Introduction to Digital Humanities
English 389
Spring 2014
MWF 10:00-10:50 am
Callaway S109
http://www.briancroxall.net/s14dh

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* I reserve the right to modify this syllabus.

Course Description
In many ways, humanities scholarship is already digital: whether you're working on Chaucer or Chabon, most of us do our research, writing, and sometimes reading at a computer. In these situations, the computer replaces the index, the pen, and the printed book. In a sense, then, the computer has simply sped up processes with which humanists were already familiar.

But what might we gain if we begin to use the computer to do something that only it can do? How would it change our understanding of a novel if we laid it out in geographical space? What would we learn if we could visually break down and compare the language in two volumes of poetry? What could we discover if we read everything a hyper-prolific author wrote, in just two weeks? What would it mean to read a book as a distributed crowd? Does reading change if you can *only* do it on a computer?

In this course we will consider these questions as we explore the field of digital humanities (DH). Through readings and various projects, we will familiarize ourselves with the concepts, tools, and debates of and within DH.

Course Goals
- To become familiar and conversant with various concepts and methods in the digital humanities
- To collaborate on research in a field that has traditionally priveleged individual scholarship
- To become more skilled writers through an engagement with writing as a continuing process

Texts
The **required** texts for this course are the following:
- Virginia Woolf, *Mrs. Dalloway* (ISBN: 978-0156628709)
- Carol Ann Duffy, *The World's Wife* (ISBN: 978-0571199952)
- Mark Z. Danielewski, *House of Leaves* (ISBN: 978-0375703768)

There is one **recommended** text for this course:
- Ernest Hemingway, *The Complete Short Stories of Ernest Hemingway* (ISBN: 978-0684843322)

You are welcome to purchase these books from the Emory Bookstore; I've also provided links if you prefer to buy them on Amazon. Please make sure that you buy the editions listed here, so we'll all be on the same page—literally and metaphorically. You're welcome to read these texts as ebooks, on whatever

device you'd like. Just make sure you get the same edition as listed here. Whatever you do, be sure that you have your copy of the text by the assigned dates.

Finally, there are a number of texts that are only available from Reserves Direct or online. **You *must* bring a copy of these texts to class with you on the day that we will discuss them, whether it is a hard copy or a copy on a portable device like a laptop or tablet**.

Assignments

Participation: This is an experimental class based on collaborative discourse. Students should come prepared to discuss assigned readings. As such, you must be in regular attendance (see below). More importantly, you need to come to class prepared to engage vigorously with the day's material and with your peers and me.

Blog: Throughout the semester, we will engage with the ideas of the course through public blogging. Blogs only work when sustained by an energetic (and perhaps even chaotic) community. You will both post your own written responses to our class and comment on the posts of your colleagues.

Building Your Own Website: Our first class project will have you creating your own website, where you will blog and—more importantly—begin designing your own digital presence.

Mapping *Mrs. Dalloway*: Working in assigned groups, you will prepare an interactive map of one character's movements in *Mrs. Dalloway* by Virginia Woolf. Your group will present your map to the class, and you will write a 3-4 page reflection on the assignment when it is completed.

A Million Blue Pages: We will be reading the novel *House of Leaves* in conjunction with classes at other universities. The classes will be contributing to a shared resource about the novel. You will write a 3-4 page reflection on this assignment when it is completed.

Paper: You will write one "traditional" essay assignment during the semester about the poetry of Carol Ann Duffy. I am happy to discuss drafts, outlines, or ideas during my office hours. I am unlikely to respond helpfully to an email message sent the day before the paper is due.

Class Project: The final weeks of the semester will be spent on a collaborative class project on **NOT** reading the stories and novels of Ernest Hemingway. You will write a reflective paper on what you discover in your research.

Grades
Your final grade will be determined as follows:
        Participation: 200
        Blog: 200
        Website: 50
        Mapping *Mrs. Dalloway*: 100
        Duffy Paper: 150
        Duffy Project: 100
        A Million Blue Pages: 100
        Hemingway Project: 100

Grades will be calculated as follows:
899-875 B+   874-825 B   824-800 B-   etc.

My Course Policies

Communication: The best time to get in touch with me is during my office hours. I consider this *your* time, and I encourage you to make use of it. Please don't think of meeting with me as something to do only as a last resort but rather as an important and integral part of your learning.

