



Knowing and Doing: Understanding the Digital Humanities Curriculum

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June 2011



Terras, Humanities Computing's “Hidden Curriculum”



-
- What implicit messages about humanities computing are passed on through courses?
 - Looked at 4 humanities computing courses (in library & information science, English & HC)
 - General characteristics:
 - Focus on text (analysis, encoding, etc)
 - Lots of group work
 - Assessment through project work

Terras, Melissa. “Disciplined: Using Educational Studies to Analyse ‘Humanities Computing’.” *Lit Linguist Computing* 21.2 (2006): 229-246.

Terras on Some Issues in Humanities Computing



- Should engage more with computer science, less with specific technologies
- Lack of links with humanities departments
- Students need to be technically adept in advance

Key Questions about Digital Humanities Education



What is the shape of digital humanities education today?

- What view of the digital humanities is advanced in syllabi?
- What are common course goals?
- What are typical assignments?
- What kinds of readings are given?
- What concepts, methods and tools are covered?

Methods



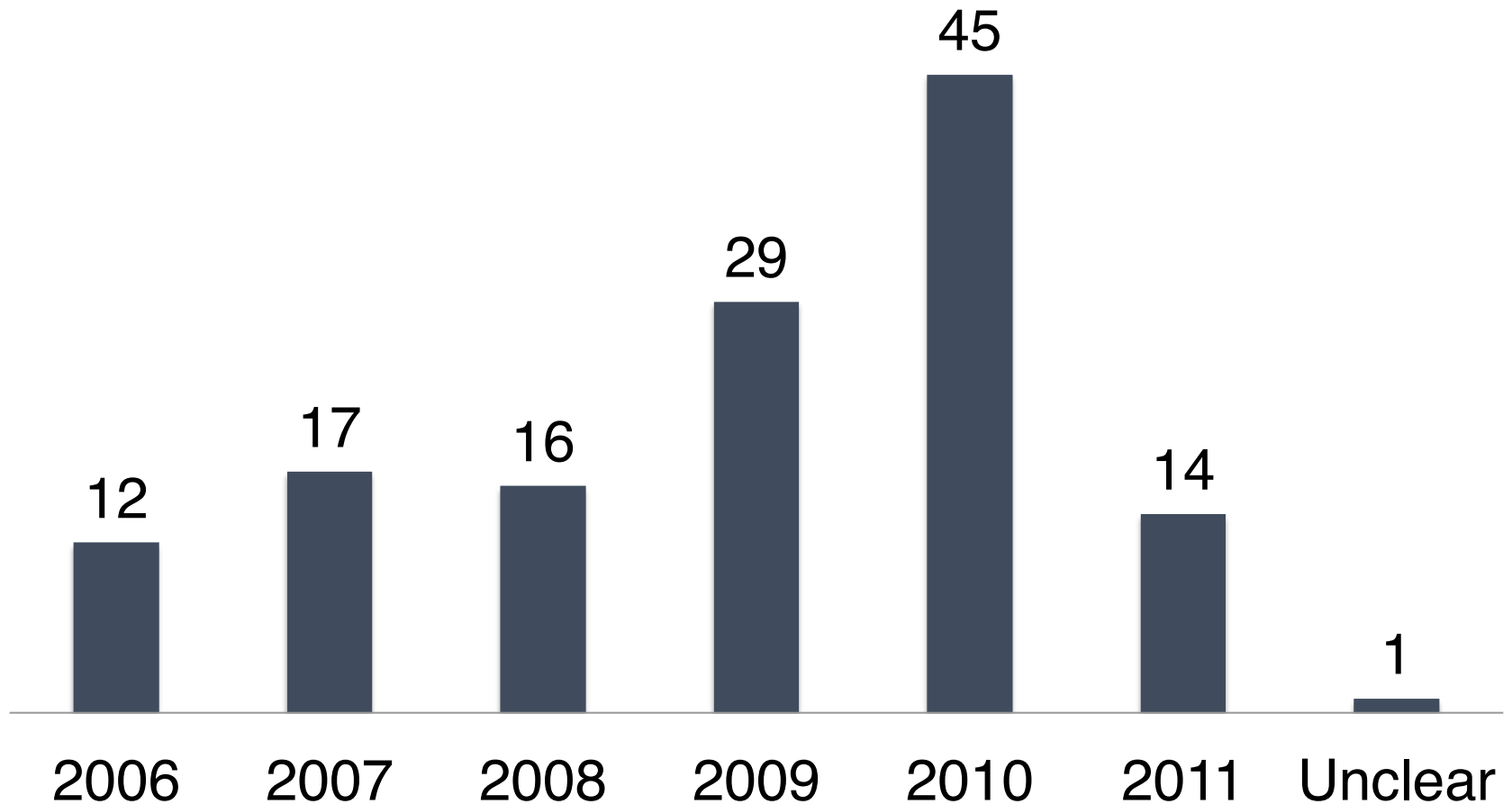
-
- Build Zotero collection of 134 syllabi
[Digital Humanities Education Zotero Group](#)
(please put new syllabi in “Contributed Syllabi” folder)
 - Tag assignments & topics in syllabi
 - Link about 1/3 of courses to readings
 - Make the [syllabi](#) & [reading list](#) available through Citeline
 - Use Voyeur and SEASR to explore patterns

