

Course Module Archive

HUM 40: Tools and Methods in Digital Humanities

2nd Trimester, AY 2021–2022

Prepared by:

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UP Open University

This archive contains the complete instructional materials for **HUM 40: Tools and Methods in Digital Humanities**, a required course under the **Associate in Arts** program at the University of the Philippines Open University (UPOU).

These materials were authored and curated by Diego Maranan and implemented during the 2nd Trimester of Academic Year 2021–2022. The course was delivered **asynchronously** using UPOU's **Moodle-based Learning Management System, MyPortal**, and integrates a variety of online modules that include:

- Interactive content with embedded video, web forms, and digital tools;
- Weekly tasks and discussion forums;
- Peer-reviewed assignments and project-based assessments;
- A final group project requiring prototyping of a digital humanities initiative.

The course site on MyPortal served as the main platform for engagement, featuring weekly schedules, assignment tracking, and structured learning paths. The online modules were originally designed to be accessed through the course's web-based version for full interactivity:

👉 <https://url.upou.edu.ph/HUM40-2021-2T>

This PDF archive contains:

1. A static copy of the full set of instructional modules;
2. A backup of the MyPortal interface as experienced by the course instructor, showing the integration of the modules within the LMS environment.

The course was originally developed with gratitude to Katherine Esteves, who compiled the initial reading materials for HUM 40. The current version reflects significant updates and instructional design contributions by Diego Maranan.

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✉ dsmaranan@up.edu.ph



HUM 40

Tools and Methods in Digital Humanities

Course Package for HUM 40: Tools and Methods in Digital Humanities

Welcome to HUM 40 - Tools and Methods in Digital Humanities! The practice of the humanities in the digital age requires knowledge and skills in the use of digital technologies to address humanistic questions. This is apparent in digital humanities projects, which reflect interdisciplinary approaches and multimedia formats. This course provides an overview of technologies, media, and computational methods that students need for digital humanities projects.

Course Objectives

At the end of the course, you should be able to:

1. Discuss the use of digital technologies in the humanities;
2. Describe the varieties of digital humanities;
3. Explain the methods of digital humanities, including the tools used; and
4. Undertake a digital humanities project.

Course Contents

The course covers the following topics:

☰ Full view

Units and Modules

Part of	Module	After working on this module, you should be able to	
Unit 1. Development of Digital Humanities	1.1. Defining the digital humanities	Define the digital humanities	Fr
Unit 1. Development of Digital Humanities	1.2. History of digital humanities	Trace the historical development of digital humanities.	M
Unit 1. Development of Digital Humanities	1.3. Varieties of digital humanities	Describe varieties of digital humanities.	
Unit 2. Digital humanities methods and gen...	2.1. Methods, activities, and processes	Describe digital humanities projects applying vocabulary relate	
Unit 2. Digital humanities methods and gen...	2.2. Tools for authoring digital humanities projects	Identify and use a range of authoring tools for digital humanitie	
Unit 2. Digital humanities methods and gen...	2.3. Genres		
Unit 3. Future directions for Digital Humani...	3.1. Trends and directions		

Course Requirements

You will be asked to do a selection of graded and non-graded activities.

☰ Table

Graded Activities

Assessment Activity	#	Weight	Expected completion date	*EXTENDED* Deadline	MyPortal Link
Quiz 1 (Unit 1 exam)		5%	March 12, 2022 11:59 PM	March 12, 2022 11:59 PM	myportal.upou.edu.ph/mod...198081
Analytical Essay: Evaluating a Digital Humanities Project		30%	April 2, 2022 11:59 PM	April 2, 2022 11:59 PM	myportal.upou.edu.ph/mod...207771
Midterm Exam		15%	April 17, 2022 11:59 PM	May 30, 2022 11:59 PM	myportal.upou.edu.ph/mod...198086
Final Project: Propose a Digital Humanities Project		50%	May 9, 2022	May 30, 2022 11:59 PM	myportal.upou.edu.ph/mod...198085

SUM 100%

You can preview the non-graded activities here:

👉 [Non-graded activities](#)

Technical requirements

Technical Requirements

While efforts to make this course have been made to be accessible on mobile devices, you will need to use a desktop or of the examples presented in this course need to be viewed on a full-featured browser on a laptop or desktop computer, especially if they contain interactive or dynamic content.

If you wish to have offline copies of any of the course material, save them to your computer. You can [save webpages as PDF](#).

Recommended Study Schedule

The course site in MyPortal is organized by week and can be referred to when planning your study schedule. Every section has a list of the required readings and activities.

Course Materials

All course materials are either freely available on the Web or will be made available in MyPortal. You can preview the materials here:

[Readings, Resources, and Examples](#)

Please note that almost all resources will require you to log in using either your @up.edu.ph account or your MyPortal account. All UP students are entitled to a @up.edu.ph account. If you don't have one, get yours by doing the following:

1. Please send an email to techsupport@upou.edu.ph, indicate that you are a UP student requesting a @up.edu.ph email account.
2. In your email, attach a scanned copy of either your Form 5 or your UP ID.

I will not be able to accept requests to share resources via your personal email address.

Grading

Grade boundaries

Final Grade		Points
1.0	Excellent	[98-100]
1.25		[95-98]
1.5	Very Good	[92-95]
1.75		[89-91]
2.0	Good	[86-89]
2.25		[83-86]
2.5	Satisfactory	[80-83]
2.75		[77-80]
3.0	Passed	[75-76]
4.0	Conditional failure	[0 - 75]
5.0	Failed	
EXT	Extended	
DRP	Dropped	

Peer assessment

You will be asked to assess your fellow classmates in a couple of activities.

There are three reasons why we are doing this. First, if a single person (such as a teacher) marks your work, marking can be prone to bias and inaccuracies, particularly for large classes like this one. By distributing the assessment across more people, the mark you receive will likely be a better reflection of the quality of your contribution. Second, in the real world, you will have to interact with and be evaluated not only by authority figures but also by your peers. A class like this one is an ideal place to rehearse the skill of peer evaluation. Finally, if your classmates think that they have learned something from your contribution, this should be recognized and rewarded; conversely, if your classmates find that your contribution does not advance (or even detracts from) their own appreciation of the topics discussed in the course, this, too, should be reflected in your grade.

Your classmates won't be able to see how you've rated their contributions, so you can assess their contributions in as fair a manner as possible. Only the course instructor(s) will know how you've rated your classmates.

Course dynamics on MyPortal

This course is offered through UPOU's Moodle-based learning management system, MyPortal. Please note the following guidelines regarding how this course will be taught in MyPortal.

You need to complete activities before moving on to other ones

To guide you through the course, some activities will be restricted until you've successfully completed a prerequisite. Some activities will be automatically marked as complete if you simply open them. For some, you may need to manually indicate certain activities as completed by

automatically marked as complete if you simply open them. For some, you may need to manually indicate certain activities as completed by ticking a checkbox next to the activity. For example, after you read this note, you must mark it as complete to show that you understand how manual completion of activities works. The sequence of activity completion has been carefully plotted. The knowledge you are being asked to develop requires time not just for reading, watching, and interacting with each module, but also time for incubation and integration of what you learned in one module before proceeding to the next one.

Participate in discussion forums (even if they're not graded) as a way to synthesize learning

One of the best ways to make the most out of your time as an online and distance education learner is to participate in discussion forums, even if not all the forums will be graded. You are asked both to start topics and to respond to other people's posts. Timely participation in discussion forums helps structure the learning experience, so do your absolute best to participate in the discussion forums during the week in which the discussion forum is associated. In fact, a few of the activities here will require that you complete your participation in certain discussion forums through starting posts and responding to posts. So if you do not participate on time in a discussion, you may end up not just being late yourself; you might also be holding back your classmates from participating in the course.

You will be divided into smaller discussion forum sections. HUM 40 tends to be a very large course. To manage the size of the class, you will be randomly divided into sections of 35 students in a *section*, with whom you will be going through the course and engage in conversations via the discussion fora. You may be able to peek into the discussion fora of other sections, but you will not be able to participate in them.

Please use expected completion dates as a way to plan your learning

Many activities have two kinds of due dates:

- An expected completion date
- A hard deadline

An expected completion date is the day and time when you are required to complete an activity. This will help you get through the course in a timely way. You can view the expected completion dates in the MyPortal calendar.

A hard deadline is when you absolutely must complete an activity. The expected completion date of an activity is the last day of the week in which that activity is listed. You should regard the expected completion date as the due date, and the hard deadline as a preapproved extension (which means that if you request an extension beyond the hard deadline, you will be met with the answer that you were already given an extension). You know how as the class nears the end you might ask if it's possible to extend the deadline for an activity past its due date? The answer is, yes, I am happy to extend the deadline of the due date for almost all activities for the course! And that new extended deadline is (you guessed it)... the hard deadline.

This is not a course that you can try to cram everything in the last week, and you will find yourself at a severe disadvantage if you try to do so. You might not even be able to complete key activities at all, precisely because the sequence of activities has been carefully plotted. For this reason, while we have set expected completion dates and hard deadlines as flexibly as we could, portions of the course (such as the activities surrounding the Final Project) are still very time-sensitive. In general, we strongly suggest that you follow the expected completion dates as the basis for when you should complete activities. The expected completion dates for the graded activities are discussed in section [N2] How you will be assessed.

Be prepared to work in groups for your final project

You must work as a group for your Final Project; there is absolutely no option available for you to work on your own. Failure to start or join a team of the required size for your Final Project will result in failing the course, and you will have to take retake the course. When you form your Final Project groups, you are welcome to work with students outside of your discussion forum section.

Important Reminders

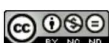
1. I try my best to be inclusive and considerate in my teaching. If you have concerns, you have to communicate with me and not wait for the end of the term to ask for considerations.
2. You are expected to be independent learners who can manage and balance life, family, work and studies. But, if the universe is simply not in your favour this term, refer to number 1.
3. Take note of important dates such as dropping, change of mat, application for graduation, etc.
4. **DO NOT PLAGIARIZE.** Cite your sources, including your previous works, in your forum posts and assignments. Include a list of references at the end of your posts and assignments. Use the [APA style of citing references](#).
5. The HUM 40 Course Site is a Respect Zone. It is a space where we all respect each other and is strongly against all forms of cyber violence - insults, threats, exclusion, harassment, discrimination, hate.
6. Communicating with me:
 - Regular communication: Use the General Discussion forum [DF0b] in this course site for general questions. If you have a question about the course, it is likely that someone else will have a similar question, so my answer to your question will likely help others.
 - Emergency or private communication: Please consider posting your questions on the General Discussion DF before emailing me at dsmaranan@up.edu.ph. If you email me, please include "HUM 40" in the subject, or I may not see your email. **Do not** use the messaging feature of MyPortal because it is extremely difficult to keep track of conversations in that platform:

Diego Maranan, PhD

Associate Professor, Faculty of Information and Communication Studies.

Email: dsmaranan@up.edu.ph

With thanks to Katherine Esteves for compiling the original set of reading materials and resources for this course package.