During the Spring 2014 semester my office hours are from 4:00-5:00pm on Tuesday and Thursday. I'm also happy to make appointments at other times—just email me with at least three possible meeting times. I can schedule in-person or virtual meetings.

The next best way to get in touch with me is by sending me an email. When you write to me: consider your tone and your audience. An email to your professor shouldn't read the same as your emails to friends. For help, see this guide to emailing your professors. I will do my best to respond to any email within 48 hours, but know that I try to take an email hiatus on the weekend. Often I will respond more quickly, but you should not send me an urgent email, for example, the night before an assignment is due.

Participation and Attendance: Our class relies on your active, collaborative, and engaged participation in activities and discussions. You should come to every class having read, annotated, and thought about the assignments carefully and be ready to discuss them with your colleagues. Your thoughts and questions will provide the starting point for many of our discussions. **Your active participation will be consequently factored into your final grade for the course.** If you're reluctant to speak up, please talk to me and we'll figure out a way for you to participate.

Participating in class of course requires that you be present. In short: you may miss **three** class sessions without penalty. Each additional absence beyond these three will lower your final grade in the course. "Attendance" of course means more than your body being in a seat. You must also be mentally present, which means you must do the following:

1. Be awake and attentive to the conversation of the day;
2. Prepare assigned texts before class begins;
3. Bring your assigned texts to class. If we're reading online articles, you should either bring a device on which to read them or print them and bring that hard copy;
4. **Bring your assigned texts to class!**
5. and, finally, **bring your assigned texts to class!!!!!! I mean it. Seriously.**

If you don't meet these requirements, I will consider you mentally absent, even if you're present. Please note that I make no distinction between "excused" from "unexcused" absences, so use your absences wisely (or not at all!).

Assignments: Unless otherwise specified, assignments are due **at the beginning of class.** If you will miss class the day an assignment is due it is still your responsibility to it in **before** class. **Late work will not be accepted**, except at my discretion and with a significant grading penalty.

Late Instructor: In the unlikely event that I am late to class, you may feel free to leave 10 minutes after the scheduled start of the class. Don't count on this happening, though.

Digital Etiquette
Phones
This should go without saying, but let's say it anyway: you should turn off your cellphone and/or other devices (iPods, etc) before you enter the classroom. If your phone rings once during class this semester,

we'll all laugh and I'll ask you to turn it off. If your phone rings again during class this semester, I'll ask you to leave and will count you as absent. Though it may seem unthinkable, your friends and family may actually survive three hours each week without direct updates as to your whereabouts and doings. They probably won't call the police to report you missing. If they do, it's on me.

FYI: You're not as sneaky texting under the table as you think you are.

Laptops
You may use a laptop to take notes during this class. Indeed, having a computer on hand will often be an asset in a course like this one, which will make use of web resources frequently. However, in-class laptops also present temptations that many students find irresistible. You may not use a laptop during class to follow a game, text (see the phones policy above), check your friends' Tumblrs, play DOTA 2, Pin things, or post on Reddit. Such activities not only distract you—meaning you will be less able to participate meaningfully in the class' conversation—they also distract anyone around or behind you. If you choose to virtually exit the class, I will ask you to physically leave as well and this will count as an absence. If you often seem distracted by what's on your screen, I reserve the right to ask you to put your laptop away, perhaps for the duration of the semester.

Periodically I will ask you all to put "lids down." This means I want everyone—myself included—to put away screens in order to focus our attention on another aspect of class.

Technical Snafus
This course relies heavily on access to computers, specific software, and the Internet. At some point during the semester you WILL have a problem with technology: your laptop will crash, a file will become corrupted, a server somewhere will go down, a piece of software will not act as you expect it to, your printer will run out of ink, you'll lose a password, or something else will occur. These are facts of twenty-first-century life, not emergencies.

To succeed in college and in your career you should develop work habits that take such snafus into account. Start assignments early and save often. Always keep a backup copy of your work saved somewhere secure (preferably offsite). It is *entirely your responsibility* to take the proper steps to ensure your work will not be lost irretrievably; if one device or service isn't working, find another that does. I will not grant you an extension based on problems you may be having with technological devices or the Internet services you happen to use.

Acknowledgments
Despite what you might think, professors don't know everything. This course and syllabus are the product of my talking with colleagues and looking at their syllabis. You can read about the history of this class at http://www.briancroxall.net/2011/08/29/introduction-to-digital-humanities/. My revisions this time around owe special thanks to Ryan Cordell, Miriam Posner, Paul Fyfe, David Mimno, Ted Underwood, Stewart Varner, and basically all of Twitter.