Criteria for Inclusion

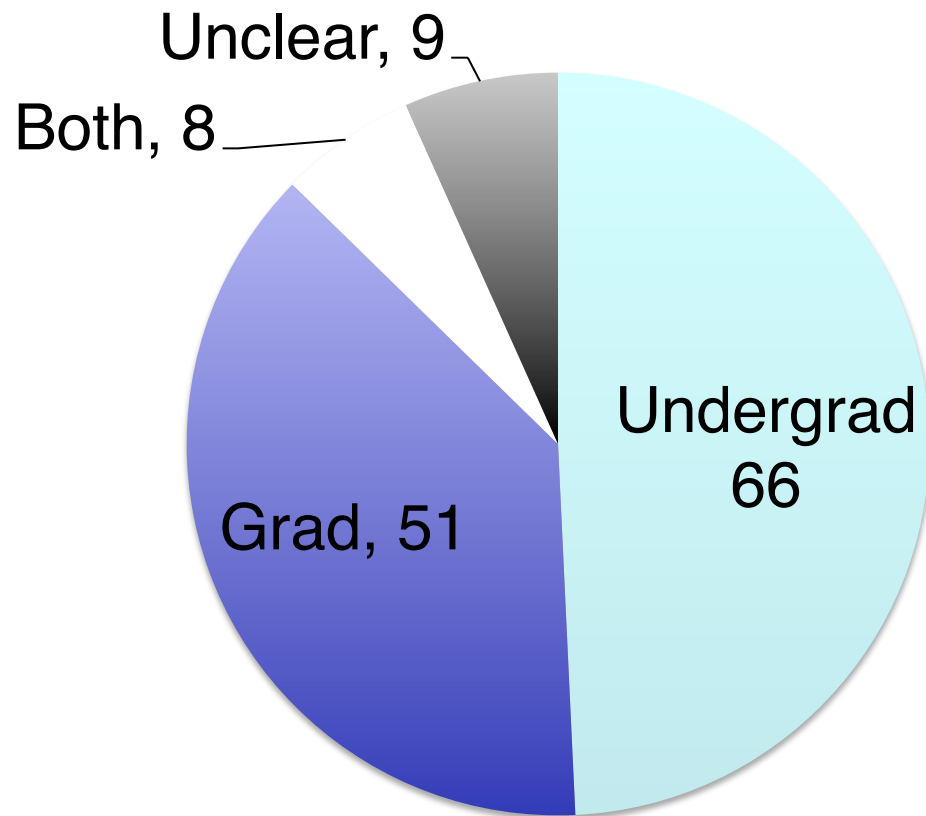


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- Relevant to DH, big tent view (literature, media studies, history, rhetoric, humanistic comp sci, etc.)
 - Taught after 2005
 - (Nearly) complete syllabus, with description, schedule, etc.
 - exception: some Kings College DH courses
 - Syllabus still available online
 - Syllabus written in English (most from US, but also Canada, Great Britain, New Zealand & Belgium)