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1.1. Defining the digital humanities

Part of Unit 1. Development of Digital Humanities

- Related to Reading: A Short Guide to the Digital Humanities
- What is Humanities Computing and What is Not
- Humanities Computing as Digital Humanities
- What is a Digital Humanities Project?

3 more properties

Introduction

The practice of the humanities in the digital age requires knowledge and skills in the use of digital technologies to address humanistic questions. This is apparent in digital humanities projects, which reflect interdisciplinary approaches and multimedia formats. In this module, we will settle on a shared definition of what we mean by the term "digital humanities".

Before we proceed, and without doing any prior research about the subject, ask yourself this: what do you think is meant by the term "digital humanities". When we talk about the humanities, we are talking about *activities, conversations, and ideas that are primarily preoccupied with human creativity, culture, experience, and imagination*. Scholars of the humanities study *languages and literatures, the arts, history, and philosophy*. Given this, what do you think counts as a digital humanities project? Jot down your answers somewhere before proceeding with the rest of this module.

Browse through the following examples

Let's take a look at a few examples of what is currently regarded as examples of digital humanities projects. Pick 3-4 of the examples below and explore them quickly. Spend no more than 5 minutes for each example.

Table Gallery

Readings, Resources, and Examples

Title	Link (click this)	Preview
Agatha Christie And Nuns Tell A Tale Of Alzheimer's	npr.org/tra...211884	
CCP Encyclopedia of Philippine Art	(expand this entry to learn how t	
Crowdsourcing a Virtual Duke Chapel through Photograr	sketchfab.com/3d-...5efb2b	
Digital Bridges: (In)Visible Archives & Public Repertoires	digitalhumanities.berkeley.edu/p	
Digital Intermedia Collaborative Platform	digitalhumanities.berkeley.edu/p	
Edgardo B. Maranan Digital Archive	archives.edmaranan.info	
European Film Gateway	europeanfilmgateway.eu	
Lexicon Liber Novus	artandscience.rs/arh...novus/	
Museum of Endangered Sounds	savethesounds.info	
Negative Poetry Machine Algorithm	negativepoetry.com/mac...m.htm	
Neural Neighbors: Pictorial Tropes in the Meserve-Kunha	dhlab.yale.edu/neu...hbors/	
Project Gutenberg	gutenberg.org	
Radio Nospace: Sound, Radio, Digital Humanities	digitalstudies.org/art.../7317/	
Sonic Dictionary	sonicdictionary.duke.edu	
The Book of the Dead in 3D: Visualizing the ancient Egyp	digitalhumanities.berkeley.edu/p	
The Spatial Humanities Project	youtube.com/wat...TN9yCY	
Women in Print	womeninprint.press.uillinois.edu	

Now read the following

As you go through the readings below, keep the following questions in mind:

- How do the authors define the digital humanities?
- What is considered a basic unit in the digital humanities?
- What are some of the key characteristics of a digital humanities project?
- What makes digital humanities different from traditional humanities?
- What makes digital humanities different from other forms of data management or computational practices? Can you name an example of something that involves computation or data management that would *not* be considered a digital humanities project?
- Can you see how the examples provided in the section above relate to the definitions offered by the authors of these readings?

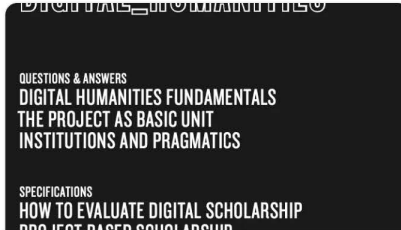
Gallery

Readings, Resources, and Examples



What is a Digital Humanities Project?

dhi.ac.uk/wha...oject/



A Short Guide to the Digital Humanities

myportal.upou.edu.ph/mod...198092

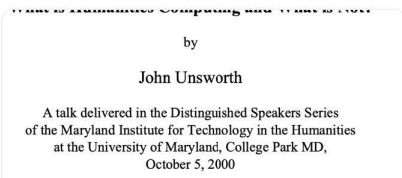
Abstract
This article presents an examination of how digital humanities is currently conceived and computing to digital humanities. It is argued that this renaming of humanities computing as digital humanities is not necessarily compatible with a broad and inclusive notion of the digital humanities instrumental, textual and methodological focus of humanities computing as well as its relatively article is the first in a series of four articles attempting to describe and analyze the field of practice.

Introduction

The humanities are undergoing a set of changes which relate to research practices, funding reward systems, interdisciplinary sentiment and the emergence of a deeply networked h

Humanities Computing as Digital Humanities

digitalhumanities.org/dhq...5.html



pedagogues.

Wallace Stevens. "Notes Toward a Supreme Fiction"

What is Humanities Computing and What is Not

myportal.upou.edu.ph/mod...198095

Optional reading

In this optional reading, you will read one argument about how so-called "humanities computing" should be treated different from "digital humanities".

Gallery

Readings, Resources, and Examples



What is a Digital Humanities Project?

dhi.ac.uk/wha...oject/



A Short Guide to the Digital Humanities

myportal.upou.edu.ph/mod...198092

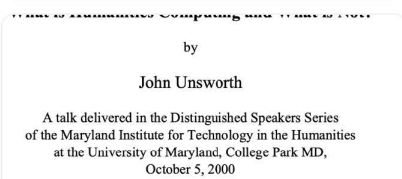
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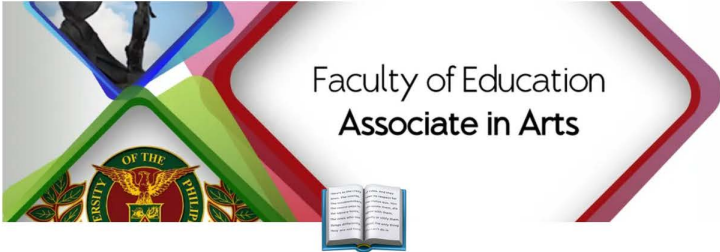
What is Humanities Computing and What is Not

myportal.upou.edu.ph/mod...198095

Activities

Activity 1.1.1. Compare your best guess of the digital humanities with the readings

How close do you think your original idea of what the digital humanities are to what you've read?



HUM 40

Tools and Methods in Digital Humanities

1.2. History of digital humanities

Part of

Unit 1. Development of Digital Humanities

Related to Reading...

- Humanities to Digital Humanities
- What's "digital humanities" and how did it get here?
- The History of Humanities Computing

3 more properties

Introduction

Now that you've learned more about what the term "digital humanities" covers, it's time to explore how the digital humanities came to be.

Now read these

Read the two articles below. As you do, consider the following questions:

- What were some of the key events or developments that led to where DH is today?
- Roughly speaking, when in history did these events or developments occur?

Gallery

Readings, Resources, and Examples

What's "digital humanities" and how did it get here?

blogs.brandeis.edu/lib...-here/

DIGITAL HUMANITIES IS BORN OF THE ENCOUNTER BETWEEN TRADITIONAL HUMANITIES AND COMPUTATIONAL

Humanities to Digital Humanities

myportal.upou.edu.ph/mod...198093

The History of Humanities Computing

Susan Hockey

Introduction

Tracing the history of any interdisciplinary academic area of a basic questions. What should be the scope of the area? Is there which has impacted on the development of the activity? What other, perhaps more traditional, disciplines? Does a straightforward account do justice to the development of the activity? Might this, which could lead us into hitherto unexplored avenues? Each

The History of Humanities Computing

myportal.upou.edu.ph/mod...198099

Activities

Activity 1.2.1. Put into a historical context a digital humanities example, a historical development, or event

Using the readings from Module 1.1. Defining the digital humanities and this module pick one of the following:

- An example of a (digital or non-digital) humanities project; or
- A historical development or event that contributed to the development of the digital humanities.

Be prepared to add your choice of project, development, or event to a timeline that will be collaboratively created by the class.



HUM 40

Tools and Methods in Digital Humanities

1.3. Varieties of digital humanities

Part of

Unit 1. Development of Digital Humanities

Related to Reading...

- 📄 Digital Giza
- 📄 Girls' Day Out
- 📄 Digital Intermedia Collaborative Platform
- 📄 Synchronous Objects
- 📄 Neural Neighbors: Pictorial Tropes in the Meserve-Kunhardt Collection
- 8 more...

3 more properties

Introduction

In the previous module, the readings described how *projects* are the fundamental unit in the digital humanities. There is a wide variety of digital humanities projects. In this module, you will take a look at some examples and do some initial analysis.

Now read these

Below are links to different digital humanities projects across the globe to demonstrate the diverse varieties of digital humanities. As you explore each project, consider the following questions:

- **Context: What is the purpose of this project?**
Why did the author of the project create the project? What is the story behind the topic? Why was it conceptualized? What was/were the driving force/s?
- **Research Questions or Problems: What was the author trying to “solve”? Or what information do they want to extract?**
Perhaps there were inadequacies or problems associated with the existing research on the topic.
- **Methodology: How was the work undertaken?**
What did they actually do? How did they deal with original source material, and what did they do with it?
- **Potential Significance: Why does this project matter?**
Under which field or discipline does it belong? Are there more than one disciplines involved? What is/are its contribution/s to its related field?






































If you do not have time to take a look at all of these projects, choose three projects at random and apply the questions above to those. But make sure to browse through as many of these as you can. Think about spending no more than 2-3 minutes per example.

Note that some of these sites will take a while to load. They contain a lot of images and dynamic content.

List Gallery

Readings, Resources, and Examples

📄 A Quantitative Literary History of 2,958 Nineteenth-Century British Novels: The Semantic Cohort Method	litlab.stanford.edu/Lit...t4.pdf	
📄 After Babylon	puffpuffproject.com/lan...s.html	
📄 Agatha Christie And Nuns Tell A Tale Of Alzheimer's	npr.org/tra...211884	
📄 Analysing history using Artificial Intelligence	historynewsnetwork.org/art...170773	
📄 Artificial Intelligence and Historical Research: Unlocking Ancient Secrets	lutzker.com/art...crets/	
📄 Asia Art Archive (featuring Green Papaya Art Projects collection)	aaa.org.hk/en/...rchive	
📄 Beyond Imitation	beyondimitation.com	
📄 British Museum Online Collection	britishmuseum.org/collection/	
📄 ccMixter	ccmixter.org	
📄 CCP Encyclopedia of Philippine Art	(expand this entry to learn how to access this resource)	
📄 Chatty maps: constructing sound maps of urban areas from social media data	myportal.upou.edu.ph/mod...198137	
📄 Community of Gardens	communityofgardens.si.edu	
📄 Crowdsourcing a Virtual Duke Chapel through Photogrammetry	sketchfab.com/3d-...5efb2b	
📄 Data visualization design and the art of denaturing reality	www.goroun.com/oliva/	