Emory Boilerplate

Academic Integrity: For over half a century, academic integrity has been maintained on the Emory Campus through the student initiated and regulated Honor Code. Every student who applies to and is accepted by Emory College, as a condition of acceptance, agrees to abide by the provisions of the Honor Code so long as he or she remains a student at Emory College. By his or her continued attendance at Emory College, a student reaffirms his or her pledge to adhere to the provisions of the Honor Code. Plagiarism is a serious offense and will be treated as such by both the University and myself. While we

will be using other people's work in our research papers, there is a fundamental difference between drawing on those sources and documenting them appropriately, and representing them as your own. The Honor Code is also detailed at http://www.college.emory.edu/current/standards/honor_code.html.

Students with Disabilities: Any student who, because of a disability or any other circumstance, may require special arrangements in order to meet course requirements should let the professor know and should register with the Office of Disability Services: http://www.ods.emory.edu/.

Counseling Services: Free and confidential counseling services are available from the Emory Counseling Center (404-727-7450): http://studenthealth.emory.edu/cs/.

Writing Center: The Emory Writing Center offers 45-minute individual conferences to Emory College and Laney Graduate School students. Our discussion- and workshop-based approach enables writers of all levels to see their writing with fresh eyes and to practice a variety of strategies for writing, revising, and editing. The EWC can work with you on any project—from traditional papers to lab reports to websites—at any stage in your composing process. EWC tutors can talk with you about your purpose, organization, audience, design choices, or use of sources. They can also work with you on sentence-level concerns (including grammar and word choice), but they won't proofread for you. Instead, they'll discuss strategies and resources you can use to become a better editor of your own work.

The EWC is located in Callaway N-212. We encourage writers to schedule appointments in advance as we can take walk-ins on a limited basis only. We **require** hard copies of traditional paper drafts and encourage you to bring a laptop if you're working on a digital or multi-modal text. Please bring a copy of your assignment instructions, too. In addition to our regular conferences in Callaway, we host Studio Hours every Tuesday from 7-9 pm in Woodruff Library 214. Studio Hours provide a supportive, focused workspace and are open to all students. EWC tutors circulate to encourage writers, provide resources, and address questions. For more information about the EWC, or to make an appointment, visit writingcenter.emory.edu.

Schedule

Complete all assigned reading before coming to class. Please keep in mind that all reading assignments are **subject to change**. All page numbers refer to the editions/ISBNs that I have ordered. For some readings, you will find the text in the Reserves Direct system, indicated by RD.

Digital Humanities = Screwing Around

Jan. 15 W   **First Day of Class**
                 Introductions, Syllabus

Jan. 17 F   **Register a Domain (**http://www.reclaimhosting.com**)**
                 Alexis C. Madrigal, "How Netflix Reverse Engineered Hollywood." 2 Jan. 2014.
                    http://www.theatlantic.com/technology/archive/2014/01/how-netflix-reverse-
                    engineered-hollywood/282679/
                 Stephen Ramsay. "The Hermeneutics of Screwing Around; or What You Do with a
                    Million Books." 17 April 2010. http://www.playingwithhistory.com/wp-
                    content/uploads/2010/04/hermeneutics.pdf

Jan. 20 M   **Martin Luther King Day**
                 Work on website

Mapping Digital Humanities

Jan. 22 W   Franco Moretti. "Models for an Abstract Literary History—2."
                    http://newleftreview.org.proxy.library.emory.edu/II/26/franco-moretti-graphs-maps-
                    trees-2

Jan. 24 F   Jhumpa Lahiri. "Sexy." In *Interpreter of Maladies*. New York: Houghton, 1999. (RD)
                 Jorge Luis Borges. "Museum: On Exactitude in Science." In *Collected Fictions*. Trans.
                    Andrew Hurley. New York: Viking, 1999. (RD)

Jan. 27 M   Google Earth / Neatline overview
                 Stephen Ramsay. "Who's In and Who's Out." *Stephen Ramsay*. 8 Jan. 2011.
                    http://stephenramsay.us/text/2011/01/08/whos-in-and-whos-out/
                 Stephen Ramsay. "On Building." *Stephen Ramsay*. 11 Jan. 2011.
                    http://stephenramsay.us/text/2011/01/11/on-building/

