

Introduction to Digital Humanities

3:30-4:45 pm MW

Online

Instructor: John Unsworth

This course is a graduate-level introduction to the history, theory, and methods of the digital humanities. In it, we'll also cultivate an awareness of digital humanities activity at UVa. This is a required course for the graduate certificate in digital humanities. In this seminar, we will cover a range of historical, disciplinary, technical, and contemporary issues in digital humanities. The digital humanities are rooted in the study of literature and language, but we will also consider DH in the context of other disciplines and data types, as well as more general cultural and epistemological issues. Students should come away from the course with a solid understanding of the origin of digital humanities, the kinds of work done under that label, the opportunities to participate in DH research at UVa, the research insights offered by digital humanities methods, and the applicability of those methods to the student's own research interests.

Assignments & Grading:

This is a graduate seminar, which is to say the real focus of this course is informed discussion, so doing the reading and participating in the discussion are both important. **Assignments** include

- three autobiographical essays during the semester, reflecting on your own intellectual history with respect to digital humanities,
- a curricular intervention aimed at future iterations of this course, which may also be included in the latter part of this iteration, and
- a final project in which you will be asked to plan a DH research intervention

Curricular interventions may be done individually or with one other class member; Research interventions may be group or individual projects. Four of the weeks of readings after spring break are deliberately left open, for the four curricular interventions selected by the class.

Grading: One of your tasks throughout the semester is to evaluate your own learning (in the reflective assignments): I will respond in writing to each of these. Curricular and Research projects will be assessed by all the members of your class. *Ultimately, you will assign your own grade for the semester, in light of all of this feedback.* I reserve the right to adjust those grades, which is unlikely.

Readings & Resources:

There are no materials to buy for this class: most are open-access and online for free; other material will be excerpted, with excerpts on Collab, restricted to students in the class but still free. I hope some of the books from which we read will seem valuable enough to buy for your own collection. *This document is not an authoritative list of readings for the semester: the Class Meetings pages on Collab will have the latest updates. The Resources page on Collab will have links to materials not otherwise mentioned in this semester's syllabus or class meetings.*

Class Meetings:

Feb 1, 3: Introduction and Background

Overview of the class, review of the syllabus as a contract for the class, questions, and preliminary discussion of readings that outline the origins of digital humanities, their relevance to humanities research and education, and issues of diversity and inclusiveness as they apply to digital humanities.

Readings:

Monday:

- Father Busa, "[Foreword: Perspectives on the Digital Humanities](#)" Blackwell Companion to Digital Humanities. 2004.
- Melissa Terras and Julianne Nyhan, "[Father Busa's Female Punch Card Operatives.](#)" Debates in The Digital Humanities 2016
- John Unsworth, "[What's 'digital humanities' and how did it get here?](#)" 2012 Brandeis blog entry, now at archive.org
- John Unsworth, "[Digital Humanities: From 1851?](#)" 2014 Brandeis blog entry, now at archive.org.

Discussion Question: When/how did you first hear of digital humanities? What do these readings tell you about the role of women in digital humanities projects? When were women first allowed to have their own bank accounts in the United States? Credit cards?

Wednesday (read in this order, please):

- Tara McPherson, "[Why Are the Digital Humanities So White?, or, Thinking the Histories of Race and Computation.](#)" in Debates in the Digital Humanities (2012)
- Hockey, Susan. "[The History of Humanities Computing.](#)" In Companion to Digital Humanities, ed. by Susan Schreibman, Ray Siemens, and John Unsworth. Oxford: Blackwell, 2004.

Discussion Question: McPherson has a lot to say about containment, the lenticular, information hiding, and related concepts from Unix that she relates to efforts going on at the same time (and now) to hide (or hide from) race in America. A good deal of Hockey's history is devoted to the Text Encoding Initiative (TEI): having read McPherson, what do make of the story of TEI—in particular, the way the TEI community understood the advent of the World Wide Web?

