Social Justice and Digital Humanities Methods and Applications
English 248b-1
Tuesdays 2-5 pm
Spring 2019

Office: Rabb 135
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by appointment
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Course Description:
This class will cover different theoretical and methodological aspects of digital humanities as a field. Over the past five years, we have seen a proliferation of academic job advertisements, publications, and discussions demonstrating ways in which social justice can be engaged in digital humanities scholarship. Student and local community interests in technological advancement through Web 2.0, social media, and mobile phones are permitting new forms of research and practice. #TransformDH, #DHPoco, #FemDH, and #GoDH have helped to challenge the all-white, cisgendered, heteropatriarchal, and Global North discourse, often dominated by scholars in the disciplines of English and history, that is too often found in digital humanities. What happens to students in digital humanities methods classes who bring non-traditional bodies into this world? How do you do DH work that centers social justice particularly in relation to race, gender, sexuality, and disability? This class will cover ten main areas during our semester. They will range from what is seen as the most traditional end of the digital humanities spectrum (databases, scholarly editions and archives, digital mapping, etc.) to branches that include work in New Media and Science, Technology, and Society. Each student will be asked to bring to class an area or potential project that they would like to work with throughout all of these 10 units. They can range from thinking about Black Code Studies and the possibilities of Afrofuturism in Black Speculative Fiction to Early Modern cartography and the work of Travel Literature to the potential of prototyping 19th-century Victorian clock pins to the multimodal possibilities of sound studies and the gendered pitfalls of virtual reality. The class is set up into ten areas: 1. Archives 2. Mapping 3. Ethics 4. Multimodality 5. Digital Pedagogy/Digital Praxis 6. Data and Algorithms 7. Labor 8. Games 9. Data Visualization 10. Computer Fabrication and Wearables.

Rationale:
The class is arranged in 10 areas. In each area, students will be expected to both engage with the theory and critical discussions as well as to consider and evaluate what will best fit his/her/their particular project. With each area, students will be asked to consider how to build their projects to center social justice as they move through these areas.

1. Archives: This unit’s center would focus on how archives are created and how gender, race, disability, sexuality, and long histories of the library provide a way to consider the complexities of archive building. We would read and address postcolonial archive stories (Antoinette Burton ed., Archive Stories), radical cataloguing (K.R. Roberto ed., Radical Cataloging: Essays at the Front) issues around feminist/queer archives (Griselda Pollock, Encounters in the Virtual Feminist Museum, Claire Hemmings, Why Stories Matter: The Political Grammar of Feminist Theory) and how the library is never neutral (Chris
Bourg, “Never Neutral: Libraries, Technology, Inclusion”; nina de jesus, “Locating the Library in Institutional Oppression”). These readings will help frame how to build digital archives in relation to ontology (RDF/Metadata), the organization of information and how structural consideration can replicate racism, sexism, ableism, and other ways to disappear or silence the stories and lives of marginalized groups. We will spend time in Special Collections and you will be asked to work with an item in Special Collections that would fit your area/project in order to explore, in a hands-on way, the issues at stake in our discussions of digital archives and social justice.

2. **Mapping**: This unit will examine the issues in critical cartography. Along with considering tools like Neatline, ArcGIS (Story Maps), and palladio, we would discuss issues including thick mapping (Todd Presner, Yoh Kawano, David Sheperd, *Hypercities: Thick Mapping in the Digital Humanities*) and the possibilities for using digital mapping for social justice aims (Angel Nieves, “DH as ‘Disruptive Innovation’ for Restorative Justice”). Students will analyze the stakes of mapping, the point of view, and ask questions about how building digital mapping programs will either replicate privileged structures or whether and where there are avenues to break these structures. What happens when communities map? What are the potentials for social justice mapping and mapping as protest, and what are the pitfalls? (“Mapping Police Violence” [http://mappingpoliceviolence.org]; “Save Wiyabi Mapping Project”). Is there a way to map that resists settler colonialism and colonial cartographic frames? Is there a way to “counter-map” ([https://www.theguardian.com/science/blog/2018/mar/06/counter-mapping-cartography-that-lets-the-powerless-speak](https://www.theguardian.com/science/blog/2018/mar/06/counter-mapping-cartography-that-lets-the-powerless-speak))?