Data visualization design and the art of depicting reality	moma.org/exp...duy/	
Digital Bridges: (In)Visible Archives & Public Repertoires	digitalhumanities.berkeley.edu/pro...toires	
Digital Intermedia Collaborative Platform	digitalhumanities.berkeley.edu/pro...atform	
Edgardo B. Maranan Digital Archive	archives.edmaranan.info	
European Film Gateway	europeanfilmgateway.eu	
Girls' Day Out	collection.eliterature.org/1/w...t.html	
How are museums using artificial intelligence, and is AI the future of museums?	museumnext.com/art...seums/	
IbsenStage: The Ibsen Stage Performance Database	ibsenstage.hf.uio.no	
Index of Medieval Art	ima.princeton.edu/	
Index Th... The Index Thomisticus was a digital humanities project begun in the 1940s that created a concordance to 179 texts centering around Thomas Aquinas.	archive.org/det.../texts	
Internet Archive	archive.org/det.../texts	
Just Vision Timeline	backspace.com/is/...n.html	
Lexicon Liber Novus	artandscience.rs/arh...novus/	
Life of the Buddha	lotb.iath.virginia.edu	
Louvre Online Tours	louvre.fr/en/...-tours	
Mapping Philippine Material Culture	philippinestudies.uk/mapping/	
Mapping the Republic of Letters	republicofletters.stanford.edu	
Martial Law Museum	martiallawmuseum.ph	
Motion Bank	motionbank.org/en.html	
Museum of Endangered Sounds	savethesounds.info	
Musicmap: The Genealogy and History of Popular Music Genres from Origin til Present (1870-2016)	musicmap.info	
Negative Poetry Machine Algorithm	negativepoetry.com/mac...m.html	
Net Art Anthology	anthology.rhizome.org	
Neural Neighbors: Pictorial Tropes in the Meserve-Kunhardt Collection	dhlab.yale.edu/neu...hbors/	
On the Origin of Species: The Preservation of Favoured Traces	fathom.info/traces/	
Philippine Performance Archive	philippineperformance-repository.upd.edu.ph	
Picasso Museum Online Catalogue	catalag.museupicasso.bcn.cat/?lang=en	
Preserve the Baltimore Uprising Archive Project	baltimoreuprising2015.org	
Project Gutenberg	gutenberg.org	
Pudding Lane: Recreating Seventeenth-Century London	journalofdigitalhumanities.org/3-1...ondon/	
Radio Nospace: Sound, Radio, Digital Humanities	digitalstudies.org/art.../7317/	
Research Outputs from School of Arts and Humanities at the University of Cambridge	repository.cam.ac.uk/han...256061	
Rome Reborn	romereborn.org	
SlaveVoyages	slavevoyages.org	
Sonic Dictionary	sonicdictionary.duke.edu	
Spokane Historical	spokanehistorical.org	
Stories from the Human Rights Violations Victims Memorial Commission database	hrvmemcom.gov.ph/lat...ses-2/	

↓ Load more

Discussion: Methods, Processes, and Activities in the DH

There are many different ways to categorize digital humanities projects. For example, you could categorize projects based on the type of media that they use as source material:

- Text
- Images
- Audio
- Video
- Numerical or relational data

One of the readings from Module 1.1., [What is a Digital Humanities Project?](#), gives another way to understand the variety of digital humanities initiatives—by looking at the methods, processes, and activities that were used to create the project:

- Recording source materials into a database, usually from an archive.
- Digitizing and preserving archives.
- Conducting interviews and ethnographic studies, usually coded for thematic and discourse analysis.
- Transcribing manuscripts, letters etc for a digital scholarly edition, including variorum and genetic editions.
- Coding data for qualitative and distant reading methods, including codebooks and domain ontologies.
- Analyzing large archives, such as newspapers, journals and picture libraries.
- Compiling and analyzing social media content.
- Compiling and annotating audio-visual databases (audio, images and video).

- Immersive technologies, such as 3D virtual reconstruction, augmented reality, and virtual worlds.
- Crowd-sourcing (sometimes called citizen science).
- Web apps, mobile apps, websites, virtual exhibitions, online research resources, user-generated content.
- Map-based approaches, such as historical GIS and walking tour apps.
- Corpus linguistics, dialectology, stylometry, translation studies, and other approaches to language study (written or verbal).
- Data visualization of humanities content, such as social network diagrams and cluster diagrams.

Note that a single project may involve multiple activities and processes from this list.

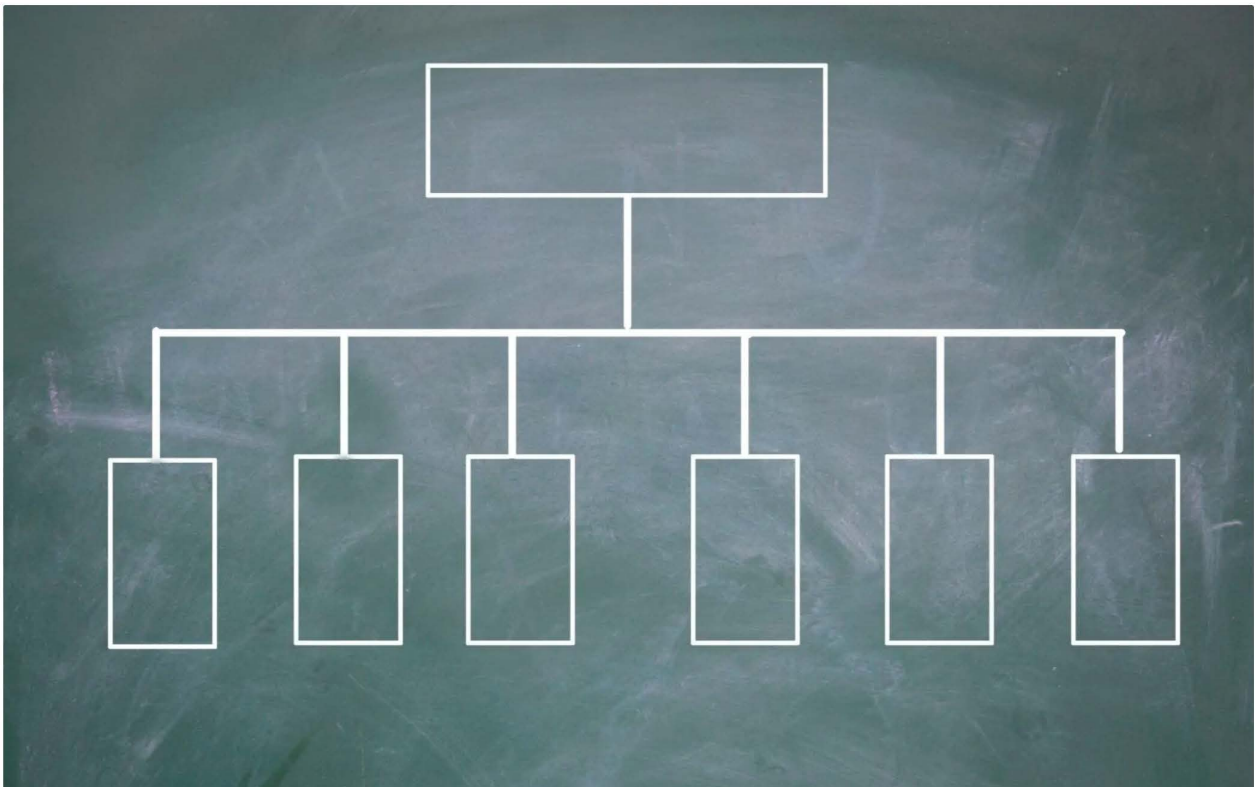
Activities

Activity 1.3.1. Create your own classification

If you were to create a classification for the examples of projects that you've seen, what would that classification look like? In other words, if you were asked to group the different projects shown above into clusters, how would you do it? How would you describe the variety of digital humanities projects out there?

One way of going about this is to consider your answer to the questions presented above: What kinds of different purposes did the different project creators have? Why were these projects conceptualized? What were the driving force/s? Under which field or discipline does each project belong? Are there more than one disciplines involved?

Don't worry about getting things "right" at this moment. The important thing is to activate the pattern-recognition part of your brain and apply it to the subject of the digital humanities! Starting next module, we will be looking at one way of categorizing digital humanities projects.





HUM 40

Tools and Methods in Digital Humanities

2.1. Methods, activities, and processes

🕒 Part of

Unit 2. Digital humanities methods and genres

🔗 Related to Readin...

📄 A Design Methodology for Web-based Sound Archives

📄 Conceptualizing the framework for digital curation

📄 Humanities to Digital Humanities

📄 3 more properties

Introduction

In Module [1.3. Varieties of digital humanities](#), you learned about the different kinds of digital humanities (which we will refer to simply as “DH” from now on) projects. There are multiple ways of categorizing DH projects, which you might have explored in an activity with the rest of your class. You also learned about the different kinds of methods, processes, and activities that are used in DH, which we recap below:

- Recording source materials into a database, usually from an archive.
- Digitizing and preserving archives.
- Conducting interviews and ethnographic studies, usually coded for thematic and discourse analysis.
- Transcribing manuscripts, letters etc for a digital scholarly edition, including variorum and genetic editions.
- Coding data for qualitative and distant reading methods, including codebooks and domain ontologies.
- Analyzing large archives, such as newspapers, journals and picture libraries.
- Compiling and analyzing social media content.
- Compiling and annotating audio-visual databases (audio, images and video).
- Immersive technologies, such as 3D virtual reconstruction, augmented reality, and virtual worlds.
- Crowd-sourcing (sometimes called citizen science).
- Web apps, mobile apps, websites, virtual exhibitions, online research resources, user-generated content.
- Map-based approaches, such as historical GIS and walking tour apps.
- Corpus linguistics, dialectology, stylometry, translation studies, and other approaches to language study (written or verbal).
- Data visualization of humanities content, such as social network diagrams and cluster diagrams.

But how do you go about starting a DH project? To answer this question, we will divide the discussion and exploration in this unit (Unit 2) into two parts. In this module, we break apart the methods listed above into even more basic activities and processes that are used in DH projects. In the next module, we look at and experiment with different tools that can be used for DH projects.

A word of caution: just as not everything that is digital is DH, (your calculator app on your mobile phone is digital, but it is not example of a DH project), so it is that not everything that uses one of the methods above automatically qualifies it as DH. Take for example crowdsourcing. You can crowdsource computational power to help scientists solve [protein-folding problems](#), or you could crowdsource human intelligence to solve certain kinds of mathematical or computational problems (this is called [human computation](#)), but neither one is a DH project.

Now read these

Read (or re-read) the three resources shown below, and see whether you can construct a set of simplified lists of the *basic processes and activities* involved in DH projects. Let’s call these

simplified lists of basic processes and activities “frameworks”. In as much as there are many ways to categorize DH projects, so are there are many ways to deconstruct the basic processes and activities involved in DH projects, and the three readings in this module illustrate different ways of doing this. I myself have constructed five frameworks based on these readings, which I summarize in the next section. (Try not to jump ahead to the next section, though; read the resources first, construct your list of frameworks, and see how well your frameworks match mine.)