Further Reading:

- Matt Kirschenbaum, "[What Is Digital Humanities and What's It Doing in English Departments?](#)" ADE Bulletin, no. 150 (2010). (Also reprinted in Debates in the Digital Humanities, 2012)

- Ted Underwood, "[Digital Humanities as a Semi-Normal Thing](#)" in *Debates in Digital Humanities* 2019

Projects:

- "[‘Is Humanities Computing an Academic Discipline?’ An Interdisciplinary Seminar.](#)" UVa, 1999.
- [DH Certificate @UVa](#) 2019.
- [The Text Encoding Initiative Guidelines](#)
- "[An Introduction to XML](#)" Julia Flanders and Syd Bauman
- "[Overview of Text Encoding and the TEI](#)" Julia Flanders and Syd Bauman

Feb 8, 10: Digital Humanities -- a Disciplinary Sampler

This week will be devoted to readings that describe the intersection of DH with a variety of humanities disciplines, some textually oriented, and some not.

Due Feb 10: Chapter One of your intellectual digital humanities autobiography, in which you might describe your motivation for learning more about digital humanities, explain your experience in this area to date, talk about what you hope to learn, clarify, or problematize during the semester. Or ideas of your own.

Readings:

Monday:

- Bonde et al., "[Construction–Deconstruction–Reconstruction: The Digital Representation of Architectural Process at the Abbey of Notre-Dame d’Ourscamp](#)" *Speculum* 92 2017
- Nanetti et al., "[Animation for the Study of Renaissance Treatises on Architecture,](#)" *SCIRES* it 2020 n.2

Discussion Question: In Ciula and Eide (under Further Reading, below), the authors define modeling as “a creative process of thinking and reasoning where meaning is made and negotiated through the creation and manipulation of external representations.” How does that kind of modeling come into play in the two projects described in the readings for today?

Wednesday:

- Downie et al., "[The HathiTrust Digital Library’s potential for musicology research](#)" (2020)
- Kevin L. Ferguson, "[Volumetric Cinema,](#)" *Debates in Digital Humanities* 2019

Discussion Question: Continuing with the idea of modeling, how does that concept apply to the work that Downie and Ferguson discuss?

Further Reading:

- Gillings et al., [“Archaeology and Spatial Analysis,”](#) Ch. 1, 2020
- Ciula and Eide, [“Modeling in Digital Humanities: Signs in Context,”](#) Digital Scholarship in the Humanities 32, 2017.

Projects:

- [Digital Archaeological Archive of Comparative Slavery](#)
- [The Rembrandt Database](#)
- [Spatial Humanities](#) at UVA Library’s Scholars’ Lab
- [Engineering Historical Memory](#) (related to the Nanetti reading)

Feb 15: Critiques of Digital Humanities

(Feb 17 is a Break Day)

There are a variety of critiques of the digital humanities, and in this week’s readings and discussion we’ll investigate a fairly representative sampling.

Readings:

Monday:

- David Greetham, [“The Resistance to Digital Humanities,”](#) Debates in the Digital Humanities 2012
- Alan Liu, [“Where Is Cultural Criticism in the Digital Humanities?”](#) Debates in the Digital Humanities 2012
- Nan Z. Da, ["The Digital Humanities Debacle,"](#) Chronicle of Higher Education Apr 5, 2019
- Ted Underwood, ["Dear Humanists: Fear Not the Digital Revolution,"](#) Chronicle of Higher Education Apr 5, 2019

Discussion Question: Are Greetham, Liu, Underwood and Da all talking about the same thing?

Further Reading:

- Alexis Lothian and Amanda Phillips, [“Can Digital Humanities Mean Transformative Critique?”](#) Volume 3 Issue 1 (2013)

Feb 22, 24: Digital Humanities, the Environment, and the Anthropocene

Lloyd Sy, 2019

If the humanities are meant to examine humans, the environmental humanities attempt to describe and elucidate the experience of living with nature. If we consider the word “environment” etymologically—it emerges out of the French *environ*, “the surroundings”—we could end up thinking about other big “containers.” One such container is technology. It is a cliché to remark that we live in the digital age, surrounded by silicon chips. Indeed, our existence within a digital environment serves as one reason why the digital humanities are necessary: we cannot ignore computing’s effect on how we sense the texts and artifacts that we do.

These readings are meant to get us thinking about the intersection between the digital and environmental humanities. Grappling with the climate crisis is increasingly incumbent on any 21st-century citizen, particularly those investigating marginalized communities. Any scholar gains from being able to engage in environmental discourse.

As we produce virtual realities, what happens to the “reality” of nature?
How do computers help us display the spatial and environmental content of art?
Can computers help us fight climate change?

