

Introduction to Digital Public Humanities
Mondays, 5:30pm-8:10pm
Conklin Hall 424

Instructor Information:

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Description:

What happens when we make digital humanities public? What about when we take the public humanities and make them digital? This course will explore the history, theory and methods of the digital humanities and the public humanities and, especially, their intersection. We will use and critically examine digital tools like Omeka, mapping software, content management systems, and social media to put theory into practice. By the end of the semester, students will have conceptualized a digital public humanities project, written a grant application for potential funding, and built a prototype.

Expectations:

- This course will expect you to engage deeply with readings on the history, theories, and methods of the public and digital humanities while also applying those materials to work with digital tools on public projects. Come to class having read the materials and prepared to discuss them.
- You are not expected to have any specific technical knowledge before coming to this class. You are expected, however, to be an independent learner who will attempt to solve problems.
- You will be expected to respond to emails from me in a timely manner. Because we only meet once per week, it will be necessary for me to communicate with you by email outside of class. I recommend strongly that you link your Rutgers email account (which is what is connected to Blackboard) to your personal email so that you are sure to get all the emails that I send.
- If you have a laptop, please bring it with you to class.

Objectives:

By the end of this course, students will have:

- Become conversant with the literature in the public humanities and the digital humanities, understanding the major issues, theories and methods of each;
- Learned new digital technologies, used them for public projects, and critically analyzed them;
- Conceptualized a public digital humanities project, including developing a prototype;
- Written a grant proposal.

Assignments:

- Blog Posts Reading Responses: Using the course website, you will be expected to write a response to readings and labs several times throughout the semester. These need not be long (really, a couple paragraphs will do), but should engage with one or more of the readings or connect the lab work with readings. These are due by Monday at 12pm. You should also read your classmates' posts and comment on at least one each week.
- Analysis of a Digital Public Humanities Project: More information to be distributed later.

- Digital Projects for the Public Proposal: The cumulative project for the semester will be for you to conceptualize a digital public humanities project and write a grant proposal to fund it. We will use the NEH's digital projects for the public application as our guide. This project will be completed in several steps with peer review.

Attendance and Participation:

You will be expected to attend class having completed readings and assignments and be prepared to actively participate. If you cannot attend class, please let me know at least 24 hours before class (except in the case of emergencies).

Academic Integrity:

You will follow the University's Policy on Academic Integrity, which falls under the Code of Student Conduct. The policy and the consequences of violating it are outlined here: <http://www.ncas.rutgers.edu/office-dean-student-affairs/academic-integrity-policy>.

I strictly follow the University's rules regarding plagiarism and other academic irregularities. Please consult me if you have any questions about what is and is not appropriate regarding the use of sources or citation.

Grading:

- Participation, Peer Review, and Attendance: 20%
- Blog Post Reading Responses: 20%
- Analysis of a Digital Public Humanities Project: 25%
- Digital Projects for the Public Proposal: 35%

Required Texts:

There are two required books for this course:

- Trevor Owens, *Designing Online Communities*. (Peter Lang Publishing, 2015).
- Bill Adair, Benjamin Filene, and Laura Koloski, *Letting Go?: Sharing Historical Authority in a User-Generated World*. (Pew Center for Arts and Heritage, 2011)

Other readings are either linked below, available through Rutgers Library (tagged RL), or on the blackboard site for our class.

Weekly Schedule:**Week 1/January 25 Introduction to the Class****Week 2/February 1 Inventing the Humanities, Making it Public**

Geoffrey Galt Harpham, "Melancholy in the Midst of Abundance: How America Invented the Humanities," *The Humanities and the Dream of America*. (Blackboard)

Jamil Zainaldin, "Public Works: NEH, Congress, and the State Humanities Councils," *The Public Historian*. Vol. 35, No. 1, pp. 28–50 (February 2013). (RL)

Blog Posts from our Crisis in the Humanities Session

- "Never Let a Humanities Crisis Go to Waste." <http://publichistorycommons.org/humanitiescrisis/>
- "Finding the Roots of Civic Engagement in the Public Humanities." <http://publichistorycommons.org/finding-the-roots-of-civic-engagement/>