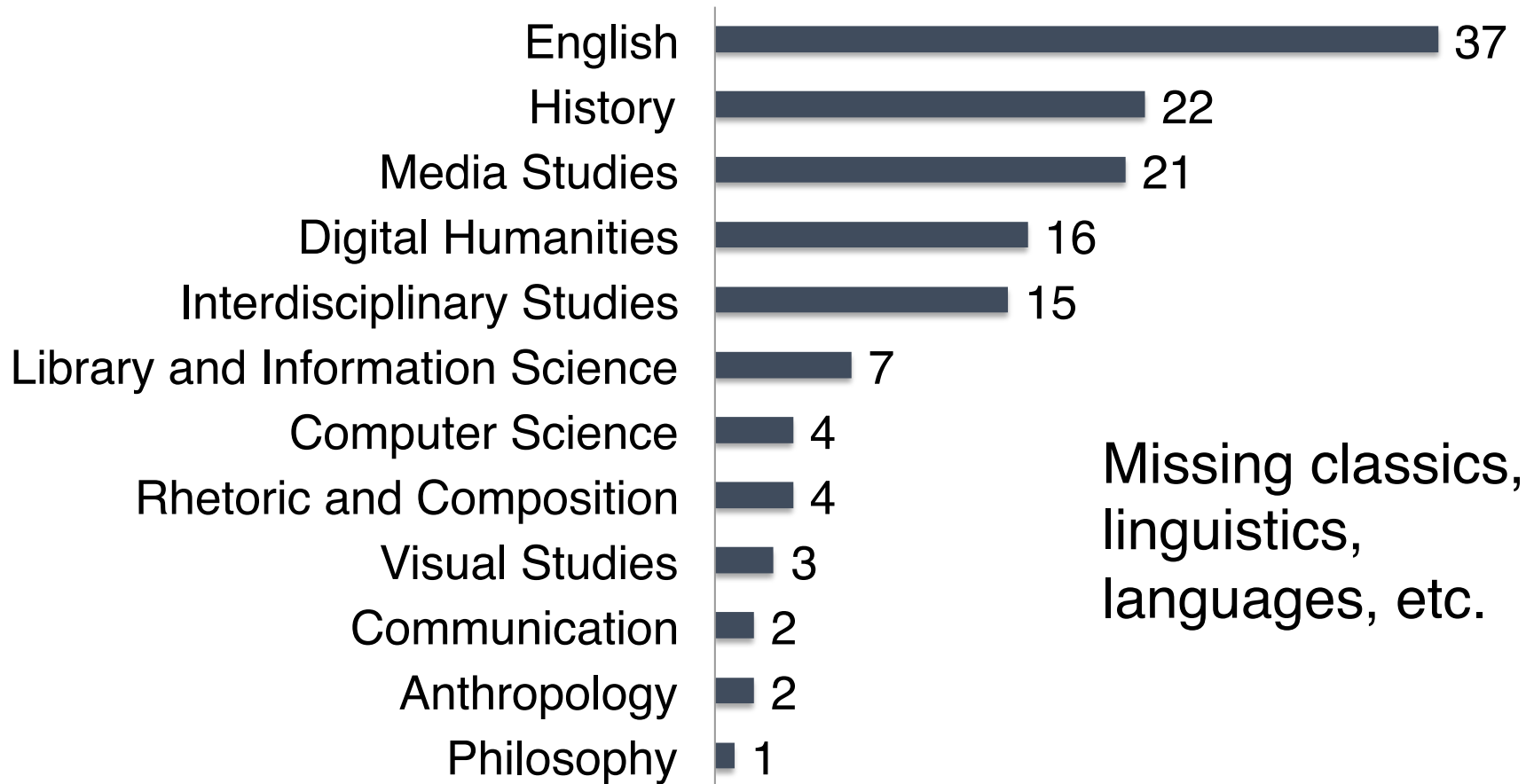
Number of DH Syllabi, by Year



Level of Studies



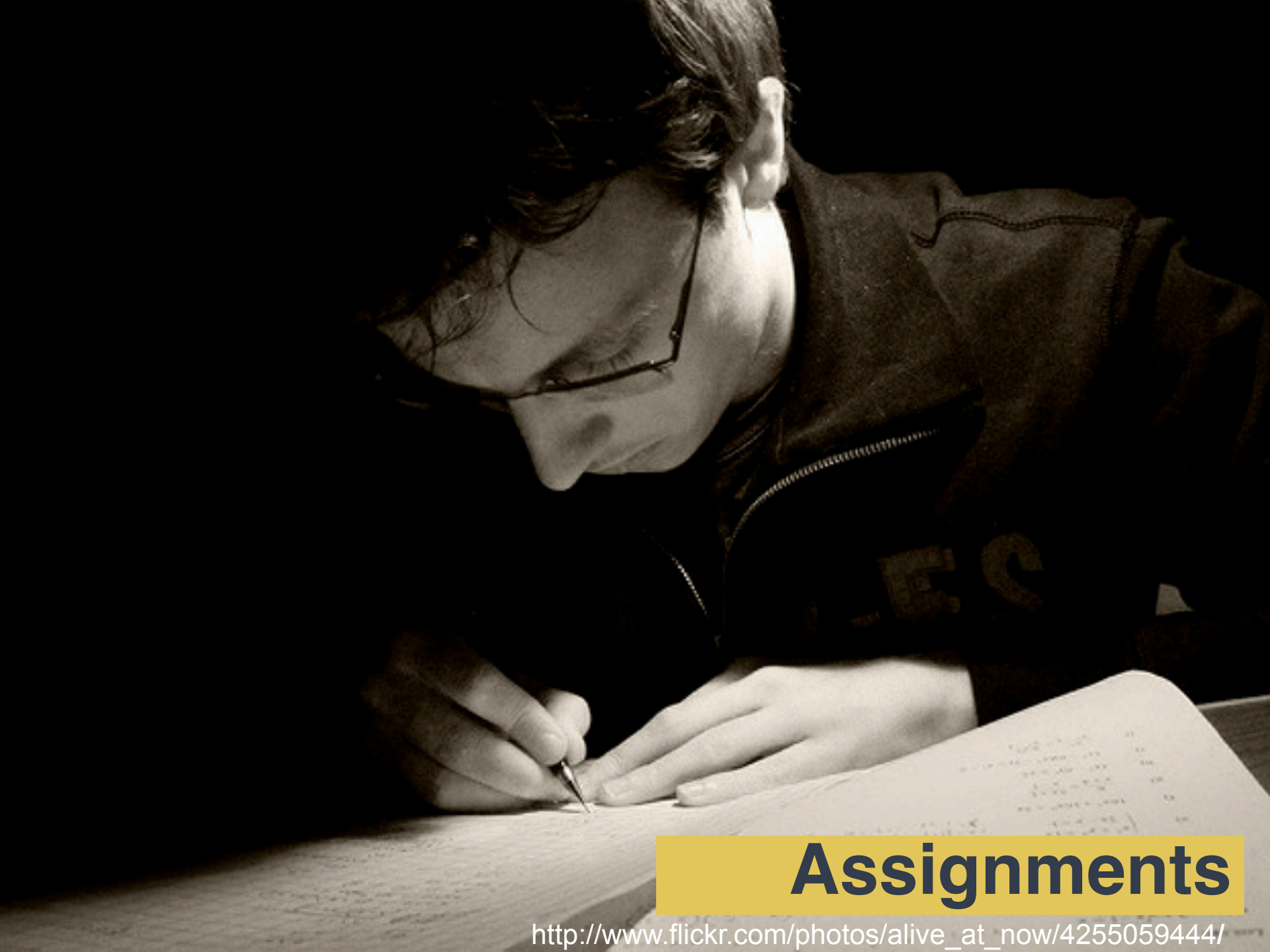
Disciplines Represented



Caveats



-
- Selection of corpus contents key
 - Focus of syllabus depends on discipline, topic, level, etc.
 - Syllabi vary in level of detail
 - Some data is not clean (HTML code, PDF conversion problems)
 - Words have different meaning depending on context
 - “open” = open access, open education, open class discussion, open library, open to MLIS students,