Readings:

Monday:

- [Schivelbusch, Wolfgang. “The Pathology of the Railroad Journey” from *The Railway Journey*, University of California Press, 2014, pp. 115-21.](#)

Schivelbusch’s big thesis in the book is that our adaptation to technology—a change that can force paradigm shifts in how we view space and nature—is not automatic but requires a wholesale sensory re-learning. In this chapter he talks about the profoundly novel experience of riding a train. This reading does not engage with computers, of course, but does provide a historical narrative that explores how technology causes human beings to alter their view of nature, something easily mappable onto our age. Which is what the next reading does!

- [Jorgensen, Finn Arne. “The Armchair Traveler’s Guide to Digital Environmental Humanities.” *Environmental Humanities*, vol. 4, 2014, pp. 95-112.](#)

Jorgensen provides a basic overview to how we might combine all three of the major things these readings are hoping to look at: the humanities, the computer,

the environment. Jorgensen gets his theoretical underpinnings from Wolfgang Schivelbusch, but where Schivelbusch asks how the technology of the train affected the environment, Jorgensen sets his gaze upon the digital age. How do we create art about technology and the environment in a world where technology feels like an environment?

- [Nowviskie, Bethany. " Digital Humanities in the Anthropocene." 10 July 2014.](#)

Nowviskie's great talk/blog post that grapples with the question: what, as digital humanists, can we do to be better citizens? I'm interested in this talk, too, for a larger existential question about working with digital tools: near the beginning Nowviskie says, "I'm not a philosopher or a critic. I'm a builder and a caretaker of systems." If we shift our role as a scholar, do our responsibilities change, too?

Discussion Question: How does the proliferation of digital culture affect the environment (in a material sense) and our conception of it?

Wednesday:

- [Ruiz, Stevie et al. "Radicalizing the Digital Humanities: Reimagining Environmental Justice Research and Teaching." *Radical Teacher*, vol. 109, Fall 2017, pp. 29-37.](#)

Ruiz et al. present reflections and reports from their experiment with the "Digital Environmental Humanities Lab," a hands-on course offered at Cal State Northridge. In the lab course, students were asked to engage in various research projects that dealt with environmental justice and Chicana studies. The reading provides bona fide examples of how to combine digital methods and techniques with environmental justice in a pedagogical setting: it would, I hope, spur us to think about how we might utilize the resources of a university community towards practical projects.

- [Bauch, Nicholas. "Digital Geohumanities: Visualizing Geographic Thought." *International Journal of Humanities & Arts Computing: A Journal of Digital Humanities*, vol. 11, no. 1, March 2017, pp. 1-15.](#)

Bauch provides an overview of recent advances in computational tools and methods that help investigate the relationship between geography and the humanities. Rhyming with the Ruiz work, this article touches on some examples of artworks and projects that display digitized environments.

Discussion Question: As we produce virtual realities, what happens to the “reality” of nature?

Projects:

- [Global Forest Watch](#): this is a boon to research on deforestation. Basically an interactive map that has many, many features displaying how forest cover has changed across the globe over the 21st century.
- [Carbon Footprint Calculator](#): what it sounds like. But, as digital humanists, what can we say about the way this tool is constructed? Does it do a good job at being accessible, at being usable? Is there too high of a barrier to get at the information we need? Who would use this, and what improvements would we make?
- [Species in Pieces](#): an odd project, half art exhibition and half endangered species activism. Want to see tangram-esque constructions of endangered species, with pop-ups that tell you about both the creation of the artwork and about the threats to the species depicted? This is the project for you.
- [Boundaries of Nature](#): investigates the history of the Iguazú National Park in South America; deforestation and reforestation in these areas represented on an interactive map.

Mar 1, 3: Electronic Textual Editing and Editorial Theory

Due March 3rd: The second chapter of your intellectual DH autobiography is due on this date. In this chapter, you might reflect on what has changed your views on DH since the beginning of the semester, what you've learned that you think you might use in your own work, or other ideas of your own.

The advent of the World-Wide Web in 2004 (the second year of operation for the [Institute for Advanced Technology in the Humanities](#) at UVA) opened many possibilities for those interested in creating and sharing editions of text—many possibilities for the footnotes and other paratextual apparatus, many possibilities for illustration and image-based editing, many possibilities for turning features of an edition on and off.

