

honors seminar: research methods in the digital humanities

# ENGLISH 397

Fall 2015

TH 8:40-10:00  
2230 USB

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Office hours:  
T 3:30-4:30 & by appt.  
Angell 4204



## COURSE DESCRIPTION & OBJECTIVES

### OUR COURSE TOPIC

Broadly speaking, the digital humanities is both interdisciplinary and still emerging. It forms the intersection between any number of humanities disciplines (e.g., rhetoric, philosophy, performance, history, creative writing) and the study of digital technologies (e.g., computers, cell phones, digital book readers). Those who consider themselves digital humanists research, among other things, the ways in which our conceptions and practices of literacy have changed and continue to change in the digital age; how teachers might integrate technology into course design; the changing face of research as more and more scholarship becomes digitized, digitally archived, and presented to public audiences in online, open-access spaces; what it means to create and interpret multimodal or digitally-born creative works; and the history and theory surrounding this move toward all things digital.

Digital modes of exchange are profoundly altering our conceptions of what it means to communicate, as well as what it means to form and belong to communities, participate in grassroots

activism, and access information. In this seminar, we will consider the ways in which the digital humanities might afford us methods for reconsidering, reinventing, or broadening our own scholarly interests and projects. During our time together, we will experiment with various modes of composing (in audio, video, and imagistic forms). We will likewise discuss and examine the ways in which data mining, visualization technologies, and digital archives impact questions in the field as well as what it means to conduct scholarly research in our present, networked moment.

## PARTICIPATION & IN-CLASS EXERCISES

Good participation includes coming to class on time, active listening, completing in-class activities and workshops, being prepared to contribute your views on the assigned reading, showing a positive attitude, collaborating appropriately, and showing respect to your classmates and to me. Whether you are excused or not, if you miss a class, you are expected to make up the work. This means, if you miss on a day that involves an in-class exercise, you must make arrangements to complete the exercise on your own time.



## MATERIALS

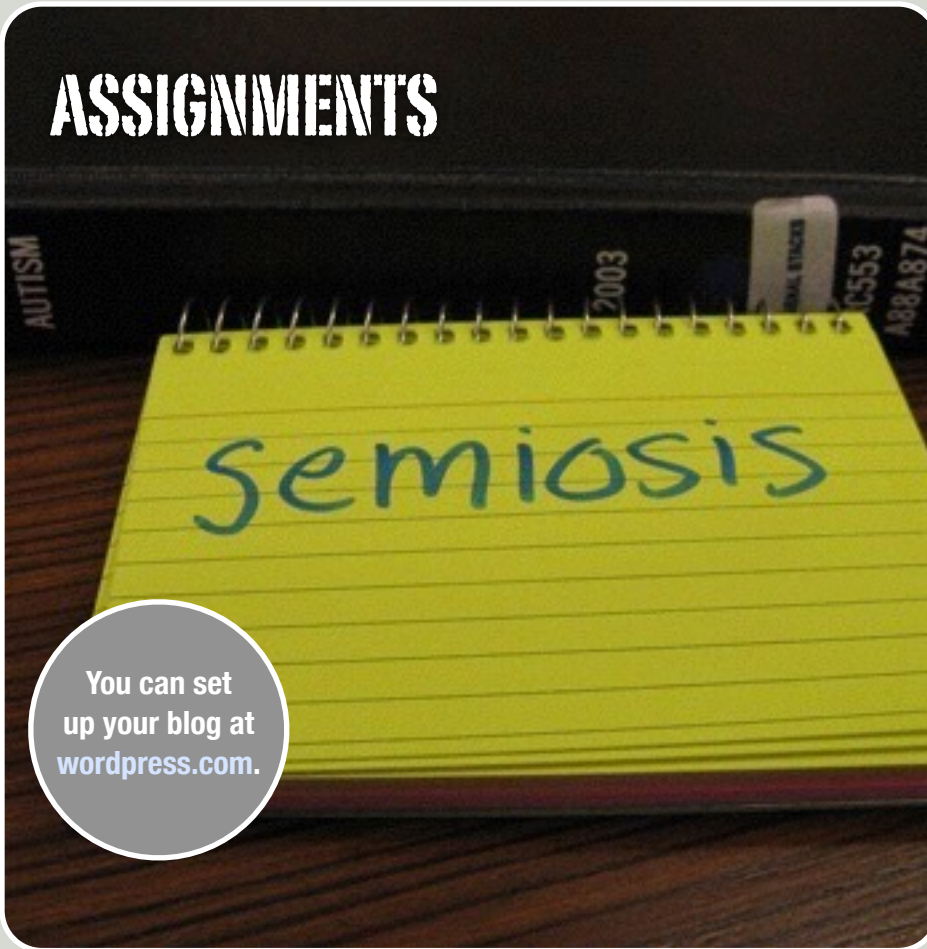
- Matthew K. Gold (ed.), *Debates in the Digital Humanities* [available online [here](#) and [here](#)]
- Readings from CTools (annotate and bring to class)
- Wordpress account (free)
- An external hard drive formatted for Mac OSX
- Headphones that cover your ears (*not* earbuds)

