

HUM 6836
Graduate Digital Humanities Studio
Spring 2019

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<i>office hours</i>	Huet: by appt.; Harpold: M, 4–6 PM & by appt.
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<i>class meeting times</i>	M 12:50–3:50 PM (periods 6–9)
<i>location</i>	Scott Nygren Scholars Studio, Library West (Room 212)

COURSE DESCRIPTION

The Graduate Digital Humanities Studio is designed for advanced graduate students who have completed substantial coursework in the emerging field of digital humanities, who are prepared to be self-directed in their studio practice, and who seek opportunities to work with digital humanists from other disciplines on individual and collaborative projects. (For background, see: <http://ufdc.ufl.edu/AA00032330/00001>).

The Spring 2019 DH Studio is team-taught by Hélène Huet and Terry Harpold, faculty members from the UF Libraries and the Department of English. Similar to studio courses in other creative disciplines the DH Studio is fundamentally a community in which students and instructors collaborate in what American Philosopher John Dewey called “experiential learning,” and what more recent educators call “learning-in-action.”

In addition to assigned readings, students will regularly present work for critique and advice, with the result that much of the time in class will be spent on intensive group discussion of individual and collaborative student work. This will help students hone their skills of interpretation and analysis and to learn how to effectively and professionally document and present digital works in a variety of formats and using a range of methods and technologies. A further aim of the studio is that students should see it as an opportunity for collaboration with other researchers outside of the designated class meeting times. To that end, the DH Studio will be taught in a laboratory space that can serve as a physical hub of the course’s undertakings. The DH Studio will also make use of virtual environments for supporting asynchronous collaboration, such as online learning environments, wikis, blogs, etc.

The course operates from four propositions...

- That the most effective digital humanities projects are *humanities* projects first and foremost; they are concerned with fundamental tasks of humanities study, most specifically with problems of inherited experience, intellectual innovation, and cultural significance.
- That digital tools can be used by humanists to explore and engage these tasks in new ways, reaching new audiences, and in areas of inquiry that are uniquely suited to collaboration between humanists and researchers in disciplines that have traditionally been thought as outside the humanities, such as computer and information sciences.
- That the humanities disciplines have traditionally excelled in the study and mastery of information and communication technologies. Emerging digital and computing technologies should be no exception.
- That in graduate study in the humanities, which is a professional as well as a scholarly endeavor, studio courses provide intensive training in the crafts of the humanities. Such courses lay the foundation for lifelong and self-motivated learning of the kind that working humanities scholars engage in, whether they practice their craft inside or outside the academy.

COURSE OBJECTIVES / STUDENT LEARNING OUTCOMES

Students who successfully complete this interdisciplinary studio will...

- Demonstrate fluency in theory and methods of emergent digital humanities, enabling them to explore various perspectives on the human condition to which digital tools and methods are being applied.
- Demonstrate familiarity with digital tools from other disciplines, to encourage them to explore the ways in which those tools may contribute to their understanding of the human experience past, present, and future.
- Show that they have increased their ability to communicate their ideas across disciplinary boundaries, to bring their knowledge about human understanding to people in other fields and outside the academy, and to learn collaboration and project management skills in the process.

REQUIRED TEXTS

Gold, Matthew K., editor. *Debates in the Digital Humanities*. 2nd edition, University of Minnesota Press, 2016. Available in open access format online here: <http://dhdebates.gc.cuny.edu/debates?data=toc-open> . Assigned and recommended readings from this collection noted below are indicated by the label *DDH*.

A collection of articles and examples of digital humanities projects will be selected to reflect the state of the field and the interests of the studio group. Articles and other relevant materials such as multimedia documents and research databases will be saved and shared with a publicly accessible Zotero Group list (<https://www.zotero.org/groups/179248/uf-dhwg/>). These materials will be posted on the course website and will be added to every time the Studio is taught, to create a lasting digital archive of digital humanities works and debates.

REQUIRED SOFTWARE

Software used in the Studio and/or by students in the course will vary according to requirements of the student projects. Students may be required to register for open source, free, or inexpensive software used to share resources and research in the course, such as Zotero, an open-source research and bibliographic citation manager.

GRADE DISTRIBUTION

Faculty teaching the course will assign students' grades, but learning in the studio will be collaborative and project-based. Students will be assessed for...

- **Participation in collaborative learning projects during the studio** **25%**

Students' contributions to the course's collaborative work may be manifest in a variety of forms, including: running a training session on a particular digital technique or leading a discussion of some relevant reading, frequent contributions to weekly project sessions (see schedule of courses, below), constructive input into others' projects, contributions to the Studio reading list, etc.

- **Studio project presentation & critique** **25%**

Presentations on projects will take place during the weeks scheduled for that in the schedule of courses, below. Presentations should take the form of a workshop presentation of a research project (students will be given specific guidelines) and should address the nature of the digital project, its relationship to a larger research or pedagogical project, and the benefit(s) of the particular digital approach chosen. The presentation will include a Q&A session. Presentations may be done individually or in teams. When a team does a presentation the members of the team should provide the instructors with a breakdown of

the contributions of the different group members to the final project. Beginning critique guidelines are attached to the end of this syllabus.