3. **Digital Ethics**: This section will consider issues around data ethics, project ethics, and social media ethics. We will explore IRB considerations, and discuss how to make ethical, engaged projects when interfacing with communities. In particular, we will examine things like the Native American tool, Murkurtu (murkutu.org) to discuss the complexities of how marginalized communities can have control over their narratives, objects, and culture. How are issues about consent and co-collaboration central in projects. We will also address data ethics issues (IRB and beyond the IRB), including the work done by Femtechnet and the Center for Solutions for Online Violence ([http://femtechnet.org/csov/do-better/](http://femtechnet.org/csov/do-better/)) in regards to social media ethics. This unit will also touch on issues related to digital surveillance, consent, permission, and online violence that digital projects and digital classrooms must be aware of as they work and build projects. We will discuss the uses of terminology that replicate violent colonial, toxic sexist, and racialized frames in digital projects and infrastructure (cloud computing’s race issue with master-slave files, the use of new frontier as keywords in discussing the digital humanities, etc.).

4. **Multimodality**: This unit would examine issues around digital remediation and the possibilities with multimodality in digital productions. In particular, we would examine Nick Sousanis’s *Unflattening* to consider how to narrate stories through graphic comics and also through an analysis of soundscapes and the work of sound studies (*Sounding Out! And Jenny Stoever’s The Sonic Colorline*). This is also where we would consider the possibilities of multimedia digital publishing platforms like Scalar. In addition, we will discuss issues around and problems with ideas about universal design and DH. We would consider the history of media studies and its intersection with disability studies.
(Jonathan Hsy and Rick Godden, “Universal Design and Its Discontents”; Rick Godden and Anne-Marie Womack, “Making Disability Part of the Conversation”). What are the pitfalls possibilities of multimodality in relation to disability and DH?

5. **Digital Pedagogy/Digital Praxis:** This is a central unit for a DH methods class that must discuss issues of access, race, disability, gender, sexuality, etc. In particular, this unit will take up the ideas set out in Hybrid Pedagogy (http://www.digitalpedagogylab.com/hybridped/) about critical digital pedagogy and particularly its call for “an approach to teaching and learning predicated on fostering agency and empowering learners.” We will examine the articles available on this journal and one of the assignments will ask the students to craft a pitch for a potential article to submit to this journal on a topic related to digital critical pedagogy.

6. **Data and Algorithms:** This unit examines the structures of data and the issues around data and algorithm neutrality. The algorithm is never neutral and in larger data sets could in fact create massive inequities in relation to race, gender, ability, and sexuality. We will consider Wendy Chun’s *Programmed Visions* and Lisa Gitelman’s *Raw Data is an Oxymoron*; Lauren Klein’s “The Image of Absence: Archival Silence, Data Visualization, and James Hemings.” In addition, Jamie “Skye” Bianco’s fantastic article, “Man and His Tool, Again?: Queer and Feminist Notes on Practices in the Digital Humanities” which does a queer and feminist data analysis of the last two open-access DH collections. In addition, we will examine Simone Browne’s work in discussing data surveillance (*Dark Matters*). We will also address Tara McPherson’s new work *Feminist in a Software Lab: Difference + Design*.

7. **Labor:** One of the major issues that is rarely discussed in digital humanities conferences and in methods classes is the issue of DH labor. We will examine everything from the global women’s labor that create our devices—iphones, ipads, computers (especially Lisa Nakamura’s work on “Indigenous Circuits: Navajo Women and the Racialization of Early Electronics Manufacture” and “Economies of Digital Production in East Asia: iPhone Girls and the Transnational Circuits of Cool”) We will also look at the labor behind google books, reading Shawn Wen’s article “The Ladies Vanish.” We will consider collaboration and student labor and examine “A Student Collaborators’ Bill of Rights” and Spencer Keralis’s “Disrupting Labor in Digital Humanities or The Classroom is not your Crowd.”