## APPS & SOCIAL MEDIA

We'll be using an array of social media sites this semester, all of which are free to you. Apps we may use include the following:

- Twitter
- YouTube
- Picasa
- Google Docs

# ASSIGNMENTS



You can set up your blog at [wordpress.com](http://wordpress.com).

**A note about technology**  
 You do not need technological experience in order to complete class projects; you will receive necessary instruction and practice over the semester. Though you're free to use software that we do not explore in class together, I won't be able to assist you with other programs.



**Final versions of all assignments must be turned in on time.**

**Blog portfolio (6 posts, ~300-500 words)**

Throughout the semester, you will write reading responses as well as comment on one another's posts as preparation for class. Blog posts will be graded on a pass/fail basis.

**Leading class discussion (collaborative)**

In groups of two, you will be tasked with leading discussion for the first 30 minutes of one class; you will also assign the class one reading on a topic of your choice.

**Reflective essays (2 essays, ~1,000 words each)**

Around midterm and toward the semester's end, I will pose questions about our course readings and the work you've produced to date. Your responses will take the form of short essays, in which you can combine analysis and narrative.

**Annotated bibliography**

This project offers an opportunity to translate your growing understanding of digital humanities topics from criticism into practice. You will submit annotations of 10 sources via your blog.

**Critical discourse analysis (CDA) project**

In this short exercise, you will apply some of the methodological concepts you've learned as you analyze a multimodal text of your choice.

**Final project (length varies, ~10 pages)**

This project is the final culmination of what you will have already started in your annotated bibliographies and CDA projects. Here you will compose an extended analysis — either written or multimedia in form — on a DH topic of interest.

BLOG PORTFOLIO	DISCUSSION & PARTICIPATION	REFLECTIVE ESSAYS (2)	ANNOTATED BIBLIOGRAPHY	CDA PROJECT	FINAL PROJECT
10%	10%	30%	15%	10%	25%

# SCHEDULE

## Class cancellation policy

In the unlikely event of an emergency, I will contact you via email and request that a note on department letterhead be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

## Changes to the schedule

At any point throughout the semester, I reserve the right to make changes to our daily schedule. This generally happens when we fall behind due to inclement weather or other unforeseen circumstances.



Questions?  
Please send me  
an email.

# COURSE POLICIES

## Final versions of assignments must be turned in on time

Late projects are subject to a penalty of one letter grade for each day late. Missing class or encountering technological misfortunes are not acceptable excuses for failing to meet a deadline. Save early and save often, and be sure to back up your work. I recommend that you save your work in two separate locations (e.g., save one copy to your external hard drive, and another copy on your home computer, flash drive, or CD).

## Copyright and fair use

Working in digital environments poses all sorts of questions regarding copyright and intellectual property, and we will discuss these issues during our time together. While it is important to respect others' intellectual property, it is equally important to assert the right to fair use granted you by law. If you have any questions about intellectual property issues, please don't hesitate to ask.

## Netiquette

Blogging will play an important role in this class. As such, you are expected to demonstrate professionalism and respect; in general, you should treat classmates online as you would like to be treated in class. Additionally, I expect you to treat your assignments with the level of formality you would use in any assignment. Please don't write a blog post as you would write a text message.

## Academic misconduct

Plagiarism is the unauthorized use of the words or ideas of another person. If you are found to have plagiarized, the English Department's usual policy prescribes that you will fail the assignment and potentially the course, your case may be sent to the Assistant Dean of Student Affairs, and you may be placed on academic probation. Please read the [English Department's web page on plagiarism](#) carefully as well as [LSA's policies on academic misconduct](#). If you have questions about how to reference material or what constitutes plagiarism, please come see me.