• **Portfolio** 50%

The **Digital Portfolio** will be posted on a dedicated studio website. (See “Description of the Digital Portfolio,” below.

CLASSROOM POLICIES

Building our community of practice. Our work in the course is also part of working collaboratively to build and grow our community of practice. With different disciplinary backgrounds, general rules for community engagement are extremely helpful to facilitate communication and community development. General principles for this include: 1) Assume good intentions; 2) Call people in, not out; 3) Step up, step back (meaning to ensure to give everyone time to participate); 4) Own your intentions as well as your impact; 5) Examine and respect the process (including examining what it means to respect the process); and 6) Engage in controversy with civility – this is the opposite of agreeing to disagree or tolerating and diminishing difference – this allows for engagement with opposing viewpoints to learn from each. Similarly, the class will engage in “generous thinking” (a term coined by Kathleen Fitzpatrick), and in readings and critical practices in which critique builds and shares collective meaning (see <http://www.plannedobsolescence.net/generous-thinking-introduction/>).

Attendance policy. Effective work in the studio depends on the regular and active attendance of all participants at all the weekly sessions, and to that end engaged attendance must be more than an aspiration. Studio requirements for class attendance are consistent with university policies (see <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>). Note, however, that students with more than two unexcused absences from weekly sessions may be asked to withdraw from the course or suffer significant grading penalties.

Make-up policy. Assignments and other required work in the studio are due on the dates agreed upon by the studio participants early in the semester (see the course schedule, below). Work that is missed because of excused absences may be made up as the course schedule permits. Students who are chronically unable to meet deadlines may be asked to withdraw from the course or suffer significant grading penalties. Periodic reviews of work in progress will enable students to adjust project goals if needed in order to stay within workable timelines.

Course technology. The digital studio assumes students will have access to computers for use during the lab sessions and independently in engaging in studio work. A few desktop computers will be available in the studio lab for use by students. Whenever possible,

projects in the studio will be platform-neutral; that is, all common operating systems supported at UF may be used. Some specialized software may be platform-specific, requiring regular access to that operating system. Students will be encouraged to develop proficiency in all operating systems and applications appropriate to their projects.

As noted above, projects from the course will be preserved as part of an evolving web archive. But in order to make the studio successful, we also need to share and archive work-in-progress. To that end, every effort will be made to provide web and classroom space for displays of working drafts during the course of the semester. The possibilities here are limited only by the imaginations of the people involved in each studio: different iterations of this studio may make extensive use of working group websites, wikis, or blogs, while others may depend on low-tech resources like bulletin and white boards. The idea is to have studio participants interact with one another and the material they are producing throughout the semester, not simply in the period set aside for the studio.

Software deemed necessary for the lab projects by faculty teaching the course will be available through UF; students whose digital projects require additional or specialized software should consult with the course faculty before the start of, or in the first week of, the semester.

Grading scale. *Students will be graded using the University of Florida’s standard letter grade system, as follows:*

letter grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E, I, NG, S-U, WF
grade points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.0

Academic honesty. All UF students are bound by [The Student Honor Code and Student Conduct Code](#). Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the course instructors.

Accommodations for students with disabilities. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resource Center (<https://disability.ufl.edu>) for information about available resources for students with disabilities.

Counseling and mental health resources. Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; <http://www.counseling.ufl.edu/cwc/>). Students are also encouraged to reach out to U Matter, We Care: <http://www.umatter.ufl.edu>

Online course evaluation process. Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two weeks of the semester; students will be notified when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Policy on environmentally unsustainable activity in the classroom. We will distribute all course materials via paper-sparing digital media. We encourage you to purchase e-book editions of assigned or recommended texts when they are available, or used copies of print texts, and to return those to circulation if you choose not to keep them at the end of the course. (Donating no longer needed books to the Alachua County [Friends of the Library](#) annual book sale is a good way to get them into other readers' hands and to help raise a bit of cash for our county's fine but criminally underfunded public libraries.) If you do elect to keep your books, share them with others after the course is over. And a final appeal to your common sense: bring food and/or beverages to the classroom only in sealed, reusable containers. No food in open containers is permitted in the Scott Nygren Scholars Studio. Please, no food or beverages in single-use containers and no single-use, unrecyclable cutlery or straws.

COURSE SCHEDULE

Overview

- At beginning of the semester, participants in the studio will agree upon a calendar of the studio's efforts that semester: the dates and deadlines for training sessions, presentations, individual and collaborative digital projects, project critiques, etc. The calendar will be sequenced according to the scope and diversity of the participants' projects, and will include due dates for deliverables of each stage of an individual project's progress.
- During the semester in the studio students will learn to use new tools and refine their understanding of tools they used in previous seminars to produce the digital project(s) that will be the cornerstone of the portfolio for the Digital Humanities Concentration.
- During the closing weeks of the semester, students will present their projects for critique by the faculty and other students in the studio and will then make final improvements based

on those comments (see critique guidelines, below).

