

**E388M Introduction to Digital Humanities**  
(cross listed as AMS391, HIS381, INF 383H)

Fall 2024  
Fac 7  
Tuesdays, 2 – 5 pm

Instructor(s): Tanya E. Clement  
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Office Hours: By appointment

ChatGPT: <https://ctl.utexas.edu/5-things-know-about-chatgpt>

## **I. Course Description**

This course is a hands-on introduction to Digital Humanities, which may be defined as “a nexus of fields within which scholars use computing technologies to investigate the kinds of questions that are traditional to the humanities, or. . . [ask] humanities-oriented questions about computing technologies” ([Kathleen Fitzpatrick, “Reporting from the Digital Humanities 2010 Conference,” ProfHacker](#)). What are these questions? As usual, it depends on the scholar’s theoretical orientation, methods, and resources at hand (including not only primary source materials, but time, skill, and support). This course will include learning to evaluate DH questions and DH projects through project-based exercises in creating and interpreting digital humanities resources and tools and a close (and critical) look at the infrastructural, institutional, and political issues involved in interrogating “the digital” in the humanities. As we look at the concepts, methods, theories, and resources of DH through the perspective of practice, we will consider how computational methods are being used to further humanities research and how our understanding of computing technologies is deepened by humanities research.

No prerequisites are required for this course.

## **II. Land Acknowledgment**

I would like to acknowledge that we are meeting on Indigenous land. Moreover, I would like to acknowledge and pay my respects to the Carrizo & Comecrudo, Coahuiltecan, Caddo, Tonkawa, Comanche, Lipan Apache, Alabama-Coushatta, Kickapoo, Tigua Pueblo, and all the American Indian and Indigenous Peoples and communities who have been or have become a part of these lands and territories in Texas, here on Turtle Island.

## **III. Specific Learning Objectives**

By the end of this course, students will:

- Learn an overview of Digital Humanities history and the most common (or most controversial) methods, practices, and technologies
- Be introduced to the theory and practice as well as the public discourse of Digital Humanities through learning to use and think critically about various standards, applications, and tools
- Express ideas in class discussions and projects in ways that can be understood by scholars in the multiple fields involved in Digital Humanities projects
- Learn to teach workshops, new technologies, and thinking through new technologies
- Hone teamwork skills
- Prepare and write grants in Digital Humanities

## **IV. Format and Procedures**

This is a seminar-style course, so attendance and participation in class are critical to individual success in this course and to the success of the course as a whole. Students should come to class prepared to participate in small group and class discussions, completing all required readings prior to class, and submitting discussion questions on time. Students will also work independently and in teams to complete a variety of course projects. These projects will

combine individual accountability with collaboration. The success of this course will depend on everyone's preparation and willingness to share their ideas and opinions, which requires mutual understanding and respect. Students are welcome to express ideas that are different from their peers or the instructor, politely and professionally, and in a constructive manner.

### Course Readings

- All course readings are available on the course Canvas site at <http://utexas.instructure.com>
- All readings should be completed before class.
- Additional reading may be required to prepare for labs and projects.

### Use of Canvas in class

Course material distribution, online communication and collaboration, grades, and assignments will occur in Canvas. Canvas support is at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m.

**V. Tentative Course Schedule** *\*\*This syllabus represents the plans and objectives on the first day of class. It is subject to change. The Course Schedule on Canvas will always be up-to-date.*