Monday:

Jerome McGann's “The Rationale of Hypertext” was an extremely influential statement of editorial theory in the early days of web-based scholarly editing work, and it arose from work McGann himself was doing in the [Rossetti Archive](#). The essay was republished in various volumes and versions, but here's the original, from 1995:

<http://www2.iath.virginia.edu/public/jjm2f/rationale.html>

John Bryant, a scholar of Melville at Hofstra was an associate fellow at IATH, during which time he developed his [“Fluid Text” edition of Typee](#). If you are coming from a UVA IP address (e.g., netbadged in or on Grounds) you should be able to read John’s introduction to the edition as published by Rotunda, the Electronic Imprint at the University of Virginia Press:

<https://rotunda.upress.virginia.edu/melville/intro-editing.xqy>

You should also be able to go on from there to explore the edition and its features.

Morris Eaves is one of the editors of the [Blake Archive](#), one of the first projects at the Institute for Advanced Technology in the Humanities, brought on board by Professor McGann. His piece “Multimedia Body Plans: A Self-Assessment,” reflecting on editing the Blake Archive appeared in this form in 2006:

<https://tei-c.org/Vault/ETE/Preview/eaves.html>

Wednesday:

Please read:

<https://tei-c.org/Vault/ETE/Preview/intro.html> and

<https://tei-c.org/Vault/ETE/Preview/principles.html>

and then poke around in the online table of contents following your own interests. Finally, see Amy Earhart’s 2012 retrospective on the impact of digital technology on scholarly editing across a range of projects and editions:

<https://oaktrust.library.tamu.edu/bitstream/handle/1969.1/156705/earhart.pdf?sequence=1>

UVA Background:

In 2006, the Text Encoding Initiative and the Modern Language Association collaborated to produce a print and online publication called Electronic Textual Editing. This volume was produced after a decade and more of ferment in editorial methods, brought on by changes in technology. This book project came out of the MLA’s Committee on Scholarly Editions, which I was chairing at the time. I was also chairing the Text Encoding Consortium. The volume included the latest iteration of the Committee on Scholarly Editions’ guidelines for editors of scholarly editions, developed to remove medium-dependency, plus a statement of principles developed in conjunction with editors of electronic scholarly editions meant to guide the application of the guidelines in a variety of media and circumstances.

It is worth noting that the orthodoxy from which the CSE was departing here was one born at UVA with [Fredson Bowers](#), who established the precursor of the CSE. Bowers strove to establish authoritative texts according to a proscribed set of editorial principles best suited to the analysis of 18th and 19th-century Anglo-American print editions. The goal in the 2006 volume was to provide background in the intellectual frameworks that new textual scholars working in the electronic medium would have to acquire, with more latitude as to editorial orthodoxy, and also to help tenure and promotion committees evaluate work in digital scholarly editing. Along the way, we arranged for the TEI to publish an open-access pre-publication version, which is what we're reading here. If you order the paperback from a used book store, you might still get the CD with the TEI Guidelines on it.

Mar 8, 10: Digital Humanities and Big (and Little) Data

In Lev Manovich's piece on Big Social Data, which I do recommend, he cites this definition of the term Big Data, from Wikipedia: "Big Data is a term applied to data sets whose size is beyond the ability of commonly used software tools to capture, manage, and process the data within a tolerable elapsed time." I endorse that definition, which makes it clear that "big" is always a moving target. Monday we'll consider some readings that I think are key in understanding bigness as it evolves in humanities text-mining, and also how fame operates in academia, and science envy too. Wednesday, we'll look at some recent and mature humanities scholarship and theory using/about big data as it does now get applied to scholarly research questions.

Readings

Monday:

- Tanya Clement, "[‘A thing not beginning and not ending’: using digital tools to distant-read Gertrude Stein's *The Making of Americans*](#)," *Literary and Linguistic Computing* 23:3 (2008): 361-381.
- Franco Moretti, "[Style, Inc. Reflections on Seven Thousand Titles \(British Novels, 1740–1850\)](#)" *Critical Inquiry*, 2009
- Jean-Baptiste Michel et al., "Quantitative Analysis of Culture Using Millions of Digitized Books" *Science*, 2011.

