

Format and Requirements

- The **Class Format** will be one 3-hour class per week, broken into two parts:
 - (1) An in-class discussion of readings and exploration of issues raised by them. **Please note that there will be a total of about 40 pages of reading each week, from 2-3 sources, as well as occasional short video clips for viewing.** Students are expected to comment on the weekly readings on Google Groups (info provided on first class meeting). Class members will be asked to introduce some of the readings for each class. These will be assigned the week before;
 - (2) Project work. Small teams will be formed to work on a range of projects. You may bring your own project into the class, or select from one of our proposed projects. The final project will be selected in mid-March and will have to be completed before the end of the term.

- **Projects and writing assignments:** There will be smaller group projects for the first 5 weeks of the term. **Each project team will prepare 1) a 1-page project document, describing the source content, the design approach, the intended audience, and the solution, 2) a short project presentation in class.**

There will be one larger project assigned for the rest of the term. **Each project team will prepare 1) a 5-page prototype document, 2) a 5-page progress report and, 3) a final design document. The project will be presented both as an oral presentation and as a project design paper at the end of the term.** Projects open for involvement will include: (1) Museum of Fine Arts, Boston; (2) Comédie-Française Registers Project; (3) Annotation Studio; (4) and additional projects connected to local museums, archives, and collections.

- The **schedule** for the final project is as follows:
 - 5-page prototype document: March 27
 - 5-page progress report: April 10
 - 10-page draft Project document: April 30; final, revised draft due May 14th
 - Oral presentation given last 2 weeks of class (May 8th, 15th)

- Avoid **plagiarizing**. Plagiarism is the use of another's intellectual work without acknowledgment. Full acknowledgment for all information obtained from sources outside the classroom must be clearly stated in all written work submitted. All ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly footnoted. Use quotation marks to identify all sources of wording that are not yours. Identify sources of ideas with appropriate footnoting. Plagiarism receives an F in the subject, the instructor is required to forward the case to the Committee on Discipline. See, also, <http://writing.mit.edu/wcc/avoidingplagiarism>

- The **Writing and Communication Center (12-132)** offers you **free professional** advice from published lecturers about oral presentations and about all types of academic, creative, and professional writing. Go to <http://writing.mit.edu/wcc> and click on "Appointment." If you cannot find an open appointment slot, click on the **clock** in the upper left-hand corner of each day's block. When a cancellation occurs that day, you will be automatically notified by email. Because several people might receive that same message, go online ASAP to schedule that open spot; 96% of clients who want an appointment end up with one **if** they use the Wait List. **The best way to guarantee yourself an appointment is to schedule early!**

- **Grades** will be based on your projects (50%: final project=30%; 5pp=10% x 2=20%), small group projects (25%) and your presentations (25%). Class participation will be factored into your final grade as a plus, minus, or neutral.
- Class **attendance** is required. Unexcused absences result in a lower grade.
- There will be **no final exam** in the class.

Class Schedule and Topics

Date	Topic	Readings
Feb. 6	Introduction What is Digital Humanities? Sample DH projects	
Feb. 13	Humanistic approaches to data and the database – Classification + Ontologies	Readings (on Stellar): - D_H, “A Short Guide to the Digital Humanities”, pages 121-125 & Preface: VII-X (3-26 optional) - Vannevar Bush, “As We May Think”
Feb. 20	The Comédie-Française Registers Project Guest speaker: Jeff Ravel (MIT History)	Readings: - Lev Manovich, The Language of New Media (The Database) pp. 218-233 - D. Rosenberg: Data before the fact, pp. 15-40 Check out the Comédie-Française Registers Project: http://hyperstudio.mit.edu/cfrp
Feb. 27	The archive - information overload and big data XML, TEI, RDF	Readings: - Ann Blair, Information Overload: Then and Now - Ben Kafka, The Demon of Paperwork - Geoffrey Bowker and Susan Leigh Star, Sorting Things Out (excerpt) - Wolfgang Ernst: Temporality and the Multimedial Archive, pp. 77-101 - Watch: Jim Henson, Paperwork Explosion
March 6	The library – digital preservation and access Guest speaker: Patsy Baudoin (MIT Libraries)	Readings: - Robert Darnton, The Case for Books - Matthew Battles, The Library: An Unquiet History Check out: - Hathi Trust - Harvard Library Lab - Digital Public Library of America - Internet Archive