- “In Our Hands.”
<http://publichistorycommons.org/in-our-hands/>
- “Humanities at the Crossroads: The Indiana Case Study”
<http://publichistorycommons.org/humanities-at-the-crossroads/>
- “Humanities on the Move”
<http://publichistorycommons.org/humanities-on-the-move/>
- Ben Schmidt’s visualization of humanities enrollments.
<http://benschmidt.org/Degrees/>

Michael Frisch, “From a Shared Authority to the Digital Kitchen, and Back,” *Letting Go*.

John Kuo Wei Tchen and Liz Sevchenko, “The ‘Dialogic Museum’ Revisited: A Collaborative Reflection,” *Letting Go*.

Text of the 1965 National Arts and Humanities Act. <http://www.neh.gov/about/history/national-foundation-arts-and-humanities-act-1965-pl-89-209>

Due: Blog Reading Response

Week 3/February 8 Digital Humanities

“This is Why We Fight: Defining the Values of the Digital Humanities,” *Debates in the Digital Humanities*.
<http://dhdebates.gc.cuny.edu/debates/text/13>

“Interchange: The Promise of Digital History,” *Journal of American History* (2008). (RL)

Tara MacPherson, “U.S. Operating Systems at Mid-Century: The Intertwining of Race and UNIX,” *Race After the Internet*. (Blackboard)

Roopika Risam, “Beyond the Margins: Intersectionality and the Digital Humanities,” *Digital Humanities Quarterly* <http://www.digitalhumanities.org/dhq/vol/9/2/000208/000208.html>

Susan Hockey, “History of Humanities Computing,” *A Companion to Digital Humanities*.
http://digitalhumanities.org:3030/companion/view?docId=blackwell/9781405103213/9781405103213.xml&chunk.id=ss1-2-1&toc.depth=1&toc.id=ss1-2-1&brand=9781405103213_brand

Due: Project Abstracts – 1-2 paragraphs, including project topic, goal, significance and digital component

Week 4/February 15 The Digital Public Humanities Project

NEH, Digital Projects for the Public Guidelines. <http://www.neh.gov/files/grants/digital-projects-the-public-june-10-2015.pdf>

Choose either:

- “Richard Stockton College: Pox and the City”
http://www.neh.gov/files/grants/richard_stockton_college_pox_and_the_city.pdf or
- “Toward a Digital Environmental History of the Americas.”
http://www.neh.gov/files/grants/brown_university_toward_a_digital_environmental_history_of_the_americas.pdf

Sharon Leon and Sheila Brennan, “Building Histories of the National Mall: A Guide to Creating a Digital Public History Project.” <http://mallhistory.org/Guide/>

Miriam Posner, “How Did They Make That?” <http://miriamposner.com/blog/how-did-they-make-that-the-video/>

Creating Your Web Presence: A Primer for Academics <http://chronicle.com/blogs/profhacker/creating-your-web-presence-a-primer-for-academics/30458>

Miriam Posner, "What's Next? The Radical, Unrealized Potential of the Digital Humanities," <http://miriamposner.com/blog/whats-next-the-radical-unrealized-potential-of-digital-humanities/>

Lab: Wordpress

Interactions

Week 5/ February 22 Online Communities

Trevor Owens, *Designing Online Communities*.

Keith Negus, "The Work of Cultural Intermediaries and the Enduring Distance Between Production and Consumption," *Cultural Studies*. 16, no. 4 (Jul, 2002): 501-15. (RL)

Due: Analysis of a Digital Public Humanities Project

Week 6/February 29 Social Media and Networked Publics

Danah Boyd, "White Flight in Networked Publics?" *Race After the Internet*. (Blackboard)

Mark Sample, "A Protest Bot is a Bot so Specific You Can't Mistake it for Bullshit." <http://www.samplereality.com/2015/10/03/a-protest-bot-is-a-bot-so-specific-you-cant-mistake-it-for-bullshit/>