Week 1: Introduction to the studio

Assigned reading:

Klein, Lauren F., and Matthew K. Gold, "Introduction / Digital Humanities: The Expanded Field" (*DDH*)

Clement, Tanya E., "Digital Humanities and Its Methods / Where Is Methodology in Digital Humanities?" (*DDH*)

Introductions to projects. *Students should prepare an informal lightning talk (3–5 minutes) on their prospective project.*

Discussion of the aims of the studio. As a group the studio prepares a tentative schedule for further assigned readings, digital training sessions, and project runs based on the project statements (see project work section, below).

Weeks 2–10: Project work

In general, sessions these weeks will be divided into three sections. The sections will each last roughly an hour though the actual length may vary, as required.

The first section of each week will be devoted to presentations. These may be presentations on theoretical or methodological issues raised in shared readings, project presentations of work in progress, or technical presentations on distinct digital techniques and tools. Some weeks there may be several short sessions on discrete tools; alternatively several consecutive weeks might be devoted to training on a particularly complex tool. Some weeks, a training session would involve the entire group; sometimes there might be two or more simultaneous break out sessions to allow smaller groups to get specific training on tools or techniques.

The second session will involve discussion of the theoretical and practical issues raised by the presentations. Discussion topics may include metadata issues; ethical questions posed by particular tools; problems of presentation and clarity (does the tool really help?).

The final section each week is the weekly project session. Students will work, individually or in groups, on their own DH project(s).

Weeks 11–13: Preliminary project presentations & critiques (*see critique guidelines, below*)

Weeks 14–16: Final project & portfolio preparation

Finals week: Portfolios assessment (*see Portfolio guidelines, below*)

STUDIO CRITIQUE GUIDELINES

(Adapted from guidelines originally by [Danny Goodwin, University of Albany](#))

In preparing for a critique in this or any studio course in a creative discipline, it is at least as important to determine what *you* want or need from the critique as it is to understand what is expected of you. Your critique should address form *and* content, and consider the project in and of itself. Such, criticism involves much more than the relatively simple act of judging – of determining whether one “likes” or “dislikes” a project. Rather, it is a means toward the end of understanding a work of intellectual labor and its significance and ability to produce new knowledge. Critical consideration usually consists of at least three main activities:

- **Describing the work.** What does it look like? What is it made of? How can it be navigated? What does it hope to say? Assume the audience has not and will not encounter/interact with the work or problem that the work engages and that you are the sole mediator for their understanding of its formal qualities.
- **Interpreting the work.** What does it mean? What is it for? What does it do or say? Here you are asked to synthesize any contextual or biographical information you have with your own subjective interpretation of the work’s significance.
- **Evaluating the work.** Is it interesting? What are its disciplinary and scholarly aims? Does it appear to accomplish those aims? This is, perhaps, the most difficult critical task, yet it is usually the one to which most people skip when criticizing a work. To thoughtfully evaluate a work, you must determine what your criteria are for judging its relative worth or effectiveness. Only you can provide this information. Do not assume the reader (or your fellow student) shares your point of view. Explain why you feel the way you do. “Thumbs up” or “thumbs down” will not cut it. To do this, think about whether the work makes the most of the opportunities that it affords. What does it enable you to do and understand, and what parts of your encounter with or use of it raise questions and concerns?

You may find the discussion in [Ed Catmull’s *Creativity, Inc.* \(2014\)](#) useful in preparing for these sessions.

DESCRIPTION OF THE DIGITAL PORTFOLIO

To earn credit for the UF Digital Humanities Graduate Certificate, students must prepare and publish a Digital Portfolio. The Portfolio will reflect work that a student completed across the courses they took for the Certificate, work reflecting their ongoing engagement with digital methods and projects. The Portfolio will be finalized in the Digital Studio.

Typically, the Portfolio will include four elements...

1. a brief scholarly bio (describing research areas and interests) and a CV;
2. a discussion of the purpose of the digital humanities that addresses the specific contribution the student's digital projects make to his or her research, pedagogical or professional interest;
3. sample digital projects from the student's depth and breadth courses;
4. a digital project prepared by the student during the Digital Humanities Studio, which may take one of several forms, for example: a digital study that arises from or complements the student's traditional research project (thesis, dissertation chapter, scholarly article, exhibit, or scholarly presentation); a course syllabus with related digital work that arises from or relates to the student's teaching interests; or a stand alone digital project.

Students in the DH Studio are encouraged to work with others on group projects or combine separate but related projects to create a larger exhibit or collection. Where students do work collectively, their contribution to the work will be assessed individually but the collective work will appear (with proper attribution) in the portfolios for all the members of the group.