Discussion Question:

Wednesday:

- Katherine Bode, "[‘The Equivalence of Close and Distant Reading, or, Toward a New Object for Data-Rich Literary History’](#)". *Modern Language Notes* 78.1, 2017
- Ted Underwood et al., "[The Transformation of Gender in English-Language Fiction](#)," *Cultural Analytics*, 2018

Discussion Question:

Further Reading:

- Northrop Frye, [“Literary and Mechanical Models,”](#) in *Research in Humanities Computing: Selected Papers from the ALLC/ACH Conference*, Toronto, June 1989.
- Lev Manovich, [“Trending: The Promises and Challenges of Big Social Data,”](#) *Debates in the Digital Humanities*, 2012
- Frédéric Kaplan, [“A Map for Big Data Research in Digital Humanities”](#) *Frontiers in Digital Humanities*, 2015
- Ted Underwood, [“The Stanford Literary Lab’s Narrative”](#) *Public Books*, 2017
- Jochen Tiepmar, [“Big Data and Digital Humanities”](#) *Archives of Data Science*, 2018
- [“The Problem with Facebook is Facebook,”](#) Interview with Siva Vaidhyanathan in *Logic 5*, 2018
- [The Stone and the Shell](#), Ted Underwood’s excellent blog
- [Python: Whetting Your Appetite](#) and [What is R?](#) Broad overviews two of the most commonly used programming languages in DH
- [Covers of books you might need to own if you have read this far](#)

Projects:

- [HathiTrust Research Center: Extracted Features Dataset 2.0](#)
- [Replication Dataset for: The Transformation of Gender in English-Language Fiction](#)
- [Reddit R/Datasets](#)

Mar 15, 17: Postcolonial Digital Humanities

Ankita Chakrabarti and Emily Mellen, 2020

Due March 15th: Curricular intervention. Choose a set of readings for one week of the Intro to DH semester. Include a rationale for the readings, and for the topic in the context of the course and the certificate. Class members will vote to select four of these for the second half of the semester.

“Grounded in the literary, philosophical, and historical heritage of postcolonial studies and invested in the possibilities offered by digital humanities, we position postcolonial digital humanities as an emergent field of study invested in decolonizing the digital, foregrounding anti-colonial thought, and disrupting salutatory narratives of globalization and technological progress.”

- Roopika Risam and Adeline Koh, *Postcolonial Digital Humanities*.

The urgent need to examine, question and challenge embedded hegemonic codes within digital structures and technologies, becomes evident when one employs the lens of postcolonial criticism. It is also important to ask how “digital humanities” is defined and engaged with outside the privileged boundaries of Western academia. When choosing the parameters for these readings and projects, we strove to include a variety of projects from different disciplinary, methodological, national, and cultural contexts. In this way, we hope to highlight both the range of projects benefiting from this analytical angle, as well as the level of attention to specific context and nuanced design necessary to do this kind of work.

Both the readings and the projects often gravitate back to the concept of the digital archive. Much has been written about colonial archives as a mode of writing history and the project to recreate a history that has been historically suppressed can be hugely important, though also potentially contentious, as Povinelli notes. Other authors (O'Donnell et al, Aiyegibusi) note the material difficulties of establishing a digital humanities presence in areas where internet access, power, and digital infrastructure are not dependable assets.

The projects we include range from archives to toolkits to digital mapping. Some (the Nimble Tents toolkit in particular) provoke an open question of where postcolonial/decolonial/anti-colonial/Global South-focused methodologies end and scholarly activism begins, or if this is even a useful distinction.

Readings:

- Elizabeth A. Povinelli, ["The Woman on the Other Side of the Wall: Archiving the Otherwise in Postcolonial Digital Archives,"](#) *differences* 22, no. 1, 2011.
- Daniel Paul O'Donnell, Katherine L. Walter, Alex Gil, and Neil Fraistat, ["Only Connect: The Globalization of the Digital Humanities,"](#) *A New Companion to Digital Humanities*, 2016.
- Roopika Risam, ["Breaking and Building: The Case of Postcolonial Digital Humanities,"](#) *The Postcolonial World*, 2017.
- Angela David Nieves and Siobhan Senier, ["Subaltern Archives, Digital Historiographies,"](#) *The Postcolonial World*, 2017.
- Babalola Titilola Aiyegibusi, ["Decolonizing Digital Humanities: Africa in Perspective,"](#) *Bodies of Information: Intersectional Feminism and Digital Humanities*, 2018.