Jan. 29 W   Virginia Woolf. *Mrs. Dalloway*, 3-48

Jan. 31 F   Woolf, *Mrs. Dalloway*, 48-102
                 John Unsworth. "Scholarly Primitives." Transcript of a presentation. 13 May 2000.
                    http://www3.isrl.illinois.edu/~unsworth/Kings.5-00/primitives.html
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Feb. 3 M   Woolf, *Mrs. Dalloway*, 102-151

Feb. 5 W   Woolf, *Mrs. Dalloway*, 151-end

The Intentional Fallacy

Feb. 7 F   Franco Moretti. "Models for an Abstract Literary History—1."
                http://newleftreview.org.proxy.library.emory.edu/II/24/franco-moretti-graphs-maps-
                trees-1

Feb. 10 M   **Dalloway presentations**

Feb. 12 W   **Dalloway presentations**

Feb. 14 F   Carol Ann Duffy, *The Other Country*, 7-27

Feb. 17 M   Duffy, *The Other Country*, 28-55

Feb. 19 W   Duffy, *The Other Country*, catch-up
                Geoffrey Rockwell. "What is Text Analysis, Really?" (RD)

Feb. 21 F   **Class canceled; work on MARBL project**

Feb. 24 M   Carol Ann Duffy, *The World's Wife*, 1-29

Feb. 26 W   Duffy, *The World's Wife*, 30-55

Feb. 28 F   Duffy, *The World's Wife*, 56-76

Mar. 3 M   **Class canceled; work on paper**

Mar. 5 W   Duffy project
                Jean-Baptiste Michel, et al. "Quantitative Analysis of Culture Using Millions of Digitized
                Books." *Science*. 16 Dec. 2010. http://www.sciencemag.org/
                content/early/2010/12/15/science.1199644.abstract

Mar. 7 F   Duffy project

Mar. 10–14   **Spring Break**

Reading on a Networked Device

Mar. 17 M   Tim Carmody. "10 Reading Revolutions Before E-Books" *The Atlantic*. 25 Aug. 2010.
                http://www.theatlantic.com/technology/archive/2010/08/10-reading-revolutions-
                before-e-books/62004/
                N. Katherine Hayles. "How We Read: Close, Hyper, Machine." *ADE Bulletin* 150, 2010.
                (RD)
                Duffy Paper Due

Mar. 19 W   Young-Hae Chang Heavy Industries, texts TBA

Mar. 21 F   Young-Hae Chang Heavy Industries, texts TBA

Reading in a Network

Mar. 24 M   Mark Z. Danielewski, *House of Leaves,* front cover - 23

> **N.B. You can choose whether or not you read all the materials—prefatory, cover, appendixes, footnotes, exhibits—as you come to them. However, you must eventually read them all.**

Mar. 26 W   Mark Sample. "The Digital Humanities is Not About Building, It's About Sharing." SampleReality.com. 25 May 2011. http://www.samplereality.com/2011/05/25/the-digital-humanities-is-not-about-building-its-about-sharing/

Mar. 28 F   *House of Leaves*, 24-106

Mar. 31 M   *House of Leaves*, 107-245

Apr. 2 W   *House of Leaves*, 246-312

Apr. 4 F   *House of Leaves*, 313-383
Bolter, Jay David, and Richard Grusin. Introduction from *Remediation*. Cambridge: MIT Press, 1999. (RD)

Apr. 7 M   *House of Leaves*, 384-490

Apr. 9 W   *House of Leaves*, 491-528

Apr. 11 F   *House of Leaves*, catch-up day

How to (Not) Read All of Hemingway

Apr. 14 M   Hemingway, "Hills Like White Elephants," "Big Two-Hearted River, Part I," "Big Two-Hearted River, Part II" (RD)

Apr. 16 W   Hemingway, "God Rest Ye Merry Gentlement," "The Sea Change," (RD) choose your own adventure (AKA read one of your choice)

Apr. 18 F   Hemingway, choose the class's adventure (more on this to come)

Apr. 21 M   Hemingway Project
Matthew L. Jockers, "The LDA Buffet is Now Open; or, Latent Dirichlet Allocation for English Majors." 29 Sept. 2011. http://www.matthewjockers.net/2011/09/29/the-lda-buffet-is-now-open-or-latent-dirichlet-allocation-for-english-majors/

Apr. 23 W   Hemingway Project

Apr. 25 F   Hemingway Project

Apr. 28 M   Hemingway Project

May 1 Th   **Final Exam, 8:00-10:30am**