8. **Games:** Video game work will focus on issues that address both representation but also game architecture and design. In particular, we will utilize the *ADA: A Journal of New Media and Technology* special issue on Feminist Game Studies as foundational reading. We will also address the issues around #gamergate and examines articles in ModelViewCulture that discuss gaming culture, tech culture, and feminism. This is also the unit where we will address queer DH and particularly the glitch in relation to queer games (Edmond Chang “queergaming”). We will also consider issues of race and games and look at the controversies around the Danish pedagogical game “Slave Tetris.” We will also try our hand at creating interactive games with Twine and consider accessibility and game design issues. We will look at the recent work done by feminist, queer, and race critics of games including Kishonna L. Gray’s and David J. Leonard’s recently
9. **Data Visualization:** Because of the ocularcentric focus of the digital humanities, this unit will address the issues at stake in data visualization. This will a discussion of Johanna Drucker’s *Graphesis: Visualization of Knowledge* to consider the two-dimensional history of data visualization from medieval to digital and the issues related to interface design. It will also address the issues related to postcolonialism, spectacle, interactivity, and the problems of surrogacy and the male gaze in interactive and immersive 3-D environments. We will examine particularly Sarah Kenderdine’s work on 3-D Visualization Aesthetics and iGLAM in presenting cultural heritage work in museums and libraries. How does our understanding of book history changes when a monastic library can be recreated as a 3-D immersive museum experience? We will begin to broach the issue of Virtual Reality and its critical issues with gender.

10. **New Media:** In this last unit, I am particularly interested in media archaeology, media history, and also issues around embodiment in media. Thus, we will consider Lori Emerson’s *Reading Writing Interfaces*, Lisa Gitelman’s *Paper Knowledge*, and the area of the digital wearable—google glass, embedded materials used on the skin to monitor our health and surveillance, girdle books (an early feminist textual wearable). This historical/material angle will enable us to consider the history of the media device as a wearable from medieval textual amulets, girdle books, the history of fashion pockets, to the iphone case, and the body as a storage device for data. This will also allow us to discuss disability of new media and the field of book history (Gillian Silverman, “Neurodiversity and the Revision of Book History,” *PMLA*).

**Learning Goals:**
Students will by the end of the class be able to

- Discuss the major areas and current critical conversations happening in the digital humanities

- Create and plan their own digital humanities project based on their area of study and specific research specialties

- Be able to present a critical discussion of their digital humanities project using multimedia and or multimodal options

- Be conversant and able to add units to their own undergraduate syllabi that will fulfill the Brandeis Digital Literacy requirement
Prerequisite:
There are no prerequisites. Open to graduate students or students at graduate-level work.

Required Texts:
Disrupting the Digital Humanities (digital download at punctum books
https://punctumbooks.comtitles/disrupting-the-digital-humanities/)


Course Policies and Procedures:
Success in this course requires nine hours of work for every three hours of in class
time. Students will use that time to read, write reading responses, work on practicum
(experiential learning units), and write a final grant proposal/paper.

Grade Breakdown:
I. Semester Project Portfolio: 30%
Every Week you will be asked to write a 2-page piece that addresses the reading in the
class. These will be used to generate conversation in the seminar and you will be asked to
read your piece in class. There should be 10 in total to cover all 10 units. They will also
help you build out thoughts on your project that can be funneled into your Final Project
Grant Write-Up.

II. Practicum (Experiential Learning) Portfolio: 30%
Every Week you will be asked to work on translating your theoretical and critical
discussion of DH methods to a praxis of DH in weekly practicums. You will put these
practicum results in a portfolio with a small paragraph write-up introduction.