There may be some terms in the readings that are unfamiliar to you. For example, “accession” (as a verb) is the act of entering something into a collection or archive, or (as a noun) a new item that has been added to an existing collection or archive. “Metadata” is another important term in the DH which you might be unfamiliar with (unless you regularly author Web content); metadata refers to data about data. For example, the datum “Alice in Wonderland” refers to the title of a book while the datum “Lewis Carroll” refers to the author; however, “title” and “author” are the associated metadata. Metadata is very important digital archival work. For a good introduction to metadata, see [Introduction to Metadata: Setting the Stage](#).

Another term you might encounter is “corpus”. Corpus (which means body) refers to the entire body of data that you are studying.

Use whatever resources on the Web are available for you to familiarize yourself with terms in the framework you create.

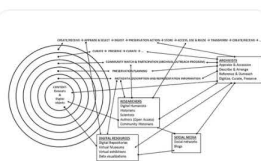
 Gallery

Readings, Resources, and Examples



A Design Methodology for Web-based Sound Archives

digitalhumanities.org/dhq...ml#p12



Conceptualizing the framework for digital curation

myportal.upou.edu.ph/mod...198115

DIGITAL HUMANITIES IS BORN OF THE ENCOUNTER BETWEEN TRADITIONAL HUMANITIES AND COMPUTATIONAL

Humanities to Digital Humanities

myportal.upou.edu.ph/mod...198093

Discussion

What are the fundamental processes and activities in DH? I’ve distilled the content from the readings into five different frameworks containing a set of verbs. These frameworks are not mutually exclusive; there is a lot of overlap between them! What’s most important is having you engage in the process of trying to make sense of the readings by breaking down the different activities in DH projects and arriving at a vocabulary you can use to convincingly describe your project to other DH practitioners.

Framework 1: Digital Curation Processes

(from [Conceptualizing the framework for digital curation](#))

KEYWORDS
Appraise
Select
Accession
Describe
Arrange
Reference & Outreach

Framework 2: Scholarly primitives (v.1)

(from Unsworth, 2000, cited in [A Design Methodology for Web-based Sound Archives](#))

KEYWORDS
Discover
Annotate
Compare
Refer
Sample
Illustrate
Represent

Framework 3: Structure of Digital Humanities

(from [Humanities to Digital Humanities](#))

TYPE	KEYWORDS
Computation	Digitize
	Classify
	Describe
	Add metadata
	Organize
	Provide ways for navigation
Processing	Curate
	Analyze
	Edit
	Model

Framework 4: Scholarly primitives (v.2)

(from Palmer et. al., 2009, cited in [A Design Methodology for Web-based Sound Archives](#))

KEYWORDS	MORE DETAILED KEYWORDS
<i>Search</i>	Direct search Chain Browse Probe Access
<i>Collect</i>	Gather Organize
<i>Read</i>	Scan Assess Reread
<i>Write</i>	Assemble Co-author Disseminate
<i>Collaborate</i>	Coordinate Network Consult
<i>Cross-cutting Primitives</i>	Monitor Notetake Translate Employ Data Practices

Framework 5: Bamboo themes of scholarly practice

(from Project Bamboo 2010, cited in [A Design Methodology for Web-based Sound Archives](#))

KEYWORDS
Gather / Forage
Synthesize / Filter
Contextualize
Conceptualize, Refine and Critique
Document methods
Manage data
Annotate /document
Model / visualize
Overlapping teaching and research
Share / disseminate / publish
Fund
Collaborate
Cite, credit, peer-review

Activities

Activity 2.1.1. Analyze an existing digital humanities project

1. Pick an existing digital humanities project from the list of projects you've encountered in Module [1.3. Varieties of digital humanities](#).
2. Recall the following guide questions from that module:
 - **Context: What is the purpose of this project?**
Why did the author of the project create the project? What is the story behind the topic? Why was it conceptualized? What was/were the driving force/s?
 - **Research Questions or Problems: What was the author trying to "solve"? Or what information do they want to extract?**
Perhaps there were inadequacies or problems associated with the existing research on the topic.
 - **Methodology: How was the work undertaken?**
What did they actually do? How did they deal with original source material, and what did they do with it?
 - **Potential Significance: Why does this project matter?**
Under which field or discipline does it belong? Are there more than one disciplines involved? What is/are its contribution/s to its related field?
3. Consult the five Process and Activities Frameworks described in this module and review the verbs contained in each. You are welcome (but not required) to pick one framework that you think might most completely describe how the author(s) of the DH project carried out their project.
4. Describe your chosen project by answering the questions listed above, and *use the verbs taken from Process and Activities Frameworks whenever possible to describe the project*.

For example, "In Project XYZ, the artist/creator/author first *collected* etc. Using this as the base material for the collection, she then *crowdsourced* additional entries by posting a call on social media. etc. She then *tagged* these entries with *metadata* derived from etc. etc. "

Tips:

- a. Not all of the keywords for a given framework might be applicable to your project, so don't try to force a description using all the keywords.)
- b. You will probably make most use of the verbs from the Process and Activities Framework(s) when you describe the project's methodology.

Don't worry about getting this absolutely right. What matters is that you try your best and that you read your classmates' analyses that they will share with the class. This will not be the last time you will try to analyze a digital humanities project, and this exercise prepares you for your final project.

Activity 2.1.2. Analyze a passage from the readings

Explain in your own words what you think the following quote taken from Watry (2007) (and cited in [Conceptualizing the framework for digital curation](#)) means:

A theory of preservation extends the concept of digital preservation from one focused on sending the records (metadata) into the future to one that can also send along the documentation of the environment that is being used to manage and read the records. The true test of a preservation environment is whether it describes the entire preservation information context sufficiently well that the records can be migrated into an independent preservation environment without loss of authenticity or integrity. This requires migrating not only the records, but also the characterizations of the preservation environment context.



HUM 40

Tools and Methods in Digital Humanities

2.2. Tools for authoring digital humanities projects

Part of Unit 2. Digital humanities methods and genres

4 more properties

Introduction

We've learned about the general methods involved in DH from Module 1.3. Varieties of digital humanities and have broken them down into even more granular activities and processes such as "scholarly primitives", as discussed in Module 2.1. Methods, activities, and processes. Now we explore (and get to experiment with) some examples of digital tools used to create DH projects.

The importance of metadata

One of the most important aspects of engaging in a digital publishing or archiving project is that you should use tools that can support the kind of metadata that you want to include. Most of the content management tools that you might already be familiar with (WordPress, Wix, Tumblr, Google Sites, Google Sheets, Evernote, Postach.io, Airtable, Notion, etc.) might provide you a way to organize your content sufficiently, but probably will not be able to include vital metadata related to content, context, or structure of your archive or the contents of your archive. A very popular metadata format is Dublin Core; many of the Dublin Core fields are implemented in Omeka CMS and Mukurtu CMS, which is why Omeka is a good publishing and curation tool to start with. In addition, there are existing metadata standards that allow machine readability and interoperability. To learn more about metadata, check out the following readings:

- "What are metadata?", from "Metadata Creation" by UCSC Library
- Introduction to Metadata: Setting the Stage

Browse this list of tools

To begin with, explore the list below of tools. Spend about 2 to 4 minutes scanning the features of each tool, taking breaks as you need them. (Also, notice that some tools are filed under multiple types.) You can collapse and expand the different categories of tools. For this course, we will use the following simplified categories of DH tools:

- Curation & preservation tools
- Data visualization tools
- GIS, spatial analysis, and mapping tools
- Social media analysis tools
- Storytelling and narrative tools
- Text mining & analysis tools

Table

Readings, Resources, and Examples

Storytelling and narrative tools 5

Title	Tool Type	Link (click this)	Description (taken from the resource's we...
Timeline maker	Data visualization tools Storytelling and narra...	timeline.knightlab.com	A useful tool for making timelines. It allows for collaborative authoring via Google Spreadsheets.
Digital storytelling and narrative tools compiled by the University of Otago's Library	Storytelling and narra...	otago.libguides.com/c.p... 280064	
Twine	Storytelling and narra...	twinery.org	Twine is an open-source tool for telling interactive, nonlinear stories. You don't need to write any code to create a simple story with Twine, but you can extend your stories with variables, conditional logic, images, CSS, and JavaScript when you're ready.

GapMinder Tools	Storytelling and narra...	gapminder.org/too...fline/	
	Data visualization tools		
MyHeritage Family Tree	Storytelling and narra...	myheritage.com/fam...	
	Data visualization tools	logy=1	

▼ Data visualization tools 9

Aa Title	☰ Tool Type	🔗 Link (click this)	☰ Description (taken from the resource's we...
Data Visualization Catalogue	Data visualization tools	datavizcatalogue.com	Not sure what type of data visualization you should use? This is a handy place to explore different types of visualization and which tools you can use to generate them.
Tableau Public	Data visualization tools	public.tableau.com/en-us/s/	Tableau is an industry standard for data visualization and storytelling. It is a complex but powerful tool
Timeline maker	Data visualization tools Storytelling and narra...	timeline.knightlab.com	A useful tool for making timelines. It allows for collaborative authoring via Google Spreadsheets.
Processing	Data visualization tools GIS + Spatial Analysis... Network analysis and ...	processing.org	Processing is a flexible software sketchbook and a language for learning how to code within the context of the visual arts.
p5.js	Data visualization tools GIS + Spatial Analysis... Network analysis and ...	p5js.org/get...arted/	p5.js is a JavaScript library for creative coding, with a focus on making coding accessible and inclusive for artists, designers, educators, beginners, and anyone else. p5.js is free and open-source.
Orange Data Mining	Data visualization tools	orangedatamining.com	Orange is a platform to perform data analysis and visualization, and see data flows.
TouchDesigner	Data visualization tools GIS + Spatial Analysis... Network analysis and ...	derivative.ca	TouchDesigner is a node based visual programming language for real time interactive multimedia content, developed by the Toronto-based company Derivative. It's been used by artists, programmers, creative coders, software designers, and performers to create performances, installations, and fixed media works.
GapMinder Tools	Storytelling and narra... Data visualization tools	gapminder.org/too...fline/	
MyHeritage Family Tree	Storytelling and narra... Data visualization tools	myheritage.com/fam... logy=1	

▼ GIS + Spatial Analysis + Mapping tools 6

Aa Title	☰ Tool Type	🔗 Link (click this)	☰ Description (taken from the resource's we...
Processing	Data visualization tools GIS + Spatial Analysis... Network analysis and ...	processing.org	Processing is a flexible software sketchbook and a language for learning how to code within the context of the visual arts.
p5.js	Data visualization tools GIS + Spatial Analysis... Network analysis and ...	p5js.org/get...arted/	p5.js is a JavaScript library for creative coding, with a focus on making coding accessible and inclusive for artists, designers, educators, beginners, and anyone else. p5.js is free and open-source.
TouchDesigner	Data visualization tools GIS + Spatial Analysis... Network analysis and ...	derivative.ca	TouchDesigner is a node based visual programming language for real time interactive multimedia content, developed by the Toronto-based company Derivative. It's been used by artists, programmers, creative coders, software designers, and performers to create performances, installations, and fixed media works.
Map in Seconds	GIS + Spatial Analysis...	mapinseconds.com	A tool that quickly transforms tabular data involving geographical data into a visualization.
Spatial Analysis & Mapping tools compiled by the University of Otago	GIS + Spatial Analysis...	otago.libguides.com/c.p... 851490	
StoryMap	GIS + Spatial Analysis...	storymap.knightlab.com	StoryMapJS is a free tool to help you tell stories on the web that highlight the locations of a series of events. It is a new tool, yet stable in our development environment, and it has a friendly authoring tool.