Assignments

http://www.flickr.com/photos/alive_at_now/4255059444/

Assignments/ Assessment (Tags)



Tag	#of times used
participation	69
paper	59
blogging	49
presentation	46
project	32
groupproject	24
exam	17
exercise	17
projectplan	12

Significance of Projects



		count	trend
<input checked="" type="checkbox"/>	project	907	
<input type="checkbox"/>	projects	337	

- 6th most common term (non-stop word)
- At least 80 courses include a project, including:
 - Research paper
 - Video
 - Digital history resource
 - Collaborative multimedia
 - Grant proposal

Strategies for Assigning Projects



-
- Devote last two weeks of class to project studio; teams demo & discuss projects each session (Urban, “LIS 310 Computing in the Humanities”)
 - Phase the project:
 - Consult w/ instructors on project
 - Present project proposal
 - Present project to invited guests
 - Submit final project(Smulyan, “Digital Scholarship”)

Many Courses Include Hands-On Learning



<input type="checkbox"/>	lab	187	
<input checked="" type="checkbox"/>	practicum	46	

- “Lab: Second Life introduced” (Willis, “The Languages of New Media”)
- “Practicum: Illustrator & Cartography” (Petrick, History & Cartography)

At least 24 course descriptions include “hands-on,” while 19 explore “practice” (often in tandem with theory).

DH Classes Tend to Focus on Group Work



<input type="checkbox"/>	group	358	
<input type="checkbox"/>	groups	74	

- Group discussion leading
- Group projects
- Group presentations
- Group peer review

**Collaboration is an explicit learning outcome/
goal for about 15 courses.**

Many DH Classes Require Blogging



<input type="checkbox"/>	blog	496	
<input type="checkbox"/>	blogs	146	
<input type="checkbox"/>	blogging	55	

49 courses (37%) require blogging [manual tagging]

- “Compose new media (e.g., digital video, webtexts, blogs, Flash animation, and interactive maps) as a form of scholarship.” (Sayers, “HS 208: Designing Literature”)
- “Some of the writing you do on your blog will be required or prompted” (Gold, “Looking for Whitman”)

A Few Classes Use Wikis



<input checked="" type="checkbox"/>	wiki	118	
<input type="checkbox"/>	wikipedia	88	

At least 8 classes have wiki assignments & 2 have Wikipedia assignments; others use wikis to share class info

- “Post a favorite website to the wiki” (Hollis, “Composing with Words, Images, and Sound”)
- Assignment: “[Wikipedia Entry](#)” (Razlogova, “History and Digital Media”)

Twitter Makes a Showing



6 classes require students to use Twitter

6 others may use/recommend it;

- “Please create an account and friend the class in the following programs: Twitter” (Guldi, “Digital History”)
- [“Iran and "The Twitter revolution”](#) (Miller, “Writing about Media Change”)

Atelier Works
Quentin Newark

Looking Closer 3:
Classic Writings
on Graphic Design
Michael Bierut/Jessica
Hoffland/Steven Heller/
Rick Poyner
1999 Princeton Press

A History of Graphic
Design
Philip B. Meggs
1998 New York and London

Graphic Design:
A Concise History
Richard Hollis
1998 Thames & Hudson

Graphic Design in the
Mechanical Age
Deborah Rothschild/
Ellen Lupton/
Dana Goldstein
1998 New York and London

Decoding
Advertisements
Judith Williamson
1999 Boston: Beacon Press

Design Writing
Research
Ellen Lupton/
J. Abbott Miller
1998 Yale Books

Design Literacy:
Understanding
Graphic Design
Steven Heller/
Karen Pomeroy
1997 New York Press

Tibor Kalman:
Perverse, Optimist
Peter Hall/
Michael Bierut
1998 New York: Clarkson Potter