III. Final Project Grant Write-Up: 40%
You will Turn in a Final paper that will be a project grant proposal. It will follow the
standard large grant guidelines and will be dependent on what your project is—ex. I
wish to do a mapping project of Jane Austen (I will then be applying for an ACLS
and/or NEH digital start-up grant, etc.). I want to do a grant for a letter archive (NEH
Scholarly Editions and Translations or DH Humanities Reference Collections).

Class Goals:
This class is about your work, your research, and your ability to develop a project. In this way,
every student in this class will shape what s/he/they reads, researches, pursues as a line of
inquiry, etc. This is also a class community and hopefully one that is an intellectual laboratory in
which we can all feel ready to practice critical generosity with each other in relation to this work.
This class is asking you to articulate the stakes, agenda, and priorities of your research. It’s
asking you to communicate what kind of person/scholar/activist you want to be in the world. To
articulate these questions and communicate the stakes require a supportive and inclusive
intellectual community that is willing to center equity and justice in responding to, working with,
and creating such a community. These things are often a work in progress and I hope the
members of this class community will labor to build that kind of critically generous community.
Assignments and Work
This class balances both critical/theoretical secondary readings, primary readings, and hands-on work.

Course Requirements:

Attendance. Everyone gets one free absence, no questions asked. After that, absences and/or excessive lateness start to affect your participation grade. Come to class on time, prepared and ready to participate actively. If you have to miss a class because of religious observance, illness, family events, and emergencies, please let me know in advance if possible. You will not be penalized for illness, but you must provide a doctor’s note for your absence.

Late Work. Everyone will have 3 grace days for the semester. This means that you can choose to turn in any assignment that is due a full day or up to 3 days later without a grade penalty.

Office Hours. I will have scheduled office hours every week (unless there is a holiday or we are on break). If you cannot make these times, feel free to schedule a time to meet with me outside of my regularly scheduled office hours.

Communications. Any changes to the syllabus or class schedule will be communicated via the class email list and posted on LATTE. Please plan to check your university email account and LATTE daily to keep informed.

Disabilities: If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately.

Disability Statement: If you have any kind of disability, whether apparent or non-apparent, learning, emotional, physical, or cognitive, and you need some accommodations or alternatives to lectures, assignments, or exams, please feel free to contact me to discuss reasonable accommodations for your access needs [my thanks to @austicchoya for this statement].

Basic Needs: Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact the Dean of Students or the Graduate Dean for support. Furthermore, please notify the professor if you are comfortable in doing so. This will enable her to provide any resources that she may possess [Thanks to Jessica Waggoner who originally came up with this statement].

Policy on Childcare [My thanks to New Wave Feminists for this language]: The policy described here is a reflection of my own beliefs and commitments to an intersectional feminist classroom.
1) Children are welcome in this class as often as is necessary (breastfeeding, bottlefeeding, etc.);
2) For older children and babies, I understand that unforeseen disruptions in childcare often put parents in the position of having to miss class to stay home with a child. While this is not meant to be a long-term childcare solution, bringing a child to class to cover gaps in case is perfectly acceptable. Likewise, considering the lack of infrastructure of family
support for undergrads and graduate students at the Brandeis campus (I believe there is no family student housing or subsidized/coop-based etc. childcare for students), these issues should not become burdens for the student in pursuing their degree and education. I feel like then this class is a village and as a village and a community of care, we will be a space that supports students with families;

3) I ask that all students work with me to create a welcoming environment that is respectful of all forms of inclusivity, including in parenting status;

4) In all cases where babies and children come to class, I ask that you sit close to the door so that if your little one needs special attention, you may step outside quickly in order to address any issues, feel free to do so without asking me for permission (the class can keep you posted about what you may have missed);

5) Finally, I understand that often the largest barrier to completing your coursework once you become a parent is the tiredness many parents feel in the evening once children have finally gone to sleep. While I maintain the same high expectations for all students in my classes regardless of parenting status, I am happy to problem-solve with you in a way that makes you feel supported as you strive for school-parenting balance.