Date	Topics and Readings
<b>Week 1 (8/27)</b>	<b>Introduction: Oh, the (digital) Humanities</b>
	<ul style="list-style-type: none"> <li>• Chiang, Ted. "ChatGPT Is a Blurry JPEG of the Web." <i>The New Yorker</i>, February 9, 2023.</li> <li>• Davidson, Cathy and David Theo Goldberg. "A Manifesto for the Humanities in a Technological Age." <i>Chronicle of Higher Education</i>, February 13, 2004.</li> <li>• Klein, Ezra. "Opinion   How Should I Be Using A.I. Right Now?" <i>The New York Times</i>, April 2, 2024.</li> </ul>
<b>Week 2 (9/3)</b>	<b>Origin Stories: Data</b>
	<ul style="list-style-type: none"> <li>• Catherine D'Ignazio and Lauren Klein. "What Gets Counted Counts." <i>Data Feminism</i>. MIT Press, 2020.</li> <li>• Matthew Kirschenbaum "Facsimile Machines" <i>Poetics Today</i> (2024) 45 (2): 325–329.</li> <li>• Risam, Roopika. "Introduction: The Postcolonial Digital Cultural Record." <i>New Digital Worlds</i>. 2019</li> <li>• Spiro, Lisa. "'This is Why we Fight': Defining the Values of the Digital Humanities." <i>Debates in DH</i>. University of Minnesota Press, 2012.</li> </ul>
<b>Week 3 (9/10)</b>	<b>Labor: Data Structures</b>
	<ul style="list-style-type: none"> <li>• Guo, Qiuzi. "Prompting Change: Chatgpt's Impact On Digital Humanities Pedagogy – A Case Study In Art History" <i>International Journal of Humanities and Arts Computing</i>, Volume 18, Issue 1, March 2024.</li> <li>• Klein, L. (2020). Dimensions of Scale: Invisible Labor, Editorial Work, and the Future of Quantitative Literary Studies. <i>PMLA</i>, 135(1), 23-39.</li> <li>• Astrid J. Smith and Bridget Whearty. "All the Work You Do Not See: Labor, Digitizers, and the Foundations of Digital Humanities." <i>Debates in the Digital Humanities</i> 2023.</li> <li>• Terras, Melissa, and Julianne Nyhan. "Father Busa's Female Punch Card Operatives." In <i>Debates in the Digital Humanities</i>, edited by Matthew Gold and Lauren Klein, 2016 edition. Ann Arbor, Minn.: University of Minnesota Press, 2016.</li> </ul>
<b>Week 4 (9/17)</b>	<b>Visualization</b>
	<ul style="list-style-type: none"> <li>• Drucker, Johanna. "Humanities Approaches to Graphical Display." <i>DHQ</i> 5:1 (Winter 2011).</li> <li>• Hepworth and Church. "Racism in the Machine: Visualization Ethics in Digital Humanities Projects" <i>Digital Humanities Quarterly</i>. Vol. 12, num. 4, 2018.</li> <li>• Klein, Lauren F. "The Image of Absence: Archival Silence, Data Visualization, and James Hemings." <i>American Literature</i> 85.4 (2013): 661–688.</li> </ul>
<b>Week 5 (9/24)</b>	<b>Making Meaning I</b>
	<ul style="list-style-type: none"> <li>• Hammond, Adam. "The double bind of validation: distant reading and the digital humanities' 'trough of disillusionment.'" <i>Literature Compass</i> 14, no. 8 (August 1, 2017): no. pg.</li> <li>• Prescott, Andrew. "Bias in Big Data, Machine Learning and AI: What Lessons for the Digital Humanities?" <i>DHQ</i>. Volume 17 Number 2, 2023.</li> <li>• Underwood, T. (2020). Machine Learning and Human Perspective. <i>PMLA</i>, 135(1), 92-109.</li> </ul>
<b>Week 6 (10/1)</b>	<b>Making Meaning II</b>
	<ul style="list-style-type: none"> <li>• Michelle Lee Brown, Hēmi Whaanga And Jason Edward Lewis. "Relation-Oriented AI: Why Indigenous Protocols Matter for the Digital Humanities." <i>Debates in the Digital Humanities</i>, 2023.</li> </ul>