A Designer's Art
Paul Rand
1998 Yale University Press

Sagmeister:
Made You Look
Peter Hall
2001 New York: Clarkson Potter

The Art of Looking
Sideways
Alan Fletcher
2001 Princeton

Stuart Bailey

What is a Designer
Norman Potter
1999 Princeton Press

Exercises in Style
Raymond Queneau
1999 Introduction

The Medium is the
Message: An Inventory
of Effects
Marshall McLuhan/
Quentin Fiore
1997 Norton Books

Ulysses
James Joyce
1992 Shakespeare Books

Albert Angelo
B.S. Johnson
1992 Clarkson

Collected Words
1953 - 1982
Richard Hamilton
1992 Thames & Hudson

Ways of Seeing
John Berger
1972 Penguin Books

Sugar in the Air
E.C. Large
1997 Jonathan Cape

Asleep in the Afternoon
E.C. Large
1998 Jonathan Cape

England's Dreaming
Jon Savage
1991 Faber & Faber

Zen and the Art
of Motorcycle
Maintenance: An
Inquiry into Values
Robert M. Pirsig
1984 Bantam Publishing

Bates Holt
Allen Holt

The Box Man
Keizo Abe
1999 Alfred A. Knopf

Empire of Signs
Roland Barthes
1983 Hill and Wang

Camera Lucida
Roland Barthes
1981 Pantheon, Vintage & Random

Ways of Seeing
John Berger
1972 Penguin Books

About Looking
John Berger
1980 Pantheon

And Our Faces, My
Heart, Brief as Photos
John Berger
1981 Pantheon

Between
Victor Burgin
1986 David R. Godwin's Department of
Contemporary Art

Thinking Photography
Victor Burgin
1982 Blackwell Publishing Ltd.

The Year of Magical
Thinking
Joan Didion
1998 Alfred A. Knopf

Library Theory,
An Introduction
Terry Eagleton
1999 University of Minnesota Press

Understanding Comics:
The Invisible Art
Scott McCloud
2000 Pantheon Press

Seeing Voices:
A Journey into the
World of the Deaf
Oliver Sacks
1998 University of California Press

The Man Who Mistook
His Wife For A Hat:
And Other Tales
Oliver Sacks
1987 Harper Perennial

BB/Saunders
Warren Beatty

Design is One
Lella & Massimo
Vignelli
1994 Harper Publishing

Grid Systems in
Graphic Design
Raster Systeme für die
visuelle Gestaltung
Josef Müller-
Brockmann
1971 Knopf

Ben Bos: Design of
a Lifetime
Dirk van Ginkel/
Paul Hefting
2000 BOK

Weingart: My Way
to Typography
Wolfgang Weingart
1998 Yale Press

Swiss: On the Outside
Mark Holt/Hamish Muir
2000 Yale Press

Bruno Monguzzi:
A Designer's
Perspective
Franc Nunoo-Quarcoo
1998 The First World Library, University
of Toronto

Typographie
Emil Ruder
1967 Knopf

Armin Hofmann:
His Work, Quest
and Philosophy
Werk Erkundung Lehre
1998 BOK

How to be a Graphic
Designer, Without
Losing Your Soul
Adrian Shaughnessy
2008 Clarkson Press

Karel Martens:
Richard Marchal /
Drukwerk
Karel Martens
1998 BOK

Reading (Watching, Exploring) Lists

Frequently Assigned Content



-
- Analyzed reading lists of 51 courses and built Zotero collection of assigned readings
 - Not all courses ended up in my syllabus corpus
 - Zotero collection a little messy
 - DHAssignedReadings has 1100+ “readings”:
 - Books
 - Articles & blog posts
 - Videos
 - Tools (e.g. Zotero, ManyEyes)
 - Web sites

Work	# Times Cited
Companion to Digital Humanities	17
The Language of New Media	8
Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web	7
A Companion to Digital Literary Studies	7
Here Comes Everybody	6
Remediation: Understanding New Media	6
As We May Think	6
A Rape in Cyberspace	6
The Promise of Digital History	5
Smart Mobs: The Next Social Revolution	5
Can History be Open Source? Wikipedia and the Future of the Past	5