**Academic Integrity.** Plagiarism is the use of someone else's ideas or words in your writing without acknowledging the source. It is a serious offense and may result in failing the class and suspension from the university. When in doubt, see me or consult the student resources listed by Brandeis Library & Technology Services (https://lts.brandeis.edu/courses/instruction/academic-integrity/index.html), including this handout on “How to avoid plagiarism” (http://writing.wisc.edu/Handbook/QPA_plagiarism.html).

**Writing Center.** Students who want additional help with their writing are encouraged to visit the campus Writing Center (http://www.brandeis.edu/writingprogram/writingcenter/; Goldfarb Main Library, Room 107; 781-736-2130; writingcenter@brandeis.edu).

Success in this four-credit course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).

**Trigger Warnings:** In this class, some of the readings will address topics of rape, sexual assault, racism, violent genocide, homo and transphobia, toxic masculine cultures, etc. Feel free to contact me if you need to be absent during particularly difficult discussions. This will not be counted against you in your participation grade.
Schedule

Read before we meet in Week 1: Linda Tuhiwai Smith, “Introduction, and Chapter 1” in *Decolonizing Methodologies: Research and Indigenous Peoples*.

**Week 1-January 15**

**Introductions:**
Linda Tuhiwai Smith, *Decolonizing Methodologies*. Introduction and Chapter 1 “Imperialism, History, Writing and Theory”
[https://books.google.com/books?id=Nad7afStdr8C&pg=PA19&source=gbs_toc_r&cad=3#v=onepage&q&f=false](https://books.google.com/books?id=Nad7afStdr8C&pg=PA19&source=gbs_toc_r&cad=3#v=onepage&q&f=false)

“Introduction” *Bodies of Information*, eds. Elizabeth Losh and Jacqueline Wernimont
[https://www.amazon.com/Bodies-Information-Intersectional-Feminism-Humanities/dp/1517906113/ref=sr_1_1?ie=UTF8&qid=1547169546&sr=8-1&keywords=bodies+of+information](https://www.amazon.com/Bodies-Information-Intersectional-Feminism-Humanities/dp/1517906113/ref=sr_1_1?ie=UTF8&qid=1547169546&sr=8-1&keywords=bodies+of+information)

“Introduction” *Disrupting the Digital Humanities*, eds. Dorothy Kim and Jesse Stommel

I would suggest you buy the digital download for $5, you will be using a chunk of the book this semester. You can also order the paperback if you so wish. It’s always fun to have a grouchy cat staring at you.

“Introduction: American Quarterly in the Digital Sphere”
Lauren Tilton, Amy E. Earhart, Matthew Delmont, Susan Garfinkel, Jesse P. Karlsberg, Angel David Nieves
*American Quarterly*, Volume 70, Number 3, September 2018, pp. 361-370 (Article)
Published by Johns Hopkins University Press
DOI: [https://doi.org/10.1353/aq.2018.0026](https://doi.org/10.1353/aq.2018.0026)

Please search for this special issue under Project Muse and *American Quarterly* in the Brandeis library portal (under databases—‘Project Muse” and then journal “American Quarterly”)

**Supplemental Reading** [If you want to get a sense of what people are writing in response to]:
Introduction to 2016 *Debates in the Digital Humanities*
http://dhdebates.gc.cuny.edu/debates/2

**Week 2: Brandeis Days/No Class**

**Week 3 January 29:**

**Archives**
This unit’s center would focus on how archives are created and how gender, race, disability, sexuality, and long histories of the library provide a way to consider the complexities of archive building.
Readings:

- Bourg, Chris. “Never Neutral: Libraries, Technology, Inclusion” in *Disrupting DH*
• nina de jesus, “Locating the Library in Institutional Oppression” (http://www.inthelibrarywiththeleadpipe.org/2014/locating-the-library-in-institutional-oppression/)
• Dorothy Kim, “Building Pleasure and the Digital Archive” Bodies of Information, 230-260.