March 13	<p>Guest Speaker: Federico Casalegno, MIT Mobile Experience Lab</p> <p>Pick groups for final project.</p>	<p>Readings Due:</p> <ul style="list-style-type: none"> - Dan Brown, Communicating Design (on wireframes and diagrams) - Shawn Medero, "Paper Prototyping" - Paul Andrew, "10 Effective Video Examples of Paper Prototyping" (video) <p><u>In-Class Activity:</u></p> <ul style="list-style-type: none"> - Choose groups and institutional partners - Brainstorming project concepts; begin sketches using Omnigraffle, Keynote, Mockingbird, pencil/paper. <p><u>HW Due:</u></p> <ul style="list-style-type: none"> - Ethnography of public space
March 20	<p>Paper prototyping + wireframing.</p> <p>Augmented space, intersections of the physical and the virtual</p>	<p>Readings Due:</p> <ul style="list-style-type: none"> - Lev Manovich, "The Poetics of Augmented Space" <p><u>In-Class Activity:</u></p> <ul style="list-style-type: none"> - MIT App Inventor Tutorials <ul style="list-style-type: none"> • "Hello Purr" • "Map Tour" - Brainstorm potential concepts for final project, workshop them in class. <p><u>HW Due:</u></p> <ul style="list-style-type: none"> - Do research on your institution/project partner
March 27	Spring Vacation	<u>HW:</u> Work on project pitch
April 3	Timelines + Maps	<p>Readings Due (one of these...):</p> <ul style="list-style-type: none"> - Daniel Rosenberg, Cartographies of Time - David Bodenhamer, "The Potential of Spatial Humanities" <p><u>In-Class Activity:</u></p> <ul style="list-style-type: none"> - Work in Dipity/Vuvox, Hypercities, Timeliner, Simlie Exhibit. - Potential Data Set: DH Commons. <p><u>HW Due:</u></p> <ul style="list-style-type: none"> - Pitch on one concept + diagram/wireframe/paper prototype of practical implementation
April 10	Data Visualization, Part I	<p>Readings Due:</p> <ul style="list-style-type: none"> - Edward Tufte, "Color and Information" from Envisioning Information <p><u>In-Class Activity:</u></p>

		<ul style="list-style-type: none"> - Many Eyes => same data set, different visualizations. - Data Set: MIT President Speeches. <p>HW Due:</p> <ul style="list-style-type: none"> - Very Rough Draft of Prototype (Paper)
April 17	Data Visualization, Part II	<p>Readings Due:</p> <ul style="list-style-type: none"> - Stephen Few, Now You See It: Simple Visualization Techniques for Quantitative Analysis <p>In-Class Activity:</p> <ul style="list-style-type: none"> - Three Choices -- In Processing, do statistical analysis of Project Gutenberg books from static text files/URL (Easy); parse live data from Yahoo's weather feed (Medium); Javascript/D3 for course 6 students (Hard) - In-class handouts (Ben Fry/Learning Processing) for this labwork <p>HW Due:</p> <ul style="list-style-type: none"> - Blog post - Update on project progress, continue work on project.
April 24	Project Work	<p>HW Due:</p> <ul style="list-style-type: none"> - Digital prototype rough draft
May 1	Project Work	<p>HW Due:</p> <ul style="list-style-type: none"> - Blog post - Update on project progress, continue work on project.
May 8	Project Work	<p>HW Due:</p> <ul style="list-style-type: none"> - Blog post - Update on project progress, continue work on project.
May 15	Project Presentations	<p>HW Due:</p> <ul style="list-style-type: none"> - Final Prototype + Design Document