Projects:

- [Postcolonial Digital Humanities](#)
- [Decolonizing the Digital/Digital Decolonization project at Duke University.](#)
- Martin Grandjean, ["A social network analysis of Twitter: Mapping the digital humanities community,"](#) 2016.
- Roopika Risam and Susan Edwards, ["Micro DH: Digital Humanities at the Small Scale" \(2017\)](#)
- [The Nimble Tents Toolkit](#)

Mar 22, 24: Intersectional Digital Humanities

“Intersectionality” is a term that emerges from feminist legal studies, coined by Kimberle Crenshaw in the late 1980s. It refers to the way different marginalized identities interact in the experience of individuals. According to Roopika Risam, in the digital humanities intersectionality “offers a critical approach to debates between theory and method in the field, transcending simplistic hack vs. yack binaries” (“Beyond the Margins”). It also offers a way to use digital humanities to make things better for actual humans.

Reading

Monday:

- Kimberle Crenshaw, [“Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics”](#) University of Chicago Legal Forum, 1989.
- Roopika Risam, [“Beyond the Margins: Intersectionality and the Digital Humanities”](#) DHQ 9.2 (2015)
- Christina Boyles, [“Counting the Costs: Funding Feminism in the Digital Humanities”](#) in [Bodies of Information](#), ed. Elizabeth Losh and Jacqueline Wernimont.

Discussion Question:

Wednesday:

- Sara Hendron, [“All Technology is Assistive: Six Design Rules on Disability,”](#) Making Things and Drawing Boundaries, 2017
- George Williams, [“Disability, Universal Design, and the Digital Humanities”](#) Debates in the Digital Humanities 2012
- [“Stories of Web Users.”](#) People who have a range of disabilities (physical and mental) describe how they engage with technology differently, illustrating the importance of aspiring to a Universal Design.

Discussion Question:

Further Reading:

- Bethany Nowviskie [“On the Origin of ‘Hack’ and ‘Yack’”](#) (2014)
- Amy Earhart, Toniesha L. Taylor, [“Pedagogies of Race: Digital Humanities in the Age of Ferguson,”](#) Debates in Digital Humanities 2016
- Safiya Umoja Noble, [“A Future for Intersectional Black Feminist Technology Studies”](#) Scholar and Feminist Online 13.3 (2016)
- Bonnie Ruberg, Jason Boyd, and James Howe, [“Toward a Queer Digital Humanities,”](#) in [Bodies of Information](#), ed. Elizabeth Losh and Jacqueline Wernimont, 2018
- [Chicana por mi Raza: Digital Memory Collective](#)

Projects:

- [EMMA: Educational Materials Made Accessible](#)

- [The HistoryMakers](#)
- [The Archive of Immigrant Voices](#)
- [La Gazette Royal de Hayti](#)
- [The Papers of Julian Bond](#)

Break Day: March 29

During this Break Day, please log in to this Collab site and vote in a ranked-choice poll for four of the submitted curricular interventions. The four weeks of readings in April will be the four curricular interventions that garner the most votes in the poll.

Mar 31: Cybertexts in Theory and Practice

Shalmi Barman and Mathilda Shepard, 2020

In this class, “We haven’t said much about working with digital productions—hypertexts, cybertexts, digital literature, video games, 'new media'—as objects of study. This week’s readings help us think through various aspects of born-digital texts that impact interpretation, including the nature of hyper- and cyber textuality, the “space” of the internet, code as another layer of textuality, user interfaces, immersion, and interactivity. Our central questions might be: **To what extent (and in what ways) do digital environments shape the way texts are authored and experienced?** What is a “cybertext”? What is electronic literature, what can it do that analog literature cannot, and what are its corresponding constraints? How have programmers used networked digital spaces to generate readable games and playable art? Is it productive to talk about such productions in the language of literary scholarship (i.e. as things to be “read” and “perceived” rather than, say, “played” and “interacted with”)?”

Reading

- Italo Calvino, "Cybernetics and Ghosts" (1967). Here, Calvino thinks through the implications of mechanically-produced literature. In doing so, he ends up characterizing all writers as “writing machines” and problematizes the apparent simplicity of traditional writing. His description of literature as a “combinatorial game” has interesting resonances with later hypertext theories and new media criticism.
- Janet Murray, *Hamlet on the Holodeck: The Future of Narrative in Cyberspace* (1997), Chapter 7, “The Cyberbard and the Multiform Plot” and its “2016 Update” chapter extension in the 2016 edition. In the 1997 text, Murray analogizes the programmed computer game to bardic storytelling, which also improvises and substitutes one narrative morpheme for the other. She considers how computers might become a comprehensive storytelling medium by incorporating user interactivity along with an author-directed plot. In the 2016 update, she reviews some of the advances that have since been made in cyber storytelling.