Any article in the special issue of “Critical Archival Studies”

• Teodora C. Hasegan, “The opportunities and challenges in managing indigenous digital archives,” Rising Voices https://rising.globalvoices.org/blog/2018/12/14/the-opportunities-and-challenges-in-managing-indigenous-digital-archives/?fbclid=IwAR17_Yb5chG5SORtHf5s7HGu8c_t274JUw0pq8_K9oPQ5lX6JiXGuMhwe0
• Bonnie Ruberg, Jason Boyd, and James Howe, “Toward a Queer Digital Humanities,” Bodies of Information, 108-130.
• Hemmings, Claire. “Citation Tactics,” in Why Stories Matter: The Political Grammar of Feminist Theory (feminist theory)
• Bonnie Thornton Dill, Amy E. McLaughlin, and Angel David Nieves. “Future Directions of Feminist Research: Intersectionality.”
• Roopika Risam, “Decolonizing Digital Humanities in Theory and Practice,” *Routledge New Media and DH*
• Dene Grigar and Stuart Moulthrop, “Traversals: A Method of Preservation for Born-Digital Texts,” *Routledge New Media and DH*
• Victoria Szabo, “Apprehending the Past: Augmented Reality, Archives, and Cultural Memory,” *Routledge New Media and DH*
• Angel David Nieves, “Engagements with Race, Memory, and the Built Environment in South Africa: A Case Study in Digital Humanities,” *Routledge New Media and DH*
• Kimberly Christen, “Relationships, Not Records: Digital Heritage and the Ethics of Sharing Indigenous Knowledge Online,” *Routledge New Media and DH*

**Practicum Activity:** Special Collections and Objects w/ Surella Seelig (Archivist) in Special Collections, Farber.

**Week 4 February 5 -**

**Mapping**

• Presner, Todd, Yoh Kawano, David Shepard, *Hypercities: Thick Mapping in the Digital Humanities* (Harvard UPress, 2014), pgs. 4-22 (thick mapping) [https://escholarship.org/uc/item/3mh5t455]
• Nieves, Angel David. “DH as ‘Disruptive Innovation’ for Restorative Justice,” in *Disrupting the Digital Humanities*

Two “mapping projects:” “Mapping Police Violence” (see, http://mappingpoliceviolence.org);
• “Save Wiyabi Mapping Project” (see, http://save-wiyabi-project.tumblr.com/post/81585507275/decolonizing-saam-colonial-violence-mmiw)
• “Counter-Mapping: Cartography that Lets the Powerless Speak” [https://www.theguardian.com/science/blog/2018/mar/06/counter-mapping-cartography-that-lets-the-powerless-speak]
• Tim Duffy, “Mapping Without Tools” [https://www.boundary2.org/2018/07/duffy/]

• Maureen Engel, “Deep Mapping: Space, Place, and Narrative as Urban Interface,” *Routledge Media Studies and DH*

**Practicum Activity:** Story Maps (https://storymaps.arcgis.com/en/)

DH Lab w/ Alex Willett.

**Week 5-February 12**

**Digital Ethics:**

• Bailey, Moya. “#transform(ing) DH Writing and Research: An Autoethnography of Digital Humanities and Feminist Ethics” in Disrupting DH.
• Amy E. Earhart, “Can we Trust the University? Digital Humanities Collaborations with Historically Exploited Cultural Communities,” Bodies of Information, 369-390.
• Padmini Ray Murray, “Bringing Up the Bodies: The Visceral, the Virtual, and the Visible,” Bodies of Information, 185-200.
• AnneMarie Perez, “UndocuDreamers” https://www.boundary2.org/2018/08/perez/
• Femtechnet (http://femtechnet.org)
• Dorothy Kim, “How to #DecolonizeDH: Actionable Steps for an Antifascist DH”