CMS.633 Reading List

The readings for the term will be organized around three units that explore different aspects of digital humanities, featuring **three projects**: (1) the Museum as site of humanities-oriented design; (2) the Comedie-Francaise Registers historical Project; and (3) Annotation Studio, a digital humanities application. The strategy for our readings will be to examine selections from a number of works below and to supplement these with a variety of interesting pieces that offer additional perspectives on one or two aspects of the topic under discussion. Readings will be provided on Stellar, and, if you find one reading particularly valuable, most of these works are from books that may be purchased used on Amazon.com. Short selections from some of the following works will be placed on the stellar class readings for the particular class. Some of the readings will

be indicated as "Optional."

- Alexander, Edward P. *The Museum in Motion: An Introduction to the History and Functions of Museums* (2007).
- Anderson, Gale, ed. *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift* (2012)
- Balsamo, Anne, *Designing Culture: the Technological Imagination at Work* (Duke 2011).
- Bolter, Jay David, and Richard Grusin, *Remediation: Understanding New Media* (MIT 1999)
- Borgman, Christine, *Scholarship in the Digital Age: Information, Infrastructure, and the Internet* (2007).
- Brown, Dan M, *Communicating Design: Developing Web Site Documentation for Design and Planning* (New Riders, 2011).
- Burdick, Anne et al., *Digital_Humanities* (Cambridge 2012)
- Coover, Roderick, and Thomas Bartscherer, *Switching Codes: Thinking through Digital Technology in the Humanities and the Arts* (Chicago 2011).
- Deuze, Mark, *Mediawork* (Polity 2008).
- Flusser, Vilém, *Writings* (Minneapolis 2002)
- Drucker, Johanna, *SpecLab: Digital Aesthetics and Projects in Speculative Computing* (2009).
- Ernst, Wolfgang, *Digital Memory and the Archive* (Minneapolis 2013)
- Gittelman, Lisa (ed.), *"Raw Data" is an Oxymoron* (Cambridge 2013)
- Gittelman, Lisa, *Always Already New: Media, History, and the Data of Culture* (MIT 2006).
- Gold, Matthew K. *Debates in the Digital Humanities* (Minnesota 2012).
- John Y. Cole, *Books in Our Future: Perspectives and Proposals* (1987).
- Hall, Stuart, *Representation: Cultural Representations and Signifying Practices* (Sage 1997).
- Herrington, TyAnna K, *Intellectual Property, Humanistic Studies, and the Internet* (Illinois U Press 2001)
- Hess, Charlotte and Elinor Ostrom, *Understanding Knowledge as a Commons: From Theory to Practice* (MIT 2007).
- Howsam, Leslie, *Old Books and New Histories: An Orientation to Studies in Book and Print Culture* (Toronto 2006)
- Lessig, Lawrence, *Free Culture: The Nature and Future of Creativity* (Penguin 2004)
- Manovich, Lev, *The Language of New Media* (MIT 2001)
- McGann, Jerome, *Radiant Textuality: Literature after the World Wide Web* (Palgrave 2001)
- Mirzoeff, Nicholas, *An Introduction to Visual Culture* (Routledge 1999)
- Moretti, Franco, *Graphs, Maps, and Trees: Abstract Models for Literary History* (Verso 2007)
- Murray, Janet, *Hamlet on the Holodeck: The Future of Narrative in Cyberspace* (MIT

2001)

Schreibman, Susan, Ray Siemens and John Unsworth, *A Companion to Digital Humanities* (Blackwell 2004).

Unsworth, John, ed, *Texts and Contexts* (2001).

Vaidhyanathan, Siva, *Copyrights and Copywrongs: The Rise of Intellectual Property and How it Threatens Creativity* (NYU Press 2001).