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| **A Critical Analysis of Digital Humanities - Course Description**  Digital tools have completely transformed the questions humanists ask, how they view the world and how they disseminate their scholarship. These new possibilities both open and close possible avenues of investigation.  When we look at a digital site, what is behind it?  What are the tools that have made this work possible? How have these same tools imposed limits on the project under examination? How can these tools advance on our own work and the dissemination of our scholarship? Together we will critically assess the role of digital humanities in art and architectural history through an analysis of selected digital projects as well as specific tools. We will analyze what  these tools make possible in terms of our own research and learn how to apply them. To sum up, how have digital tools been used up to now in a range of projects and how can we determine which are appropriate to our investigations. This course is open to advanced undergraduate and graduate students from any discipline although the sites and tools explored will focus on art and architectural history. No previous experience or familiarity with digital humanities work is required or assumed.   |  | | --- | |  | |
| **Digital Humanities Syllabus**  **ARH 5500/ARAH 5559**    **Title:   A Critical Approach to Digital Humanities**  **Instructor:** Lisa Reilly  **Office Location**: Peyton 201  **Phone Number**: 434 924 1316  **E-mail**:  [lar2f@virginia.edu](mailto:lar2f@virginia.edu)  **Office Hours:** Mondays 11:00-12:30, Wednesdays 4:30-6 & by appointment    **Co-Instructor**: Ed Triplett    **Time: 2-4:30 p.m.**  **Day: Wednesday**  **Credits: 3**  **Location:** Campbell Hall 107    **Course Description:** Digital tools have completely transformed the questions humanists ask, how they view the world and how they disseminate their scholarship. These new possibilities both open and close possible avenues of investigation.  When we look at a digital site, what is behind it?  What are the tools that have made this work possible? How have these same tools imposed limits on the project under examination? How can these tools advance on our own work and the dissemination of our scholarship? Together we will critically assess the role of digital humanities in art and architectural history through an analysis of selected digital projects as well as specific tools. We will analyze what  these tools make possible in terms of our own research and learn how to apply them. To sum up, how have digital tools been used up to now in a range of projects and how can we determine which are appropriate to our investigations. This course is open to advanced undergraduate and graduate students from any discipline although the sites and tools explored will focus on art and architectural history. No previous experience or familiarity with digital humanities work is required or assumed.    **Course Objectives:** By the end of this course you will know how to critique digital sites relevant to our discipline. You will be able to consider questions such as how digital technology furthered the project and in what ways it may have limited it. You will also be able to assess when and how digital technology may be appropriate for your own work both in terms of analysis and dissemination. We will consider both how to identify questions whose investigations will be faciltitated by the use of digital technologies and how to design a successful digital presentation.  As in other art and architectural history courses, reading, writing, research and looking are key skills which this course will help you develop and hone.  It will also encourage     you to consider how to develop and advance those skills with reference to digital humanities tools.  By assessing and comparing a cluster of sites each week in conjunction with relevant readings, we will begin to formulate our ideas about how digital tools can best serve our own research objectives.  We will also devote class time to tool workshops which will allow us to experiment with a selection of different tools to understand the possibilities and limits they represent for scholarly inquiry and publication. These workshops are intended to allow us to try out a range of tools in a supportive and friendly environment with no expectations of previous expertise.    **Assessment and Evaluation of Learning:** These will fall into three categories for the most part:  class engagement (25 %), blog posts (25%), two learning portfolios (25% each):    Skills of critiquing and analyzing digital sites will be assessed through the use of **a blog (**[**https://www.tumblr.com/blog/digitalhumanitiesatuva**](https://www.tumblr.com/blog/digitalhumanitiesatuva) **)** to which you will contribute weekly where you will discuss particular digital projects, readings, tools and speakers according to focused prompts or questions.    **Blog Evaluation:** Your posts should show evidence of critical thinking about the assigned readings, course materials, class discussions and colleagues’ posts. They should NOT be summaries of the readings. Your posts will be graded as follows:  **Outstanding:** Each post suggests insightful questions and comments about all assigned materials.  Connections are made to class discussion, fellow students’ posts.  Materials from outside the class are brought in as links, images or videos and commented upon. (A+-A-)  **Superior:** Each post offers insightful questions and comments about all assigned readings. Connections are frequently made to class discussions and fellow students’ posts.  Materials from outside class are occasionally brought in. (B+-B=)  **Acceptable**: Each posts offer comments and suggests questions about all assigned readings.  Occasional connections are made to class discussion, fellow students’ posts and outside materials. (C+-C-)  Anything else will be regarded as unacceptable (D-F)    You will submit a **learning portfolio** at mid semester and the end of the semester in which you gather a selection of your posts, particularly significant assigned reading passages, posts by your colleagues and/or other materials you have encountered relevant to the course.  You will assemble 5-7 materials from the types listed above. Each of you will write a five page introduction to your portfolio in which you frame and discuss the selected materials in order to reflect on their developing understanding of digital humanities, its possibilities and limitations across the semester as well as its relevance for your own work.    **Class engagement** will be used to assess the development of critical analysis skills, and efforts to understand specific tools.  