• Jesse Stommel, “Public Digital Humanities,” Disrupting DH.
• Audrey Watters, “The Myth and the Millenialism of ‘Disruptive Innovation’,” Disrupting DH.
• Michelle Moravec, “Exceptionalism in Digital Humanities: Community, Collaboration, and Consensus,” Disrupting DH
• Zeynep Tufekci, Twitter and Tear Gas
• Rob Hunter, “The Digital Turn and the Ethical Turn”: Depoliticization in Ethical Practice and Theory https://www.boundary2.org/2018/08/hunter/
• Jacqueline Wernimont and Elizabeth Losh, “Wear and Care: Feminisms at a Long Maker Table,” Routledge New Media and DH

Practicum Activity: Plans for Community DH projects, digital ethics plans. Brandeis’s IRB with Marissa Hamilton (Senior Research Integrity Administrator) and Lara Kuhn (IRB Member and Assistant Director of Research Integrity and Compliance) will be coming to discuss the Brandeis IRB.

Week of February 21-BREAK

Week 6-February 26
Multimodality —This unit would examine issues around digital remediation and the possibilities with multimodality in digital productions.
• Godden, Rick and Jonathan Hsy. “Universal Design and Its Discontents,” in *Disrupting the Digital Humanities* (punctum books, 2018)
• Jennifer Stoever, *The Sonic Color Line* (Introduction)
• *Sounding Out!* (https://soundstudiesblog.com)
• Tara Rodgers, “Approaching Sound” *Routledge Media Studies and DH*
• Elizabeth Ellcessor, “A Glitch in the Tower: Academia, Disability, and Digital Humanities,” *Routledge Media Studies and DH*
• Scalar, Fulcrum, and others (multimedia digital publishing platforms)
• Anastasia Salter, “Building Interactive Stories,” *Routledge Media Studies and DH*
• Digital Storytelling (courtesy of Sonia Chaidez): https://docs.google.com/document/d/1SP1MdtkIMqQHSZiqn7t3VSfxxnPJbKnTdntlq6ogwg/edit

**Practicum Activity:** Podcast, video, and Digital Storytelling (MakerLab)

**Week 7-March 5**

**Data** – This unit examines the structures of data and the issues around data and algorithm neutrality. The algorithm is never neutral and in larger data-sets could in fact create massive inequities in relation to race, gender, ability, and sexuality.

Readings:

• Simone Browne, *Dark Matters* (Introduction and Chapter 1 available in amazon kindle view for free)
• Eunsong Kim, The Politics of Visibility,” *Disrupting DH*


Radhika Gajjala, Erika M. Behrmann, and Jeanette M. Dillon, “(Cyber)Ethnographies of Contact, Dialogue, Friction: Connecting, Building, Placing, and Doing “Data” in *Routledge New Media and DH*

Practicum Activity: Selections from Decolonizing Data (https://beatricemartini.it/blog/decolonizing-technology-reading-list/) and Data Modeling Choices

Week 8-March 12

Digital Pedagogy and Praxis

- Hybrid Pedagogy (http://hybridpedagogy.org)
- Aimee Morrison, “Of, By, and For the Internet: New Media Studies and Public Scholarship,” *Routledge Media Studies and DH*
- Chris Friend, “Outsiders, All: Connecting the Pasts and Futures of Digital Humanities and Composition,” *Disrupting DH*
- Bonnie Stewart, “Academic Influence: The Sea Change” *Disrupting DH*
- AnneMarie Perez, “Lowriding Through the Digital Humanities,” *Disrupting DH*
- Maha Bali and Shyam Sharma, “The Unbearable Whiteness of the Digital,” *Disrupting DH*
- Howard Ramsby II, “Becoming a Rap Genius: African American Literary Studies and Collaborative Annotation,” *Routledge Media Studies and DH.*
- Bryan Carter, “Experiencing Digital Africana Studies: Bringing the Classroom to Life,” *Routledge Media Studies and DH*

Practicum Activity: Address the Digital Literacy Requirement at Brandeis and Craft a pitch for *Hybrid Pedagogy*

Week 9-March 19

Labor – One of the major issues that is rarely discussed in digital humanities conferences and in methods classes is the issue of DH labor. We will examine everything from the global women’s
labor that creates our many devices—iphones, ipads, computers—and the invisible labor of Google Books scanners, our colleagues in the Library and elsewhere across our digital lives.

