COURSE DESCRIPTION
The class will introduce students to the key concepts and concerns animating the growing field of the Digital Humanities. The course will give an overview of the questions that have historically driven digital humanities research, the critical debates that have oriented the field, and the new technologies and techniques that digital humanists have adopted. While many of the course readings will be drawn from recent and emerging conversations, these will be paired with core texts in the humanities. The class will ask students to think deeply about what it means to engage in humanistic inquiry in a digital environment, as well as what it means to think about digital environments from a humanities perspective. It will both teach students about new digital techniques for analysis and ask them to reflect on the relationship between such tools and the critical analysis of culture, gender, race, and power.

LEARNING OUTCOMES
After completing this course, students will be able to effectively:

• Identify the key concepts and contributions of the field of the Digital Humanities.
• Compare the applicability of DH methodologies and critical frameworks for various aspects of humanities research.
• Evaluate the relative affordances of various DH tools and techniques.
• Analyze existing digital humanities projects in terms of the politics of space, culture, labor, economy, etc.

REQUIREDTEXTS
• All other articles will be made available via NYUClasses.

ASSIGNMENTS
Participation will be based on attendance, diligent reading, and active participation in all class discussions. The main work of the class will entail students’ production of an original digital humanities research project.

Evaluation
Participation: 30%
DH Demos: 25%
DH Final Project: 45%

Evaluation Rubric
A= Excellent
This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer specific
examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials and contribute insightfully.

B=Good
This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C=Average
This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation is inarticulate.

D= Unsatisfactory
This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared and off topic.

F=Failed
This grade indicates a failure to participate and/or incomplete assignments


General Decorum
Slipping in late or leaving early, sleeping, text messaging, surfing the Internet, doing homework, eating, etc. are distracting and disrespectful to all participants in the course.

Academic Dishonesty and Plagiarism ([http://steinhardt.nyu.edu/policies/academic_integrity](http://steinhardt.nyu.edu/policies/academic_integrity))
The relationship between students and faculty is the keystone of the educational experience at New York University in the Steinhardt School of Culture, Education, and Human Development. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you
- cheat on an exam,
- submit the same work for two different courses without prior permission from your professors,
- receive help on a take home examination that calls for independent work, or
- plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated. Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:
- copy verbatim from a book, an article, or other media;
- download documents from the Internet;
- purchase documents;
- report from other’s oral work;
- paraphrase or restate someone else’s facts, analysis, and/or conclusions; or
- copy directly from a classmate or allow a classmate to copy from you.

Your professors are responsible for helping you to understand other people’s ideas, to use resources and conscientiously acknowledge them, and to develop and clarify your own thinking. You should know what constitutes good and honest scholarship, style guide preferences, and formats for assignments for each of your courses. Consult your professors for help with problems related to fulfilling course assignments, including questions related to attribution of sources.

Through reading, writing, and discussion, you will undoubtedly acquire ideas from others, and exchange ideas and opinions with others, including your classmates and professors. You will be expected, and often required, to build your own work on that of other people. In so doing, you are expected to credit those sources that have contributed to the development of your ideas.
Avoiding Academic Dishonesty

- Organize your time appropriately to avoid undue pressure, and acquire good study habits, including note taking.
- Learn proper forms of citation. Always check with your professors of record for their preferred style guides. Directly copied material must always be in quotes; paraphrased material must be acknowledged; even ideas and organization derived from your own previous work or another's work need to be acknowledged.
- Always proofread your finished work to be sure that quotation marks, footnotes and other references were not inadvertently omitted. Know the source of each citation.
- Do not submit the same work for more than one class without first obtaining the permission of both professors even if you believe that work you have already completed satisfies the requirements of another assignment.
- Save your notes and drafts of your papers as evidence of your original work.

Disciplinary Sanctions

If a professor suspects cheating, plagiarism, or other forms of academic dishonesty, appropriate disciplinary action may be taken following the department procedure or through referral to the Committee on Student Discipline. The Steinhardt School Statement on Academic Integrity is consistent with the NYU Policy on Student Conduct, published in the NYU Student Guide.

Student Resources

- Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 726 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.
- Writing Center: 411 Lafayette, 4th Floor. Schedule appts at rich15.com/nyu/ or walk-in.
**SCHEDULE OF CLASSES, READINGS AND ASSIGNMENTS**

**Week 1: The Digital Humanities**

**Reading:**
http://chronicle.com/article/A-Manifesto-for-the-Humanities/17844
4Humanities, Advocating for the Humanities, http://4humanities.org/

**Week 2: Codes**

**Reading:**
http://www.dichtung-digital.org/2006/1-Raley.htm

**Further Reading:**

**Week 3: Reading, Texts, Hermeneutics**

**Reading:**
http://www.digitalhumanities.org/companion/
Ted Underwood, “Where to Start with Text Mining,”
http://tedunderwood.com/2012/08/14/where-to-start-with-text-mining/

**Review:**
Text Encoding Initiative (TEI)
Erin Reilly, Ritesh Mehta, Henry Jenkins, *Flows of Reading: Engaging with Texts*,
http://scalar.usc.edu/anvc/flowsofreading/index

**Digital Tools:**
Poem Viewer, http://ovii.oerc.ox.ac.uk/PoemVis/
Text Analysis Tools, http://hermeneuti.ca/voyeur/tools
Week 4: Archive, Canon, History

Reading:
Jussi Parikka, “Archives in Media Theory: Material Media Archaeology and Digital Humanities.” In *Understanding Digital Humanities*, ed. David M. Berry
Daniel J. Cohen and Roy Rosenzweig, “Promises and Perils of Digital History,”
http://chnm.gmu.edu/digitalhistory/introduction/

Further Reading:

Review:
Virtual Jamestown, http://www.virtualjamestown.org/

Week 5: Workshop 1

Week 6: Knowledge Production and Data

Reading

Digital Tools:
Alan Liu’s Data Collections and Datasets Reference,
http://eng236introdh2013f.pbworks.com/w/page/67571536/Data-Collections-and-Datasets
Scalar, http://scalar.usc.edu/
Week 7: Culture, Power, Subject

Reading:
“Room For Everyone at the DH Table?” http://dhpoco.org/blog/2013/05/15/room-for-everyone-at-the-dh-table/

Review:
Postcolonial Digital Humanities (#dhpoco)
#TransformDH

Further Reading:

Week 8: Gender, Sexuality, Difference

Reading:

Review:
Week 9: Race, Class, Agency

Reading:
http://www.ericzimmerman.com/texts/Four_Concepts.html

Review:
The Racial Dot Map: http://www.coopercenter.org/demographics/Racial-Dot-Map

Week 10: Workshop 2

Week 11: Location, Territory, Map

Reading:

Review:
Vincent Brown, “Slave Revolt in Jamaica, 1760-1761: A Cartographic Narrative,”
http://revolt.axismaps.com/project.html
Todd Presner, HyperCities, www.hypercities.com

Digital Tools:
Neatline, http://neatline.org/
Week 12: Image, Aesthetics, Beauty

Reading:
http://www.digitalhumanities.org/companion/

Further Reading:

Review:
Information Aesthetics, http://infosthetics.com/
Information is Beautiful, http://www.informationisbeautiful.net/
Flowing Data, http://flowingdata.com/

Week 13: Final Project Workshop

Week 14: Final Project Workshop

Week 15: Final Project Presentations