▼ Text mining and analysis tools 5

Aa Title	☰ Tool Type	🔗 Link (click this)	☰ Description (taken from the resource's we...
Voyant	Text mining and analy...	voyant-tools.org	A web-based reading and analysis environment for digital texts. View examples of how Voyant has been used on https://voyant-tools.org/docs/#!/guide/gallery Voyeur is part of the Hermeneuti.ca. What you can do with Voyeur 1- use texts in a variety of formats including plain text, HTML, XML, PDF, RTF and MS Word 2- use texts from different locations, including URLs and uploaded files 3- perform lexical analysis including the study of frequency and distribution data; in particular 4- export data into other tools (as XML, tab separated values, etc.) 5- embed live tools into remote web sites that can accompany or complement your own content
Google Books ngram viewer	Text mining and analy...	books.google.com/ngrams	A tool that displays a graph showing how those phrases have occurred in a corpus of books (e.g., "British English", "English Fiction", "French") over the selected years. Designed by Google which allows a user to plot the use of words over time in approx. 5 million books.
BYU Google Books Viewer	Text mining and analy...	english-corpora.org/goo...books/	Provides many types of searches not possible with simplistic, standard Google Books interface, such as collocates and advanced comparisons.
WordSmith: Windows software for finding word patterns	Text mining and analy...	lexically.net/wordsmith/	PC software published by Lexical Analysis Software Ltd. and Oxford University Press since 1996 that can be used to find all instances of a word or phrase, find salient words in a text or set of texts, and lists the words in your text(s) in alphabetical and frequency order.
TAPoR 3: Text Analysis Portal for Research	Text mining and analy...		Gateway to the tools used in sophisticated text analysis and retrieval.

▼ Curation & preservation tools 7

Aa Title	☰ Tool Type	🔗 Link (click this)	☰ Description (taken from the resource's we...
5 Free and Open Source Tools for Creating Digital Exhibitions	Curation & preservati...	oedb.org/fili...tions/	A brief overview of industry-standard tools for creating and exhibiting digital archives.
Omeka CMS	Curation & preservati...	omeka.org	Omeka is a free, open source web publishing system for online digital archives. Its main focus/strength is producing websites and online exhibitions. You can either run Omeka from your own computer or use a "hosted" version on www.omeka.net . The hosted version has a free plan with limited functionality. Omeka is an excellent place to get started with building an archive.
Mukurtu CMS	Curation & preservati...	mukurtu.org	Like Omeka, Mukurtu is another archival system that is used for digital heritage. (The Edgardo B. Maranan Archive uses Mukurtu.) This free, mobile, and open source platform was built with Indigenous communities to manage and share digital cultural heritage.
Postach.io	Curation & preservati...	postach.io	Postach.io is an interesting service that turns your Evernote (www.evernote.com) notebook into a blog. What's interesting about this is that you can use this to create a kind of adhoc, low-cost digital archive. For example, you can install Evernote app on your phone, use the app to capture images or scan documents, save your images/documents as an Evernote note, add tags to the note, and then have it automatically synced to your Postach.io account. For an example of a digital archive created in this way, see oldebarchive.postach.io .
CurateScape	Curation & preservati...	curatescape.org	Curatescape is a web and mobile app framework for publishing location-based content using the Omeka content management system. Curatescape is an affordable and user-

			friendly solution that allows small to mid-sized cultural organizations, preservation groups, or educational institutions an opportunity to reclaim their interpretive voice and reconnect to their communities and audiences.
LibraryThing	Curation & preservati...	librarything.com	LibraryThing is a social cataloging web application for storing and sharing book catalogs and various types of book metadata.
Editing the photographs collection with the help of machine learning	Curation & preservati...	orangedatamining.com/blo...ction/	

▼ Network analysis and social media analysis tools 6

Aa Title	☰ Tool Type	🔗 Link (click this)	☰ Description (taken from the resource's we...
Processing	Data visualization tools GIS + Spatial Analysis... Network analysis and ...	processing.org	Processing is a flexible software sketchbook and a language for learning how to code within the context of the visual arts.
p5.js	Data visualization tools GIS + Spatial Analysis... Network analysis and ...	p5js.org/get...arted/	p5.js is a JavaScript library for creative coding, with a focus on making coding accessible and inclusive for artists, designers, educators, beginners, and anyone else. p5.js is free and open-source.
TouchDesigner	Data visualization tools GIS + Spatial Analysis... Network analysis and ...	derivative.ca	TouchDesigner is a node based visual programming language for real time interactive multimedia content, developed by the Toronto-based company Derivative. It's been used by artists, programmers, creative coders, software designers, and performers to create performances, installations, and fixed media works.
Social Media Research Toolkit	Network analysis and ...	socialmediadata.org/soc...olkit/	A list of 50+ social media research tools curated by researchers at the Social Media Lab at Ted Rogers School of Management, Ryerson University. The kit features tools that have been used in peer-reviewed academic studies. Many tools are free to use and require little or no programming.
Netlytic	Network analysis and ...	netlytic.org/home/	Netlytic is a community-supported text and social networks analyzer for social media researchers and educators to study public discourse on social media sites. It is made by researchers for researchers, no programming/API skills required.
Introductory Social Media Analysis	Network analysis and ...	tapor.ca/too...ists/2	This list contains a number of tools that focus on exploring and analyzing social media through different approaches. It focuses on several networks, though twitter is the most common focus. This is a good introduction to a wide variety of tools that vary both in difficulty and type of analysis.

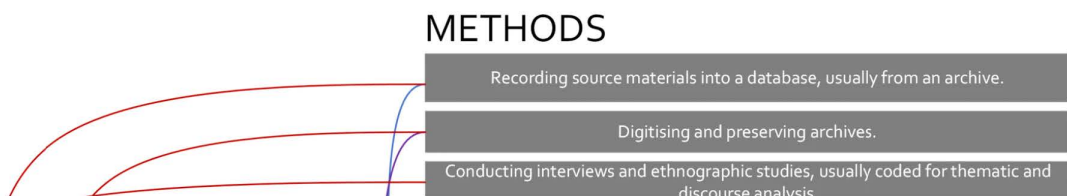
▼ 1 hidden group

Discussion

At this point, it's worth emphasizing a few key points about the use of digital tools in DH projects. As you had learned in Module 1.1. Defining the digital humanities, not every single process, activity, or output in a DH project has to be computational in nature, so the tools discussed in this module (and in subsequent ones) might come into play only during specific activities of a DH project.

Additionally, different tools might be *chained* together in a sequence in order to process and analyze the data in a certain order, which means that a DH project might use a combination of two or more tools.

Finally, there is not a neat one-to-one correspondence between the general method that your DH project needs to use and the types of tools that can provide them. Figure 1 below illustrates how the different methods described in Module 1.3 map different types of tools. (You do not need to memorize this diagram.)



importance, as well as a massive library of books. To safeguard this inheritance, I ended up creating two archives/collections:

- The [Edgardo B. Maranan Digital Archive](#) consisting of scanned versions of documents in his archive (which include metadata related to the physical analogues of the documents, such as their physical location in the physical version of the archive); and
- A public lending library that was catalogued on LibraryThing.

Now it's your turn to experiment with building a digital archive.

1. **Identify a collection that you want to build.** Perhaps you have a trove of love letters that your grandparents exchanged back before you were born? Or do you think the photographs you've ever taken when you went on an out-of-town trip would be of value to others? Do you happen to have access to historical documents or ephemera associated with a local folk hero? Or maybe you have a folder full of your siblings' childhood drawings? Are you interested in the life and works of a famous artist (writer/musician/visual artist/chef) and want to capture some aspect of their life through an archive? This is just an exercise, so choose anything that you think could constitute a small collection that would have value for some kind of audience.
2. **Choose a curation and preservation tool** from the list presented in Module [2.2. Tools for authoring digital humanities projects](#). I used Mukurtu for the EBM Digital Archive because it offers a sophisticated way to create access permissions to different groups of people, but I recommend that you start with Omeka. (If you choose Omeka, sign up for a free account on Omeka.net.)
3. **Start building your collection.** Upload 5-10 entries in your archive and add all the appropriate metadata. What's important isn't the quantity of entries that you accession, but that you explore and understand the different kinds of metadata that you are asked to enter when engaging in an archival project.

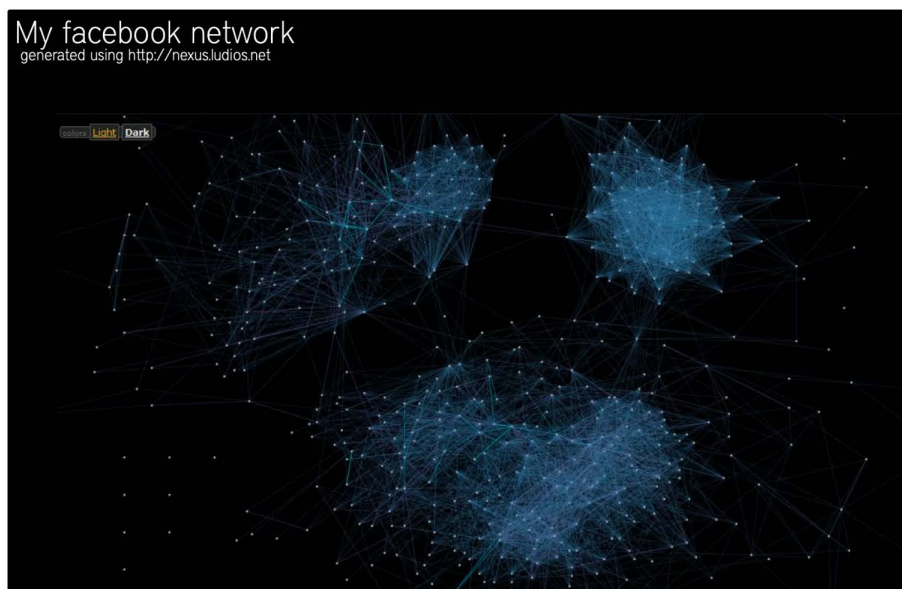
Activity 2.2.6 (Text mining and analysis): Use Voyant to explore a text corpus

1. Review the following example of a researcher using Voyant: [Using corpus linguistics and data visualization to understand trends in apocalyptic fiction](#)
2. Select a corpus of text to analyze. You have several options on how to generate this corpus:
 - a. Go to [Project Gutenberg](#) and pick a book whose text is 100% available (for example, the English Version of *Noli Me Tangere* by José Rizal). Use the body of the text as the corpus in Voyant.
 - b. Go to [Google Dataset Search](#) and find some data you can use. For example, [here's the results of a search related to book publications](#). You can download the dataset and then use it in your text analysis.
3. Prepare the text for analysis as described in [Finding and Preparing Text](#)
4. Go to [Voyant](#) and use it to explore trends in your text corpus.
5. Are there any interesting patterns that you can see? Be prepared to share your findings.