Amanda Grace Sikarskie, "Citizen Scholars: Facebook and the Co-creation of Knowledge," *Writing History in the Digital Age*. <http://quod.lib.umich.edu/d/dh/12230987.0001.001/1:9/--writing-history-in-the-digital-age?g=dculture;rgn=div1;view=fulltext;xc=1#9.2>

Suey Park, "The Viral Success of #NotYourAsianSidekick Wasn't About Me, But All of Us," *XOJane*. <http://www.xojane.com/issues/suey-park-notyourasiansidekick>

"Anatomy of a Hashtag," *Al Jazeera*. <http://america.aljazeera.com/watch/shows/the-stream/multimedia/multimedia/2013/12/anatomy-of-a-hashtagnotyourasiansidekick.html>

"Engaging to Preserve (about twitter)" <http://publichistorycommons.org/engaging-to-preserve/>

Lab: Twitter

Due: Blog Reading Response

Week 7/March 7 Crowds or Communities?

"From crowdsourcing to knowledge communities: Creating meaningful scholarship through digital collaboration," <http://mw2015.museumsandtheweb.com/paper/from-crowdsourcing-to-knowledge-communities-creating-meaningful-scholarship-through-digital-collaboration/>

Shawn Graham, Guy Massie, and Nadine Feuerherm, "The HeritageCrowd Project: A Case Study in Crowdsourcing Public History," *Writing History in the Digital Age*. <http://quod.lib.umich.edu/d/dh/12230987.0001.001/1:9/--writing-history-in-the-digital-age?g=dculture;rgn=div1;view=fulltext;xc=1#9.3>

Steve Zeitlin, "Where are the Best Stories? Where is My Story?—Participation and Curation in a New Media Age," *Letting Go*.

Tom Satwicz and Kris Morrissey, "Public Curation: From Trend to Research-Based Practice," *Letting Go*.

Due: Blog Reading Response

March 14: Spring Break Follow NCPH Conference on Twitter

Accessibility

Week 8/March 21 Access

Lauren F. Klein, "The Image of Absence: Archival Silence, Data Visualization, and James Hemings," *American Literature*. V 85 (4) December 2013. (RL)

Amy Earhart, "Can Information Be Unfettered?: Race and the Digital Humanities Canon," *Debates in the Digital Humanities*. <http://dhdebates.gc.cuny.edu/debates/text/16>

Misty DeMeo, "The Politics of Digitization," *Model View Culture*. <https://modelviewculture.com/pieces/the-politics-of-digitization>

Bob Harlow, "The Road to Results: Effective Practices for Building Arts Audiences," Wallace Foundation Report. (download here: <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Pages/The-Road-to-Results-Effective-Practices-for-Building-Arts-Audiences.aspx>)

Due: Blog Reading Response

Week 9/March 28 Scanathon!

Week 10/April 4 Lab: Omeka

Week 11/April 11 Peer Review of Proposals: Draft 1 Humanities Content, Creative Approach, and Audience, Distribution and Evaluation

Spatial Humanities

Week 12/April 18 Digital Spaces

Mark Tebeau. "Listening to the City: Oral History and Place in the Digital Era," *Oral History Review*, Vol. 40 Issue 1. 2013, p25-35. (RL)

Stephen Robertson, "Putting Harlem on the Map," *Writing History in the Digital Age*. <http://quod.lib.umich.edu/d/dh/12230987.0001.001/1:8/--writing-history-in-the-digital-age?g=dculture;rgn=div1;view=fulltext;xc=1#8.2>

Franco Moretti, "Maps," *Graphs Maps and Trees* (e resource) <https://catalog.libraries.rutgers.edu/vufind/Record/5109606>

Due: Blog Reading Response

Week 13/April 25 HistoryPin Lab

Week 14/May 2 Peer Review of Full Proposal Drafts & Prototype

Final Proposals Due—May 9

May 13 Telling Untold Histories Unconference (untoldhistories.wordpress.com). While this is after the semester is over, I hope you'll join us (registration cost waived for my students)!