	<ul style="list-style-type: none"> <li>• Cotera, María. “Nuestra Autohistoria: Toward a Chicana Digital Praxis.” <i>American Quarterly</i>, vol. 70, no. 3, 2018, pp. 483–504.</li> <li>• So, R., &amp; Roland, E. (2020). “Race and Distant Reading.” <i>PMLA</i>, 135(1), 59-73.</li> </ul>
<b>Week 7 (10/8)</b>	<b>Feature Selection</b>
	<ul style="list-style-type: none"> <li>• Clement, T. and McLaughlin, S. “Measured Applause: Toward a Cultural Analysis of Audio Collections.” <i>Cultural Analytics</i>, vol. 1, no. 1, 2016.</li> <li>• Da, Nan Z. “The Digital Humanities Debacle: Computational methods repeatedly come up short.” <i>The Chronicle of Higher Education</i>. March 27, 2019</li> <li>• Underwood, Ted. “Dear Humanists: Fear Not the Digital Revolution: Advances in computing will benefit traditional scholarship — not compete with it.” <i>The Chronicle of Higher Education</i>. March 27, 2019.</li> <li>• Walsh, M. (2018). “Tweets of a Native Son: The Quotation and Recirculation of James Baldwin from Black Power to #BlackLivesMatter.” <i>American Quarterly</i> 70(3), 531-559.</li> </ul>
<b>Week 8 (10/15)</b>	<b>Text Analysis</b>
	<ul style="list-style-type: none"> <li>• Cornelis van Lit, Dirk Roorda. Neither Corpus Nor Edition: Building a Pipeline to Make Data Analysis Possible on Medieval Arabic Commentary Traditions. <i>Journal of Cultural Analysis</i>. Vol. 9, Issue 3, 2024</li> <li>• Jo Guldi. “Addressing an Emergency: The ‘Pragmatic Tilt’ Required of Scholarship, Data, and Design by the Climate Crisis.”</li> <li>• Adán Israel Lerma Mayer, Ximena Gutierrez-Vasques, Ernesto Priani Saiso, Hannu Salmi. “Underlying Sentiments in 1867: A Study of News Flows on the Execution of Emperor Maximilian I of Mexico in Digitized Newspaper Corpora.” <i>DHQ</i>. Volume 16 Number 4, 2022.</li> </ul>
<b>Week 9 (10/22)</b>	<b>Topic Modeling</b>
	<ul style="list-style-type: none"> <li>• Binder, Jeffrey M. “Alien Reading: Text Mining, Language Standardization, and the Humanities.” In <i>Debates in the Digital Humanities</i>, edited by Matthew K. Gold and Lauren Klein. Minneapolis: University Of Minnesota Press, 2016.</li> <li>• Eid Mohamed, Talaat F Mohamed. Racio-national Imaginary and Discursive Formation of Arabo-Islamic Identity in al-Manār and al-Risālah: A Topic Modeling Study. <i>Journal of Cultural Analytics</i>. Vol. 9, Issue 3, 2024.</li> <li>• Rhody, L. Topic Modelling and Figurative Language. <i>Journal of Digital Humanities</i>. Vol. 2, no. 1, Winter 2012. Web. 30 July 2014.</li> </ul>
<b>Week 10 (10/29)</b>	<b>Social Network Analysis</b>
	<ul style="list-style-type: none"> <li>• Arriaga, E., Sancho Caparrini, F., Suárez, J. “Modeling Afro-Latin American Artistic Representations in Topic Maps: Cuba’s Prominence in Latin American Discourse” <i>Digital Humanities Quarterly</i>, vol. 7, no. 1, 201.</li> <li>• Canon, Chelsea, et al. “Ethical and Effective Visualization of Knowledge Networks.” <i>Digital Humanities Quarterly</i>, vol. 016, no. 3.</li> <li>• Clariana-Rodagut, Ainamar, and Alessio Cardillo. “Quantifying Women’s Marginalisation in Ibero-American Film Culture During the First Half of the Twentieth Century: A Network-Science Proposal.” <i>Journal of Cultural Analytics</i>, vol. 9, no. 4, July 2024.</li> </ul>
<b>Week 11 (11/5)</b>	<b>Spatial Humanities</b>
	<ul style="list-style-type: none"> <li>• Tim Cole and Torsten Hahmann. Geographies of the Holocaust: Experiments in GIS, QSR, and Graph Representations. <i>International Journal of Humanities and Arts Computing</i>. Volume 13, Issue 1-2, October 2019.</li> <li>• Blanca Gómez, Cifuentes, Carlos Fernández Freire, Isabel del Bosque González, and Idoia Murga Castro. “Researching Spanish Dance in Time and Space: A GIS for La Argentina's Ballets Espagnols.” Volume 16 Number 3, 2022.</li> <li>• McElroy, Erin. “The Digital Humanities, American Studies, and the Anti-Eviction Mapping Project.” <i>American Quarterly</i>, 2018, Vol.70 (3), p.701-707.</li> </ul>
<b>Week 12 (11/12)</b>	<b>Media Analysis</b>
	<ul style="list-style-type: none"> <li>• Arnold, Taylor, Tilton, Lauren, and Berke, Annie “Visual Style in Two Network Era Sitcoms,” <i>Journal of Cultural Analytics</i>. July 19, 2019.</li> <li>• MacArthur, Marit J., Zellou, Georgia, and Miller, Lee. “Beyond Poet Voice: Sampling the (Non-) Performance Styles of 100 American Poets,” <i>Journal of Cultural Analytics</i>. April 18, 2018.</li> <li>• Sterne, J. “The MP3 as Cultural Artifact,” <i>New Media and Society</i> 8:5 (November 2006): 825-842.</li> </ul>
<b>Week 13 (11/19)</b>	<b>Making Meaning III</b>

<ul style="list-style-type: none"> <li>• Christen, Kim. “Does Information Really Want to be Free? Indigenous Knowledge Systems and the Question of Openness.” <i>International Journal of Communication</i> 6 (2012), 2870–2893.</li> <li>• Guiliano, J. and Heitman, C. “Difficult Heritage and the Complexities of Indigenous Data,” <i>Journal of Cultural Analytics</i>. August 13, 2019.</li> <li>• Anna Torres-Cacoullous and Elizaveta Senatorova. A Digital Archaeology of Early Hispanic Film Culture: Film Magazines and the Male Fan Reader. <i>Journal of Cultural Analytics</i>. Vol. 9, Issue 4, 2024.</li> </ul>
<b>Week 14 (12/3)      Final Presentations</b>