Advanced version of this assignment: If you can get a copy of Benedict Anderson's book, *Why Counting Counts*, you can learn more about his interest use of text mining to argue about how there was a change in national consciousness between the writing of *Noli Me Tangere* and *El Filibusterismo*, and that change can be seen in the shift in Rizal's use of language. See whether you can verify his claims!

Activity 2.2.7 (Social network analysis): Visualize your Facebook network

There was a time when Facebook's privacy settings were much less developed and secure than they currently are, and you could visualize information about your friend networks using tools like *Nexus*. So for example the graph below was an illustration of my friend network back in 2008:



These clusters actually tell the story of my life history: of places I lived, schools I went to, and

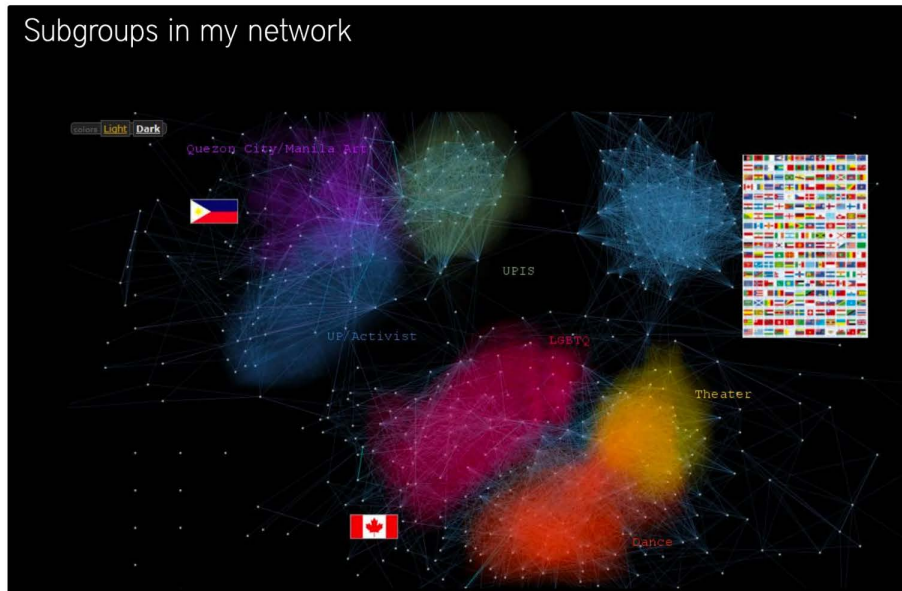
Difficulty / Complexity

Rating: ★★★★★

These activities will take at least 3 hours to do.

communities I spent time with.

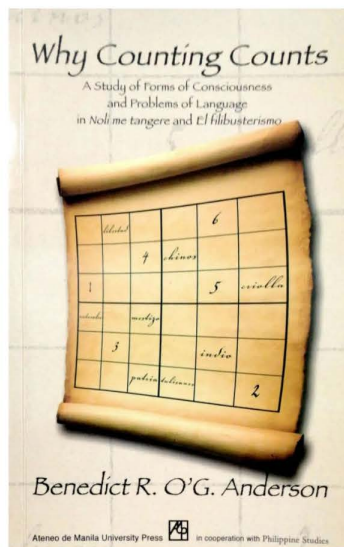
Subgroups in my network



Nowadays, social media platforms protect your privacy and those of your contacts' much more closely than they used to, so generating graphs like these are much more difficult. However, if you want to give it a shot, a good place to start is [Visualising My Facebook Network Clusters](#).

Activity 2.2.8 (Text mining and analysis): Verify Benedict Anderson's claims about *Noli Me Tangere* and *El Filibusterismo*

1. Do [Activity 2.2.6](#) (Text mining and analysis): Use Voyant to explore a text corpus first to get a sense of how to do text analysis.
2. Get a copy of Benedict Anderson's book, *Why Counting Counts*, and learn about his interest use of text mining to argue about how there was a change in national consciousness between the writing of *Noli Me Tangere* and *El Filibusterismo*, and how change can be seen in the shift in Rizal's use of language.
3. Verify Anderson's claim by doing your own text corpus analysis.





HUM 40

Tools and Methods in Digital Humanities

2.3. Genres

- Part of **Unit 2. Digital humanities methods and genres**
- Related to Reading:
 - CCP Encyclopedia of Philippine Art
 - IbsenStage: The Ibsen Stage Performance Database
 - Women in Print
 - The Willa Cather Archive
 - Agatha Christie And Nuns Tell A Tale Of Alzheimer's
 - 3 more...
- 3 more properties

Introduction

In **Activity 1.3.1. Create your own classification**, you were asked to think about different ways that you might categorize DH projects. There is no one way of classifying DH projects. What's really important is that as DH practitioners, you should have an idea of:

- the **theoretical** and **practical** motivations behind your work;
- the **guidelines** and **methods** that you can sample from and follow;
- the **tools** you can employ; and
- **examples** of previous projects that can inspire you (and inform you of what already has been done, so that you don't need to unnecessarily reinvent the wheel).

In this and in succeeding modules, we will cluster digital humanities projects based on the kinds of materials that are collected, organized, annotated, and then presented. We will call these clusterings *genres*. This taxonomy (or ontology, as it sometimes called) is one that I personally use and find useful, but by no means is my ontology universal!

Browse through all of the sections below, and then dig deeper into the ones relevant to your project

As we get closer towards the second half of the course, it's time for you to put what you've learned into practice. Over the past five modules we have been taking a broad perspective of DH. To prepare for your final project, don't try to become an expert in all of the DH genres! See under which genre(s) your idea falls, and dig deeper there together with your group. Expand the titles listed below to see resources (theory, methods, examples, tools, and commentary) I've compiled related to each genre. You will find that you will have previously encountered many (though not all) of these resources.

Text-centric digital publishing and archiving

Recall the importance of metadata, which was discussed in Module **2.2. Tools for authoring digital humanities projects**. The ability to support metadata is crucial in your selection of tools for text-centric digital publishing and archiving. For example, if you want your entries in your archive to be able to be read by bibliographic tools like Zotero, you want to make sure that your archive encodes entries with COinS metadata. COinS can be included in an archiving tool such as **DSpace** (which the **Research Outputs from School of Arts and Humanities at the University of Cambridge** and **UPOU's institutional repository** is implemented in). Library catalogues often use a metadata standard called **MARC**, so if you want to create a library, you should consider using a cataloguing system like **LibraryThing** or **Koha Library Software** that can import or export your catalogue using the MARC standard. Finally, incorporating metadata in your digital publishing or archiving project means that other software (as well as other DH scholars!) can harvest information about your archive or catalog so that it can use it for other productive purposes.

Depending on how you intended your final project to be used, you should strongly consider how you see your project being used by different kinds of end users (students? librarians? search engine crawlers? other databases? other software?); what kind of metadata you want to incorporate; and therefore what kind of metadata standard you want to use.

List Gallery

Readings, Resources, and Examples

- Introduction to Metadata: Setting the Stage getty.edu/pub...stage/ Guidelines or methods Theory
- "What are metadata?", from "Metadata Creation" by UCSC Library guides.library.ucsc.edu/c.p...306381 Guidelines or methods

Dublin Core	guides.library.ucsc.edu/c.p...306386	Guidelines or methods
MARC	en.wikipedia.org/wiki/standards	Guidelines or methods
Personal Archiving (Williams College)	specialcollections.williams.edu/per...iving/	Guidelines or methods
Personal Archiving: Preserving Your Digital Memories (Library of Congr...	digitalpreservation.gov/per...p_menu	Guidelines or methods
Taking Care of Your Personal Archives	theatlantic.com/tec...66425/	Guidelines or methods
Archival Management Software: A Report for the Council on Library and Information...	clir.org/pub...o2009/	Guidelines or methods
Your Personal Archiving Project: Where Do You Start?	blogs.loc.gov/the...oject/	Guidelines or methods
Conceptualizing the framework for digital curation	myportal.upou.edu.ph/mod...198115	Theory
Project Gutenberg	gutenberg.org	Example Datasets and data sources
Agatha Christie And Nuns Tell A Tale Of Alzheimer's	npr.org/tra...211884	Example
Women in Print	womeninprint.press.uillinois.edu	Example
Edgardo B. Maranan Digital Archive	archives.edmaranan.info	Example
Digital Bridges: (In)Visible Archives & Public Repertoires	digitalhumanities.berkeley.edu/pro...toires	Example
CCP Encyclopedia of Philippine Art	(expand this entry to learn how to access this resource)	Example
IbsenStage: The Ibsen Stage Performance Database	ibsenstage.hf.uio.no	Example
Mapping the Republic of Letters	republicofletters.stanford.edu	Example
Philippine Performance Archive	philippineperformance-repository.upd.edu.ph	Example
Internet Archive	archive.org/det.../texts	Example Datasets and data sources
The Victorian Web	victorianweb.org/index.html	Example
Mapping Philippine Material Culture	philippinestudies.uk/mapping/	Mapping Philippine Material Culture Example
The Museum of Street Culture	museumofstreetculture.org/col...s.html	Example
SlaveVoyages	slavevoyages.org	Example Datasets and data sources
Life of the Buddha	lotb.iath.virginia.edu	Example
The Willa Cather Archive	cather.unl.edu	Example
Research Outputs from School of Arts and Humanities at the University of Ca...	repository.cam.ac.uk/han...256061	Example
Stories from the Human Rights Violations Victims Memorial Commission database	hrvvmemcom.gov.ph/lat...ses-2/	Example
Asia Art Archive (featuring Green Papaya Art Projects collection)	aaa.org.hk/en/...rchive	Example
Net Art Anthology	anthology.rhizome.org	Example
Martial Law Museum	martiallawmuseum.ph	Example
Index of Medieval Art	ima.princeton.edu/	Example
Motion Bank	motionbank.org/en.html	Example
5 Free and Open Source Tools for Creating Digital Exhibitions	oedb.org/fili...tions/	Tool
Omeka CMS	omeka.org	Tool
Mukurtu CMS	mukurtu.org	Tool
Postach.io	postach.io	Tool
LibraryThing	librarything.com	Tool
CurateScape	curatescape.org	CURATESCAPE Tool
Zotero	zotero.org	Tool
Koha Library Software	koha-community.org	Tool
DSpace	duraspace.org/dspace/	DSPACE Tool
AtoM	accesstomemory.org/en/	@tom Tool

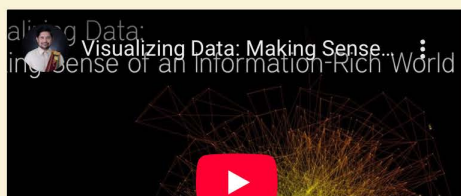
▼ Digital visualization, modelling, and mapping

This genre combines quite a number of different kinds of projects that are typically authored with different kinds of authoring tools (recall Module [2.2](#). Tools for authoring digital humanities projects):

- GIS + mapping + spatial tools
- Digital visualization and modelling tools
- Network analysis and social media analysis tools

The reason for this is that these techniques tend to create compelling, interactive, dynamic, visual representations of humanities data. Authors of such projects tend to have substantial computer programming or statistical analysis skills, or collaborate with specialists (e.g., creative coders) who do. However, there are some tools that allow you to create simple visualization, modelling, and mapping projects.