## Attendance & tardiness

Attendance is essential to the success of this class. Therefore, each unexcused absence after two may result in the lowering of your final grade or failure of the course. Excused absences include those for documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics.

Whether you are excused or not, if you miss a class, you are expected to make up the work. This means, if you miss on a day that involves an in-class exercise, you must make arrangements to complete the exercise on your own time. Additionally, I will count you as absent if you are more than 15 minutes late to class, sleeping, texting, emailing, and most especially, if you come to class unprepared to discuss the day's assigned readings. I reserve the right to hold pop quizzes to spot check for preparedness.



Click here  
for UM lab  
locations &  
hours

## RESOURCES for navigating ENG 397

### Accessibility & accommodations

[Services for Students with Disabilities](#), located in G-664 Haven Hall, offers services for students with documented disabilities. With or without documentation, it is my intent to make our learning experience as accessible as possible. With documentation, I am especially interested in providing any accommodations that have probably been best determined by the student and an SSD counselor in advance. Regardless of whether or not you are registered with SSD, please let me know what we can do to maximize your learning potential, participation, and general access in this course. You can contact SSD at (734) 763-3000 or <http://ssd.umich.edu/>.

### Writing Center

The Sweetland Center for Writing is available to provide free writing tutoring and consultation during any stage of the writing process. Services include face-to-face tutorials in 1310 North Quad and online tutorials. You can contact Sweetland at (734) 764-0429 or <http://www.lsa.umich.edu/sweetland/>.

### LSA Instructional Support Services

[LSA Instructional Support Services](#) provides equipment and technical support to students enrolled in LSA classes. You will be using ISS's resources extensively throughout the semester. ISS operates three centers where UM students may check out AV equipment for classroom use and for short-term loans:

#### Mason Checkout Center

G340 Mason Hall  
Hours: 8am-10pm, M-Th; 8am-5pm, F

#### Dennison Checkout Center

267 Dennison Hall  
Hours: 8am-6pm, M-Th; 8am-5pm, F

#### Media Center

2001 Modern Languages Building  
Hours: 8am-10pm, M-Th;  
8am-5pm, F; 12-8pm, Sat & Sun

To check out equipment, you must provide a UM I.D., along with a course title and number to support your student status.

While walk-in service is available, they strongly recommend that you reserve equipment a week or two in advance. You can contact ISS at (734) 615-0100 or email them at [lsa-iss-reservations@umich.edu](mailto:lsa-iss-reservations@umich.edu).

### Creative Commons

Creative Commons licensing enables users/producers/designers to share their work and adopt a copyleft license of their choice. Video, image, and audio files are available for public use, with proper attribution.

### Opsound

Musicians upload their music to Opsound, and, using Creative Commons licensing, allow users to download, share, and remix their music legally.

### Audacity

Audacity is a free, open-source audio editing program that works on Mac OS, Windows, and Linux.

## ONLINE RESOURCES

These websites will come in handy during our time together. Please hold onto this page for future reference.

# SCHEDULE

*Debates in the Digital Humanities = DDH*

	Reading Due	Assignments Due
<b>Week 1: What is DH?</b>		
T 9/8	Introductions	
Th 9/10	Kirschenbaum, "What Is Digital Humanities, and What's It Doing in English Departments?" <b>(DDH)</b>  Bianco, "The Digital Humanities Which Is Not One" <b>(DDH)</b>  View <a href="#">Wesch, The Machine is Us/ing Us</a>	
<b>Week 2: Ethics &amp; method</b>		
T 9/15	McKee & Porter, "The Ethics of Conducting Writing Research on the Internet"  Eyman, " <a href="#">Digital Rhetoric: Method</a> "	
Th 9/17	Huckin, "Critical Discourse Analysis and the Rhetoric of Condensation"  Ouellette, " <a href="#">Blogging Borders: Transnational Feminist Rhetorics and Global Voices</a> "	
<b>Week 3: Critiquing DH</b>		