- Espen Aarseth *Cybertext: Perspectives on Ergodic Literature* (1997). Part of the introduction, plus Chapter 4, “No Sense of an Ending: Hypertext Aesthetics”
- George Landow, *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization* (2006, 3rd ed. of a “classic” book on the subject first published in 1992). Chapter 6, “Reconfiguring Narrative” The first section is a case study of the hypertext narrative *Patchwork Girl* by Shelley Jackson that thematizes the linkages and sutures of a hypertext system.

Further Reading:

- Definition of *hypertext* from the first website <http://info.cern.ch/hypertext/WWW/WhatIs.html>
- Vannevar Bush, "[As We May Think](#)" (1945). This essay imagines a proto-hypertext system called the memex (**m**emory **e**xte**n**der), which influenced Ted Nelson’s understanding of hypertext (optional: see Nelson’s 1965 paper “[Complex Information Processing: A File Structure for the Complex, the Changing, and the Indeterminate](#)”).
- Jerome McGann, “[The Rationale of Hypertext](#)” (1997)
- Henry Jenkins, “[Game Design as Narrative Architecture](#)” (2004). Jenkins disputes “ludologists” who deny the narrative dimensions of video games. In doing so, he raises some relevant questions regarding the extent to which narrative analysis can be useful in game studies.
- Lev Manovich, "[The Poetics of Augmented Space](#)" (2006).
- N. Katherine Hayles, “Electronic Literature: What is it?” (2007). Subsequently included in her book *Electronic Literature: New Horizons for the Literary* (2008), available as e-book through UVA Library. A survey of some of the many ‘genres’ of electronic literature and the critical work done to define the field. Through a number of examples, Hayles explores what interactivity, interface navigation, and the advent of Web 2.0 made possible for modern electronic literature.
- Alexander Galloway, "[The Unworkable Interface](#)" (2008). This article moves from the interface to the intraface as object of study, considering in the process how these objects complicate our ability to differentiate diegetic from non-diegetic space in new media studies.
- Loss Pequeño Glazier, “Hypertext/Hyperpoesis/Hyperpoetics,” (Chapter 5, pp. 84-95) in [Digital Poetics: Hypertext, Visual-Kinetic Text and Writing in Programmable Media](#) (6th ed., 2008).
- Lori Emerson, “Introduction: Opening Closings” from [Reading Writing Interfaces: From the Digital to the Bookbound](#) (2014) This piece complements Galloway’s essay on interfaces by exploring “how exactly interfaces limit and create certain possibilities” (ix). Emerson contends that “user-friendly” or “invisible” interfaces promote consumption rather than the production of content and introduces the concept of *readingwriting* through the network.

Projects:

- [The Electronic Literature Collection](#)
- [I<3 E-Poetry](#)

- [Patchwork Girl, or A Modern Monster](#) by Shelley Jackson. Electronic resource accessible at Clemons (call no. PS3560 .A2448 P37 1995), could be reserved for the course.
- Selected interactive fiction (IF): [The Dreamhold](#), [Seedship](#), [Depression Quest](#), [Evermore](#)

Apr 5, 7: Topic and Readings TBD

Due April 5th: The final semester project begins with a written plan for a research-based intervention in the digital humanities, due this Wednesday. The eventual research intervention (due later in the semester) could take the form of a working prototype of a digital humanities project, with a design document that explains the goals of the project, forecasts challenges along the way, and states the impact that this project could have, were it fully carried out. Or you might draft a grant proposal to a funding agency, or draft an essay on a topic in DH, with a plan for research and publication. Today, you just need to turn in a paragraph or two describing what you'd like to do for that assignment.

Apr 12, 14: Topic and Readings TBD

Apr 19, 21: Topic and Readings TBD

Due April 21st: Research Intervention

Apr 26, 28: Topic and Readings TBD

May 3, 5: Final Class Meetings

Due May 3rd: Final chapter in your DH intellectual autobiography is due. In this chapter, you might reflect back on the semester's conversations, outline where you think you will go from here in pursuing the DH certificate, or ideas of your own.

We'll present brief descriptions of our research project ideas to one another and share reflections from our DH Autobiographies.