**VI. Course Requirements**

**Class attendance and participation (10%)**

1. Class attendance is required except for situations following university policy (illness, religious holy days, participation in University activities at the request of university authorities, and compelling absences beyond the student’s control) with proper documentation and timely notification (prior to class for non-emergencies). Excessive tardiness may be considered an unexcused absence.
2. Class participation is not merely attendance, but reflects the student’s overall contributions to the collaborative learning environment, based on the quantity and quality of their interactions with fellow classmates, the instructor, and in the online discussions.
3. Religious Holy Days: By UT Austin policy, students must notify the instructor of pending absences at least fourteen days prior to the date of observance of a religious holy day. Students who must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, will be given an opportunity to complete the missed work within a reasonable time after the absence.

**Discussion Questions (25%)**

**Goal:** Students will demonstrate a familiarity and/or an understanding of all the readings required for the week by posing questions and/or responses that provoke thoughtful class discussions.

Except when indicated, there will be required readings each week. The required readings will either be available online or posted on Canvas.

1. Discussion leading (5%)
2. Discussion posts (20%)

**Workshop (30%)**

**Goal:** Students will design, implement, and review a workshop focused on teaching a digital humanities tool to a class of information professionals using selected data. Ultimately, the students will produce a proposal to run a workshop):

1. Workshop Proposal (10%)
2. Workshop Plan (15%)
3. Workshop (5%)

**Final Project (35%)**

**Goal:** In a faux grant proposal, students will combine digital and “traditional” humanities methodologies in order to make an argument for support for a digital humanities research question.

1. Environmental Scan (5%)
2. Project Overview and Intended Intervention (5%)
3. Final presentation (5%)
4. Final paper (20%)

**VII. Grading Procedures**

**Grade calculations**

A	95-100	B+	84-89	C+	69-73
A-	90-94	B	79-83	C	60-68
		B-	74-78	F	<60

### **Late Assignment Policy**

All assignments are due according to the due dates and times on Canvas. All assignments must be submitted via Canvas. Late assignments will only be excused in situations following university policy (illness, religious holy days, etc.) with proper documentation and timely notification (prior to the deadline for non-emergencies). In all other cases, assignments received after the deadline will be penalized 10% per 24-hour period. If an assignment is turned in (without prior authorization or extreme emergency circumstances) even one minute late, an automatic deduction of 10% prior to grading of the assignment will occur; if five days late, even an otherwise perfect assignment will only receive half-credit; and if ten days late, 5h3 assignment will not be graded and will not receive any credit.

## **VIII. Academic Integrity**

### **University of Texas Honor Code**

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Each student in this course is expected to abide by the University of Texas Honor Code. [See the UT Honor Code above.] Any work submitted by a student in this course for academic credit will be the student's own work, although collaboration is allowed and required for some assignments.

### **Using Generative AI Tools in Coursework**

Students are invited to use AI platforms to help prepare for assignments and projects (e.g., to help with brainstorming or to see what a completed essay might look like). I also welcome you to use AI tools to help revise and edit your work (e.g., to help identify flaws in reasoning, spot confusing or underdeveloped paragraphs, or to simply fix citations). When submitting work, students must clearly identify any writing, text, or media generated by AI. This can be done in a variety of ways. In this course, parts of essays generated by AI should appear in a different colored font, and the relationship between those sections and student contributions should be discussed in cover letters that accompany the essay submission.

## **IX. Other University Notices and Policies**

### **Use of E-mail for Official Correspondence**

All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/help/utmail/1564>.

### **Accessible, Inclusive, and Compliant Statement**

The university is committed to creating an accessible and inclusive learning environment consistent with university policy and federal and state law. Please let me know if you experience any barriers to learning so I can work with you to ensure you have equal opportunity to participate fully in this course. If you are a student with a disability, or think you may have a disability, and need accommodations please contact Services for Students with Disabilities (SSD). Please refer to SSD's website for contact and more information: <http://diversity.utexas.edu/disability/>. If you are already registered with SSD, please deliver your Accommodation Letter to me as early as possible in the semester so we can discuss your approved accommodations and needs in this course.

### **Behavior Concerns Advice Line (BCAL)**

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.

### **Emergency Evacuation Policy**

Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
  - If you require assistance to evacuate, inform me in writing during the first week of class.
  - In the event of an evacuation, follow my instructions or those of class instructors.
  - Do not re-enter a building unless you're given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.
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