Observations re. Course Readings



-
- Many courses have packed syllabi, with a number of readings
 - Many of the readings are freely available online
 - Many recent (post 2000s) readings

digital **multimedia**

chapman & chapman



Middlesex University Teaching Resources 2004 - 2005

DUST OR MAGIC

Secrets of Successful Multimedia Design Hughes



Daniel Carlisle and Geoff Elliott

MULTIMEDIA COMPUTING

Interactivity by design

Kristof & Setran

<preparing web graphics>

Lynda Weinman

MULTIMEDIA DEMYSTIFIED
A GUIDE TO THE WORLD OF MULTIMEDIA FROM APPLE COMPUTER, INC.



Designing Web Audio

REGGS & THEDE



Learnin...

Media Focus

Many DH Classes Focus on Text



	count	trend
<input type="checkbox"/> text	395	
<input type="checkbox"/> texts	287	

- “This course teaches computer programming as a vehicle to explore poems and other texts that are now available online.” (LeBlanc, Computing for Poets)
- “Introduction to text-encoding: history and basic issues.” (Siemens, Literary Computing)
- “What is a “text?”” (Harris, Digital Literature)

But Other Forms of Media Are Also Significant: Video



video

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- READINGS AND PRACTICUM IN HISTORICAL FILM AND VIDEO DOCUMENTARY PRODUCTION (Zahavi)
- “Contextualizing a YouTube video.” (Jenkins, Introduction to Communications Technologies)

Audio



- “I will also facilitate workshops on some...of the following: **Audacity**, an editor for recording and mixing digital audio” (Sayers, “Do-It Yourself Music Cultures”)
- “**HISTORY 404: Readings and Practicum in Aural History and Historical Audio Documentary Production**” (Zahavi)

Images



- “Image formation, natural & linear perspective, pinholes and lenses,” (Levoy, “Digital Photography”)
- “Image Gloss” (Gold, “Looking For Whitman”)
- “Theory and Practice of Digital Rhetoric: Composing with Words, Images, and Sound” (Hollis)

Games



<input checked="" type="checkbox"/>	game	146	
<input type="checkbox"/>	games	116	
<input type="checkbox"/>	videogames	9	

- “Week 11 (March 18): Gaming and Electronic Narrative, 1” (Siemens, “Literary Computing”)
- “Reading Video Games: Interactivity and Action” (April 6) (Owens, “Digital History”)
- “What is a game? What is play” (Robison, “Videogame Theory and Analysis”)

Maps



<input checked="" type="checkbox"/>	maps	103	
<input type="checkbox"/>	map	75	
<input type="checkbox"/>	mapping	62	

- “Collaboratively construct a geographical map (of the UW, Seattle campus)” (Sayers, “Mapping the Digital Humanities”)
- “Internet Visits: Mapping Ideas & Dreams” (Petrick, “History & Cartography”)
- “Mapping, Markup, File Transfer” (Muri, “The Geography of London's Imaginary Spaces in the 18th Century”)

And Other Forms



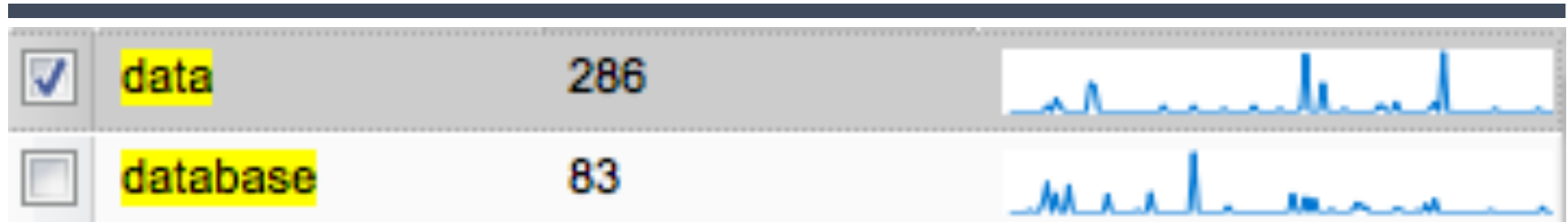
<input type="checkbox"/>	simulation	24	
<input type="checkbox"/>	simulations	15	