The class engagement grade is based on your active and prepared attendance in class. This grade will be based on informed participation in class discussion and workshops. In order to get full credit, you need to be prepared, participate in class activities and discussion in a meaningful way.    **Course Policies:** All students are expected to attend all class sessions fully prepared.  Blog posts are due every Tuesday by noon.  No credit should be expected for late posts.    **So, to summarize – Every Tuesday by noon your blog post is due. Every Wednesday you should arrive to class on time and ready for the week’s discussions and activities.  On October 15 your first learning portfolio is due by the beginning of class and on December 9 your final learning portfolio is due at noon.**  **You are not required to buy any books for this course but there will be an admission fee of approximately $18 for our visit to Monticello on November 19.**    **Class Schedule:** Please note that the schedule is subject to revision if conflicts arise for guest speakers or class discussion suggests another direction we should follow! Further readings will be assigned as provided by speakers and suggested by our discussions.  1.     **August 27**:  Introduction  a.     What are digital humanities?  b.     Ed Triplett on digital humanities in graduate research    2.     **September 3**: Database Design by Rafael Alvarado, Centers for Computation Research & Scholarship  **Assignment**:  Read <http://www.trevorowens.org/2014/08/where-to-start-on-research-questions-in-the-digital-humanities/>  <http://www.theatlantic.com/education/archive/2014/06/the-morbid-fascination-with-the-death-of-the-humanities/372216/>  and from the *New York Times* “Don’t Dismiss the Humanities” by Nicholas Kristof and the follow up letters – on collab site.  Question to consider for blog post:  How would you define digital humanities?  What are digital tools contributing to humanities research?  Are they detracting from the humanities?    3.     **September 10**: Visualizing Data – Shiva Tools by Bill Ferster, Research Assistant Professor, Curry School of Education  **Assignment**: Read <http://quod.lib.umich.edu/d/dh/12230987.0001.001/1:7/--writing-history-in-the-digital-age?g=dculture;rgn=div1;view=fulltext;xc=1#7.3>  Hermeneutics of  Data and Historical Writing.  The author states “The ease and increasing presence of data, in terms of both digitized and increasingly born-digital research materials, mean that the historian—irrespective of historical field—faces new methodological challenges.” Do you agree?  If so, what are these challenges? If not, why not.  Read <http://sites.library.northwestern.edu/dh/>  – Continue to work on your definition of digital humanities.        4.     **September 17**: DAACS Applied, Hayden Bassett, PhD student, College of William and Mary  **Assignment**:  Look over the DAACS (Digital Archaeological Archive of Comparative Slavery) site at [http://www.daacs.org](http://www.daacs.org/) Read Ramsay "Who's in & Who's Out and "On Building" as well as Sample "The Digital Humanities is not about Building, it's about Sharing" on collab  So - where do you stand on the positions Sample and Ramsay map out? What do you think about the daacs site - is it methodologically transparent?    5.     **September 24**: Qmedia by Bill Ferster, Research Assistant Professor, Curry School of Education  **Assignment:**  Please look at <https://news.virginia.edu/content/teachers-can-jazz-their-classes-qmedia-and-other-online-tools> and [http://www.qmediaplayer.com](http://www.qmediaplayer.com/) including following the links to view the screencast and slide presentation about qmedia.    6.     **October 1**:  Digital Site Round Table led by Ed Triplett    7.     **October 8**: Soundscape by Karen Van Lengen & Digital Media Lab Presentation – Introduction to 3-D tools  **Assignment**: Look over this project at [http://soundscape.iath.virginia.edu](http://soundscape.iath.virginia.edu/) before class.    8.     **October 15**: Digital Media Lab 3-D Workshop - Meet at DML/Clemons Library    **LEARNING PORTFOLIO I DUE AT THE BEGINNING OF CLASS ON OCTOBER 15!**    9.     **October 22**: Digital Media Lab 3-D Workshop-Meet at DML/Clemons Library    10.   **October 29**: Digital Media Lab 3-D Project Export and Lightening Talks-Meet at DML/Clemons Library    11.  **November 5**:  GIS/GPS by Chris Gist, GIS Specialist, the Scholars’ Lab  Read: John Corrigan, “The Spatial Humanities and the Future of Humanities Scholarship” (available on collab) and Look at   some of the projects listed at: <http://www.hgis.org.uk/resources.htm> related to architecture and urbanism.  12.  **November 12**: Neatline by Ronda Grizzle, Project Management & Training Specialist, University of Virginia Library  **Assignment**: Look at [www.neatline.org](http://www.neatline.org/) including several of the demos. Look also at <http://ibnjubayr.neatline-uva.org/> particularly the 2014 projects (Neatline works best in Chrome) and read the CAA talk by me with accompanying powerpoint in collab.  13.  **November 19**: Picturing Mulberry Row at Monticello with Gardner Hallock, Architectural Historian at the Thomas Jefferson Foundation  Assignment: Please look through the link below, paying particular attention to the interface, and watch the videos attached to a few of the reconstructed buildings.  http://www.monticello.org/mulberry-row  As you look through the website, try to determine the underlying purpose behind the project. Why did they decide to reconstruct Mulberry row graphically? How effective is the interface? Is the subject of slavery clearly communicated? For those who have never been to see Mulberry Row, try to compare the sense of space you get from the website to the feeling you get when we visit in person.  14.  **November 26**: No Class – Thanksgiving Break    15.  **December 3**: Conclusion  **Assignment**:  Post your epilogue to the tumblr site by noon on December 2 and bring a hard copy to class. Read all epilogues before class.  Your epilogue should consider the following issues: Has your definition and understanding of digital humanities change over the semester? If so.how? What do you consider key questions to consider when using or looking at a digital site similar to those we looked at this semester? What do you see as possible future developments in digital humanities in relation to art and architectural history? What other issues or questions do you consider crucial in thinking about digital humanities, particularly in relation to art and architectural history?    **LEARNING PORTFOLIO II DUE BY NOON ON DECEMBER 9. PLEASE DELIVER TO MY OFFICE OR PLACE IN MY MAILBOX IN CAMPBELL HALL.** |