- Keralis, Spencer. “Disrupting Labor in Digital Humanities or the Classroom is not your Crowd,” *Disrupting Digital Humanities* (2018) (collaboration and student labor)
- Kathi Inman Berens and Laura Sanders, “DH and Adjuncts: Putting the Human Back into the Humanities,” *Disrupting DH*

**Practicum of the Week:** Organizing Labor and Project Plan Models, Group Collaboration, Using Slack, Work Contracts, Etc.

**Week 10-March 26**

**Games** – Video game work will focus on issues that address both representation but also game architecture and design.

- Edmond Y. Chang, “Playing as Making,” *Disrupting DH*
- Brenda Romero: *The Mechanic is the Message* ([http://brenda.games/work-1/](http://brenda.games/work-1/))
- Amanda Phillips, “Game Studies for Great Justice,” *Routledge New Media and DH*
- Elizabeth Lapensée, “Self-Determination in Indigenous Games,” *Routledge New Media and DH*
- Mattie Brice ([http://www.mattiebrace.com](http://www.mattiebrace.com))

• “Building Games at the Intersection of Race, Trans Life and Mental Illness,” *Model View Culture*, issue 35 (2016). (#gamergate; gaming culture, tech culture, and feminism)
• Bonnie Ruberg ed., *Queer Game Studies*.

**Practicum Activity:** Paper Prototypes of Indie Game and Twine, if we are ambitious, a Unity session in the Brandeis MakerLab w/ Hazal and Ian

**Week 11-April 2**

**Data Visualization** – Because of the ocularcentric focus of the digital humanities, this unit will address the issues at stakes in data visualization.


**Practicum Activity:** Voyant and Graphs and 3-D Printing w/ Tinkercad [MakerLab] w/ Hazal

**Week 12-April 9**

**New Media: Wearables and Computer Fabrication**

• Jessica Rajko, “A Call to Action: Embodied Thinking and Human-Computer Interaction Design,” *Routledge Media Studies and DH*
• Dorothy Kim, “Embodied Databases: Race, Gender, and Social Justice,” *Alternative Histories of DH*
• Kim Brillante Knight, “Wearable Interfaces, Networked Bodies, and Feminist Sleeper Agents,” *Routledge Media Studies and DH*.
• Jentery Sayers, “Introduction: Studying Media through New Media,” in *The Routledge Companion to Media Studies and DH*
Practicum Activity: Arduino Kits in MakerLab w/ Hazal

Week 13-April 16

How to Write a Grant Proposal
Wendy Belcher, How to Write an Article in 12 Weeks
Read the NEH, NSF, ACLS guidelines
Read the grant proposals (NEH will have examples and so should NSF) that have won funding.

Practicum for the Week: Organize the areas of the Grant that must be written. Decide what appendices one must include of your DH project.

Ed Hackett from the Provost Research office on grant proposals.
Also information about Spark Grants on campus.

Week 14-April 30

How to Write a Grant Proposal Part II
Environmental Scans
Annotated Bibliography

Practicum for the Week: Visit any of the previous library, MakerSpace, DHLab folks to get help working on developing your project a little further (for the purposes of show and tell)

Rescheduled Final Class (TBA)
Do a short DH presentation about your final grant project (Show and Tell style, but with an argument), use your multimedia and multimodal skills.

Final Student Presentations

May 6-Turn in Final Grant proposal.