“**Simulation** as Scholarship” (Kirschenbaum, “Simulations”)

<input type="checkbox"/>	3d	15	
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“the application of **3D modeling** and virtual reality to cultural heritage” (Jessop, “Digital Visualization”)

Key Concept: Data and Database



- “Ability to assess digital data for preservability” (Salo, “Digital curation”)
- “Our goal in this course is to build a database-driven website” (Quamen, “Technical Approaches & Concepts”)
- “We believe that a systematic use of large-scale analysis and interactive visualization of cultural data will become a major trend in humanities research in the coming decades.” (Manovich, “Theories of Media and New Media”)

Key Concept: Openness & Copyright



<input type="checkbox"/>	Frequencies	Count ▾	Trend
<input checked="" type="checkbox"/>	open	163	
<input type="checkbox"/>	openness	27	

- “Openness as Innovation: distributed cooperation (what can’t be coordinated?)” (Kelty, “Introduction to Openness”)
- “How does interactive, do-it-yourself open source remix potential change what constitutes intellectual property?” (Davidson, “21st Century Literacies”)
- “R. Rosenzweig, [“Can History be Open Source?”](#) (Price, “Hacking History”)

Key Concept: Network



<input type="checkbox"/>	network	76	
<input type="checkbox"/>	networks	53	
<input type="checkbox"/>	networking	45	

- “The course will survey the digital humanities, internet history, network society...” (Tullos and Myers, “Seminar in Digital Scholarship and Media Studies”)
- “Tuesday, October 26 (Networks)” (Rheingold, “Virtual Community/Social Media”)
- Apr 22: The Networked Book (Fitzpatrick, “digital media theory”)

Key Concept: Interaction



<input type="checkbox"/>	interactive	88	
<input type="checkbox"/>	interaction	28	
<input type="checkbox"/>	interactivity	17	

- “History 9832B is a studio course on interactive exhibit design for public historians.” (Turkel)
- WEEK 4 // INTERACTIVE FICTION (Sample, “textual media”)
- “What is interaction design?” (Mazalek, “Principles of Interaction Design”)

Technologies Taught in DH Courses



Term	Frequency	#Courses
xml	107	19
TEI	59	15
Omeka	51	16
PHP	38	5
Zotero	35	11
Perl	24	1
SQL/mySQL	19	3

Terms I Expected to See More Of...



Term	# Uses
argument	54
statistics	50
programming	47
representation	32
interpretation	28
accessibility	14
sustainability	9
algorithmic	7

Preliminary Conclusions



- DH courses fit into a big tent
- Digital humanities courses often:
 - Link theory and practice
 - Produce projects
 - Are collaborative
 - Engage in social media
 - Are not just about text
 - Reflect on contemporary issues such as copyright



http://www.flickr.com/photos/gordon_mckinlay/4511713335/

Future Work



-
- Enlarge corpus
 - Compare disciplines, when the course was offered, level of class
 - Experiment with other approaches & tools, e.g. topic modeling
 - Conduct interviews with/ surveys of faculty and students
 - Goals of course
 - What worked
 - What didn't

Recommendations



- Use Creative Commons licenses on syllabi

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- Develop syllabus citation practices

Acknowledgements

This course was originally designed and has been taught since 2007 by my colleague [William J. Turkel](#). I have followed his syllabus closely. I have borrowed liberally (right down to the color scheme of this site) from other Digital History courses as well, as taught by [Jeremy Boggs](#), [Amanda French](#), [Jo Guldi](#), [Mills Kelly](#), [Jeffrey McClurken](#), [Paula Petrik](#), [William Thomas](#), [Ethan Watrall](#), and others. Trailblazers all!

- Build an archive of remixable syllabi

A Proposal for a Digital Humanities Reader



- Use an open license (Creative Commons)
- Produce it collaboratively
- Make it easy to remix and update
- Support multimedia
- Include extant openly licensed materials as well as new content