship “catch-up”?

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[1] <http://www.dancohen.org/2012/05/24/the-blessay/>

[2] Adapted from: <http://www.tamuc.edu/academics/cvSyllabi/syllabi/201350/50426.pdf>

[3] Adapted from: <http://digitalhumanities.rice.edu/fall-2013-syllabus/> and <http://ryan.cordells.us/s13dh/assignments/>.