Before presenting you with the list of readings, resources, and examples, I wanted to highlight one particular resource, which is the video I recorded for this class in which I give my own take on what data visualization is and when it is useful. I'm embedding it below.



Readings, Resources, and Examples

Visualising My Facebook Network Clusters	towardsdatascience.com/vis...842a63	Guidelines or methods
Visualizing Data: Making Sense of an Information-Rich World	youtube.com/wat...yo...mo	Guidelines or methods Theory Example
Example: Cleaning and preparing geospatial data and visualizing it using simple GIS...	youtube.com/wat...rwLaQM	Guidelines or methods
Digital visualization as a scholarly activity	myportal.upou.edu.ph/mod...198128	Theory
Speak to the Eyes: History and Practice of Info Visualization	myportal.upou.edu.ph/mod...198129	Theory Guidelines or methods
Chatty maps: constructing sound maps of urban are...	myportal.upou.edu.ph/mod...198137	Theory Example Guidelines or methods
After Babylon	puffpuffproject.com/lan...s.html	Example
The Book of the Dead in 3D: Visualizing the ancient Egyptian magic for the de...	digitalhumanities.berkeley.edu/pro...c-dead	Example
William Forsythe's Improvisational Technologies	empac.rpi.edu/pro...rsythe	Example
The Philippine Registry of Cultural Property (PRECUP)	ncca.gov.ph/phi...recup/	Example Datasets and data sources
The Spatial Humanities Project	youtube.com/wat...TN9yCY	Example
On the Origin of Species: The Preservation of Favoured Traces	fathom.info/traces/	Example
Data visualization design and the art of depicting reality	moma.org/exp...ality/	Example
Community of Gardens	communityofgardens.si.edu	Example
Rome Reborn	romereborn.org	Example
Neural Neighbors: Pictorial Tropes in the Meserve-Kunhardt Collection	dhlab.yale.edu/neu...hbors/	Example
Mapping the Republic of Letters	republicofletters.stanford.edu	Example
The Dumpster	youtube.com/wat...wUeyyE	Example
Crowdsourcing a Virtual Duke Chapel through Photogrammetry	sketchfab.com/3d-...5efb2b	Example
The beauty of data visualization - David McCandless	youtube.com/wat...8AAIGg	Example
Synchronous Objects	visualcomplexity.com/vc/_id=667	Link (click this) Example
Just Vision Timeline	backspace.com/is/_n.html	Example
Digital Bridges: (In)Visible Archives & Public Repertoires	digitalhumanities.berkeley.edu/pro...toires	Example
StoryMap	storymap.knightlab.com	Tool
Processing	processing.org	Tool
p5.js	p5js.org/get...arted/	Tool
Netlytic	netlytic.org/home/	Tool
Timeline maker	timeline.knightlab.com	Tool
Map in Seconds	mapinseconds.com	Tool
GapMinder Tools	gapminder.org/too...fline/	Tool
Tableau Public	public.tableau.com/en-us/s/	Tool
Orange Data Mining	orangedatamining.com	Tool
Introductory Social Media Analysis	tapor.ca/too...lists/2	Tool
Spatial Analysis & Mapping tools compiled by the University of Otago	otago.libguides.com/c.p...851490	Tool
Data Visualization Catalogue	datavizcatalogue.com	Tool
Social Media Research Toolkit	socialmediadata.org/soc...olkit/	SOCIAL MEDIA DATA STEWARDSHIP Tool
TouchDesigner	derivative.ca	Tool

Oral, local, and community histories

Capturing oral, local, and community knowledge can be done in a variety of ways. For example, you might want to refer to the section above on publishing and archiving or the section below on audio/video projects, depending on what kind of media you want to capture and how you want to organize them. However, there are a number of different ways that you can represent your content and allow your archive to be explored and used, and some of these ways are particularly applicable to a project about oral, local, or a local communities.

For example, you could create a new tool that blends features of a digital archive of text/image/audio/video with a genealogical project tool like [Family Tree](#). This is possible with something like the [MyHeritage Family Tree](#) and the [FamilyGraph API](#). (I think that if you can conceptualize how to do this well, this could become a very popular tool! Consider doing this for your final project.) Or perhaps you want to link your content to geospatial information, in which case you should look into [Spatial Analysis & Mapping tools compiled by the University of Otago](#) and take a look at the guidelines for digital visualization, modelling, and mapping projects.

If you are going to be creating an archive of traditional or indigenous knowledge, consider whether [Mukurtu CMS](#) is appropriate for your needs.

Readings, Resources, and Examples

Introduction to Metadata: Setting the Stage	getty.edu/pub...stage/	Guidelines or methods	Theory
Local history research	slideshare.net/lan...111615	Guidelines or methods	
Record and Remember: Gather Stories of Protest, Unrest, and Community A...	baltimoreuprising2015.org/ora...ining/	Guidelines or methods	
Remote Interviewing Resources	oralhistory.org/rem...urces/	Guidelines or methods	
Step-by-Step Guide to Oral History	dohistory.org/on...y.html	Guidelines or methods	
Family Tree	genealogy.loveto know.com/ide...roject	Guidelines or methods	
Mukurtu CMS: An Indigenous Archive and Publishing Tool	humanitiesforall.org/pro...g-tool	Guidelines or methods	Tool
Spokane Historical	spokanehistorical.org	Example	
The Museum of Street Culture	museumofstreetculture.org/col...s.html	Example	
SlaveVoyages	slavevoyages.org	Example	Datasets and data sources
Preserve the Baltimore Uprising Archive Project	baltimoreuprising2015.org	Example	
Stories from the Human Rights Violations Victims Memorial Commission database	hrvmmemcom.gov.ph/lat...ses-2/	Example	
MyHeritage Family Tree	myheritage.com/fam...logy=1	Tool	
FamilyGraph API	familygraph.com	Tool	
Mukurtu CMS		Link (click this)	Tool
StoryMap	storymap.knightlab.com	Tool	

Text mining and analysis

Excerpt from UCLA Center for Digital Humanities | Intro to Digital Humanities

The term data mining refers to any process of analysis performed on a dataset to extract information from it. That definition is so general that it could mean something as simple as doing a string search (typing into a search box) in a library catalogue or in Google. Mining quantitative data or statistical information is standard practice in the social sciences where software packages for doing this work have a long history and vary in sophistication and complexity. For a good succinct introduction to SPSS, one of the standard applications for statistical analysis, read this "dummies" guide.

But data mining in the digital humanities usually involves performing some kind of extraction of information from a body of texts and/or their metadata in order to ask research questions that may or may not be quantitative. Supposing you want to compare the frequency of the word "she" and "he" in newspaper accounts of political speeches in the early 20th century before and after the 19th Amendment guaranteed women the right to vote in August 1920. Suppose you wanted to collocate these words with the phrases in which they were written and sort the results based on various factors—frequency, affective value, attribution and so on. This kind of text analysis is a subset of data mining. Quite a few tools have been developed to do analyses of unstructured texts, that is, texts in conventional formats. Text analysis programs use word counts, keyword density, frequency, and other methods to extract meaningful information. The question of what constitutes meaningful information is always up for discussion, and completely silly or meaningless results can be generated as readily from text analysis tools as they can from any other.

List Gallery

Readings, Resources, and Examples

Text Data Mining: What is Text & Data Mining?	guides.nyu.edu/tdm/start	Guidelines or methods	
Finding and Preparing Text	voyanttools.github.io/her...xt.htm	Guidelines or methods	
Culturomics: Guide to using The Google Ngram Viewer	sites.google.com/a/c...romics	Guidelines or methods	
A Quantitative Literary History of 2,958 Nineteenth-Centu...	litlab.stanford.edu/Lit...t4.pdf	Theory	Example
Text-Mining the Humanities	myportal.upou.edu.ph/mod...198143	Theory	
Quantitative Analysis of Culture Using Millions of Digitized Books	users.pop.umn.edu/~ru...82.pdf	Theory	
Negative Poetry Machine Algorithm	negativepoetry.com/mac...m.html	Example	
Using corpus linguistics and data visualization to understand trends in a...	postapocalypticities.wordpress.com/201...tools/	Example	
Teaching Literature Through Technology: Sherlock Holmes and Digital Humanities	jitp.commons.gc.cuny.edu/tea...ities/	Example	
Ind...	The Index Thomisticus was a digital humanities project begun in the 1940s that created a concordance to 179 texts centering around Thomas Aquinas.		
Lexicon Liber Novus	artandscience.rs/arh...novus/	Example	
Mapping the Republic of Letters	republicofletters.stanford.edu	Example	
The House of Leaves of Grass	samplerreality.com/201...grass/	Example	
Hermeneutica	hermeneuti.ca	Tool	
BYU Google Books Viewer	english-corpora.org/goo...books/	Tool	
WordSmith: Windows software for finding word patterns	lexically.net/wordsmith/	Tool	
Google Books ngram viewer	books.google.com/ngrams	Tool	
Voyant	voyant-tools.org	Tool	
TAPoR 3: Text Analysis Portal for Research		Tool	

Audio/video projects

Audio and video DH projects are similar in that both deal with temporal information—data representing or encoding a sensory experience

that needs to unfold over time in order to be fully apprehended. These DH projects often provide end users with ways to play, scan, pause, rewind, and fast forward media content. Providing curators, archive managers, and other end-users the ability to annotate video or audio data is a technical challenge that you wouldn't have with archives that are purely text- or image-based.

List Gallery

Readings, Resources, and Examples

MusicDetour: Building a Digital Humanities Archive	myportal.upou.edu.ph/mod...198120		Guidelines or methods	Theory	
A Design Methodology for Web-based Sound Archives	digitalhumanities.org/dhq...ml#p12		Theory	Guidelines or methods	
Chatty maps: constructing sound maps of urban are...	myportal.upou.edu.ph/mod...198137		Theory	Example	Guidelines or methods
William Forsythe's Improvisational Technologies	empac.rpi.edu/pro...rsythe			Example	
Sonic Dictionary	sonicdictionary.duke.edu			Example	
Musicmap: The Genealogy and History of Popular Music Genres from Origin til Present (1870-2016)	musicmap.info			Example	
Museum of Endangered Sounds	savethesounds.info			Example	
The Museum of Street Culture	museumofstreetculture.org/col...s.html			Example	
Radio Nospace: Sound, Radio, Digital Humanities	digitalstudies.org/art.../7317/		Example	Theory	
European Film Gateway	europeanfilmgateway.eu			Example	
ccMixter	ccmixter.org		Example	Datasets and data sources	

▼ Predominantly image-based projects

Image-based archives—such as virtual galleries of visual art—require technology that can support storing, organizing, and displaying images in a range of resolutions, depending on who is accessing the image. For example, a high school student studying history could very well make do with a medium-resolution version of a painting, but a professional art historian trying to understand the change in the painting technique of a particular artist will need to have access to very high resolution images of the artist's work.