T 9/22	DeBeuagrande, "Discourse Analysis and Literary Theory" Turkle, <a href="#">The Flight from Conversation</a>	
Th 9/24	McPherson, "Why Are the Digital Humanities So White? or Thinking the Histories of Race and Computation" <b>(DDH)</b> Davidson, "Humanities 2.0: Promise, Perils, Predictions" <b>(DDH)</b>	
<b>Week 4: Identity, method, &amp; literature</b>		
T 9/29	Nakamura, "Race and Identity in Digital Media" Athanases & Heath, "Ethnography in the Study of the Teaching and Learning of English"	
Th 10/1	Wilkins, "Canons, Close Reading, and the Evolution of Method" <b>(DDH)</b> Haas, "Wampum as Hypertext"	<b>CDA project due</b>
<b>Week 5: Private/Public, Text/Community</b>		
T 10/6	Nakamura, "'Words with Friends': Socially Networked Reading on Goodreads" Martorana, " <a href="#">Death: The End We All Have to Face(book)</a> "	
Th 10/8	Patrick-Weber, " <a href="#">Digital Technology, Trauma, and Identity: Redefining the Authentic Self of the 21st Century</a> " Powell et al., " <a href="#">Our Story Begins Here</a> "	

<b>Week 6: Data mining &amp; visualization</b>		
T 10/13	Clement, " <a href="#">Text Analysis, Data Mining, and Visualizations in Literary Scholarship</a> " Salter, " <a href="#">Alice in Dataland</a> "	<b>Essay #1 due</b>
Th 10/15	Sackey & Ullmann, "Visualizing Data, Encouraging Change" Folsom, "Database as Genre"	
<b>Week 7: Archives</b>		
T 10/20 - <b>fall break - NO CLASS</b>		
T 10/22	Alexander & Rhodes, " <a href="#">Queer Rhetoric and the Pleasures of the Archive</a> " Cotera, "Invisibility is an Unnatural Disaster: Decolonizing the Archive After the Digital Turn" <b>Archives to explore:</b> <ul style="list-style-type: none"> <li>• <a href="#">William Blake Archive</a></li> <li>• <a href="#">Emily Dickinson Archive</a></li> <li>• <a href="#">Chicana por mi Raza</a></li> <li>• <a href="#">Digital Archive of Literacy Narratives</a></li> </ul>	
<b>Week 8: Social media, literacy, and discourse</b>		



T 10/27	Lebduska, " <a href="#">Emoji, Emoji, What For Art Thou?</a> " Schwartzberg, " <a href="#">An Oral History of the Poop Emoji</a> " Garber, " <a href="#">English Has a New Preposition, Because Internet</a> "	
Th 10/29	Livingston, " <a href="#">On Rage, Shame, "Realness," and Accountability to Survivors</a> "	
<b>Week 9: Design &amp; documents</b>		
T 11/3	Schlauen & Schloen, " <a href="#">Beyond Gutenberg</a> "	<b>Essay #2 due</b>
Th 11/5	<b>Readings TBD</b>	
<b>Week 10: Accessibility</b>		
T 11/10	Zdenek, " <a href="#">Which Sounds Are Significant?</a> " Williams, "Disability, Universal Design, and the Digital Humanities" <b>(DDH)</b>	
Th 11/12	Pullin, "Resonant Design" Yergeau et al., " <a href="#">Multimodality in Motion</a> "	
<b>Week 11: Networks, modes, meaning</b>		
T 11/17	Jones, " <a href="#">Network* Writing</a> " Guion et al, "Conducting an In-Depth Interview"	<b>Annotated bibliography due</b>
T 11/19	boyd & Crawford, "Critical Questions for Big Data" Losh, "Hacktivism and the Humanities" <b>(DDH)</b>	

<b>Week 12: Hacktivism</b>		
T 11/24	Vie et al., " <a href="#">Community Guides: Disrupting Oppression in Comment Threads on Social Sites</a> " Garza, "A Herstory of the #BlackLivesMatter Movement"	
Th 11/26	<b>NO CLASS - break</b>	
<b>Week 13: Workshopping &amp; sharing</b>		
T 12/1	your peers' works-in-progress	
Th 12/3	your peers' works-in-progress	
<b>Week 14: Workshopping &amp; sharing, continued</b>		
T 12/8	your peers' works-in-progress	
Th 12/10	Studio time + workshopping	<b>Final projects due by 5pm on Tuesday, Dec. 15</b>