List Gallery

Readings, Resources, and Examples

Editing the photographs collection with the help of machine learning	orangedatamining.com/blo...ction/		Guidelines or methods	Tool
Asia Art Archive (featuring Green Papaya Art Projects collection)	aaa.org.hk/en/...rchive			Example
The Louvre Collections	collections.louvre.fr/en/			Example
Index of Medieval Art	ima.princeton.edu/			Example
Neural Neighbors: Pictorial Tropes in the Meserve-Kunhardt Collection	dhlab.yale.edu/neu...hbors/			Example
British Museum Online Collection	britishmuseum.org/collection/			Example
Picasso Museum Online Catalogue	catateg.museupicasso.bcn.cat/?lang=en			Example
Community of Gardens	communityofgardens.si.edu			Example
5 Free and Open Source Tools for Creating Digital Exhibitions	oedb.org/lii...tions/			Tool
Omeka CMS	omeka.org			Tool

▼ Creative and experimental projects

This category designates projects that are more playful, experimental, and artistic in nature. Although these projects continue to primarily study languages and literatures, the arts, history, or philosophy, the questions they ask are not so much factual as speculative—less “why?,” “how?,” “who?,” or “when,” and more “what if?,” “what happens when?,” and “why not?.” These projects are often authored by people who mostly make art (practitioners, artists, designers) and less frequently by people who study art (critics, scholars, humanities researchers). These DH projects sometimes point to phenomena that are on the edges of human experience: the unusual, the marginal, the unseen, the liminal. Other times, these projects are meant to support the creative process of artists and generate new artistic content (e.g., [William Forsythe's Improvisational Technologies](#) and [Motion Bank](#)). Note that creative and experimental DH projects can overlap with other genres (for example, with text mining and analysis in the case of [Lexicon Liber Novus](#), [Negative Poetry Machine Algorithm](#), and [The House of Leaves of Grass](#)).

List Gallery

Readings, Resources, and Examples

Beyond Imitation	beyondimitation.com			Example
Negative Poetry Machine Algorithm	negativepoetry.com/mac...m.html			Example
William Forsythe's Improvisational Technologies	empac.rpi.edu/pro...rsythe			Example
Digital Intermedia Collaborative Platform	digitalhumanities.berkeley.edu/pro...atform			Example
Net Art Anthology	anthology.rhizome.org			Example
Girls' Day Out	collection.eliterature.org/1/w...t.html			Example
Lexicon Liber Novus	artandscience.rs/arh...novus/			Example
The Dumpster	youtube.com/wat...wUeyyE			Example
Museum of Endangered Sounds	savethesounds.info			Example

Museum of Endangered Sounds			Example
Motion Bank	motionbank.org/en.html		Example
Synchronous Objects	visualcomplexity.com/vc/...id=667		Example
The House of Leaves of Grass	samplereality.com/201...grass/		Example
Processing	processing.org		Tool
p5.js	p5js.org/get...arted/		Tool
Twine	twinery.org		Tool
Digital storytelling and narrative tools compiled by the University of Otago's Library	otago.libguides.com/c.p...280064		Tool
TouchDesigner	derivative.ca		Tool

It's possible (or even likely) that your final project will cross genres. For example, if you want to do an oral, local, or community history project, maybe you will still end up generating and/or organizing video content, so you might still want to check out the resources under the "Audio/video projects" genre. Many archives have both text and image entries, so their creators needed to support metadata for both types of media. Some visualization projects are also experimental ones.

What do you think you (or your group) would like to focus on for your final project? Which genre(s) do you think your final project could be affiliated with?

3.1. Trends and directions

Part of

Unit 3. Future directions for Digital Humanities

Related to Reading...

- Creating Digital Humanities Projects for the Mobile Environment
- The Digital Anthropocene, Deep Mapping, and Environmental Humanities' ...
- The World Wide Web as Complex Data Set: Expanding the Digital Humaniti...
- Pudding Lane: Recreating Seventeenth-Century London
- Exploring and Designing Virtual Worlds

5 more...

3 more properties

Introduction

We divide our discussion of future trends in DH along three themes: theoretical considerations, technology trends, and emerging methods and genres.











To begin, go through the resources below. As you do, ask yourself: what do the readings imply about the future of DH? Consider their implications in terms of DH theory, tools, and genres.



Make sure you go through the resources marked *Required* as you may be tested on material presented there.

Table Gallery

Readings, Resources, and Examples

Aa Title	Link (click this)	Preview	Classific...	Required/optio...
Creating Digital Humanities Projects for	myportal.upou.edu.ph/mod...1		Guidelines...	Required
Emerging Methods and Genres	myportal.upou.edu.ph/mod...1		Theory	Required
Josh Honn's introduction to the "Values	researchguides.wcu.edu/dig...		Theory	Required
The Digital Anthropocene, Deep Map	(open this page to learn how t		Theory	Required
Exploring and Designing Virtual Worlds	journalofdigitalhumanities.org		Theory	Required
Pudding Lane: Recreating Seventeenth-f	journalofdigitalhumanities.org		Example	Required
Why games and the digital humanities?	guides.temple.edu/c.p...5077!		Theory	Optional
The World Wide Web as Complex Da	myportal.upou.edu.ph/mod...1		Theory Guide	Optional
Neural Neighbors: Pictorial Tropes in the	dhlab.yale.edu/neu...hbors/		Example	Optional
Internet Archive	archive.org/det.../texts		Example Data	Optional

Theoretical considerations

The digital humanities is part of the evolution of the field of humanities, which as you may recall is the study of languages and literatures, the arts, history, and philosophy—that is, areas of human activity concerned with society, culture, creativity, and imagination. These activities continue to evolve over time. Shaped by various historical, social, economic, and ecological forces, new forms and practices in the humanities constantly emerge.

For instance, current ecological crises and advancements in research in the fields of natural sciences are precipitating new philosophical discussions around what has been called the anthropocene. The role of humans in relationship to natural ecosystems is critically rethought in artistic genres such as land art and environmental art, bioart, and other new forms of contemporary art practices. (See for example the art project *Biomodd* [LBA2]). Even older, more traditional artistic works from the past are being revived and re-examined in the light of new

traditional artistic works from the past are being remixed and re-examined in the light of new philosophical traditions, as you will see one of the readings for this module, [The Digital Anthropocene, Deep Mapping, and Environmental Humanities' Big Data](#).

Technology trends

Just as the world of digital technology moves quickly, so do the theories, guidelines, practices, and tools for and of DH mutate. Several technology trends could impact DH in the future.

- **Extended reality (augmented, mixed, and virtual realities):** The allure of virtual reality has waxed and waned over the decades. The current hype around the so-called *metaverse* has energized discussion in popular media around AR and VR once again, and could play a role in digital humanities of the future. Projects such as [Rome Reborn](#), [Crowdsourcing a Virtual Duke Chapel through Photogrammetry](#), [The Book of the Dead in 3D: Visualizing the ancient Egyptian magic for the dead](#) hint at the direction in this could go, but something like [Pudding Lane: Recreating Seventeenth-Century London](#) takes the concept to new extremes. Tools you can use to create DH projects using extended reality projects include [Artsteps](#) and [Second Life](#).
- **Artificial intelligence:** We have seen a couple of examples of how artificial intelligence (AI) and machine learning technologies can play a role in DH (see [Neural Neighbors: Pictorial Tropes in the Meserve-Kunhardt Collection](#)). AI could play an even bigger role in DH projects moving forward, as archives host increasingly large datasets that are challenging to parse and make sense of.
- **Blockchain and NFTs:** Blockchain technology is changing the art world in different ways, from its use in [authenticating and proving the provenance of art works](#) to disrupting traditional art markets by allowing digital artworks to be owned and traded as NFTs. How else the technology might disrupt the study of the arts and humanities remains to be seen.
- **The Web as a dataset.** During the early days of digital humanities, much of the original content being studied were in the analog world (for example, [Index of Medieval Art](#) and [Index Thomasticus](#)) and then digitized for further study. However, the widespread popularity of the World Wide Web has meant that much more content produced these days lives natively on the Web, turning the entire Internet into a new archive (see [Internet Archive](#)) which can be mined and studied. The implications of this trend is taken up in [The World Wide Web as Complex Data Set: Expanding the Digital Humanities Into the Twentieth Century and Beyond Through Internet Research](#).

Other trends could include the growth of digital games and the move towards *mobile-first design strategies*, as described in [Creating Digital Humanities Projects for the Mobile Environment](#)

Emerging methods and genres

Theoretical developments and technology trends converge to create new methods and genres in the DH. The resource on [Emerging Methods and Genres](#) (which is summarized in [Josh Honn's introduction to the "Values and Methods" from A Guide to Digital Humanities](#)) proposes the following emerging themes in DH:

- Enhanced Critical Curation
- Augmented Editions and Fluid Textuality
- Scale: The Law of Large Numbers
- Distant/Close, Macro/Micro, Surface/Depth
- Cultural Analytics, Aggregation, and Data-Mining
- Visualization and Data Design
- Locative Investigation and Thick Mapping
- The Animated Archive
- Distributed Knowledge Production and Performative Access
- Humanities Gaming
- Code, Software, and Platform Studies
- Database Documentaries
- Repurposable Content and Remix Culture
- Pervasive Infrastructure
- Ubiquitous Scholarship

While many of these categories already overlap with the methods, processes, and activities in the DH you encountered from Module [1.3. Varieties of digital humanities](#), some point towards possibilities that have not been completely realized. Familiarize yourself with these themes as you may get tested on them.

×

Introduction

> 21 February - 27 February

> 28 February - 6 March

> 7 March - 13 March

▾ 14 March - 20 March

(Welcome email for Week 4...

[R4.1] Read Module 2.1. ...

[DF4.1] Describe an exi...

[R4.2] Review the requirem...

[FP,R] Read the requiremen...

[DF4.2] Reflecting on a...

▾ 21 March - 27 March



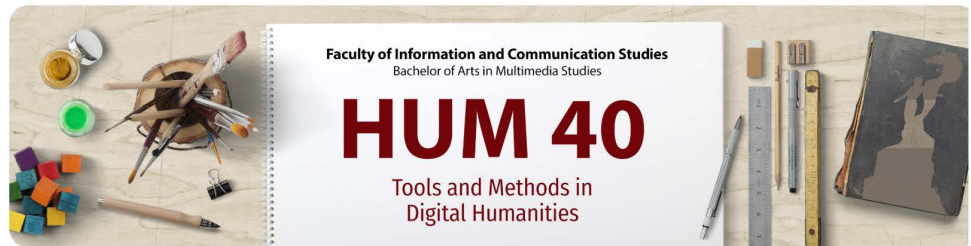
Home / Courses / Second Trimester AY 2021-22 / HUM 40 2T 2021-2022

Bachelor of Arts in Multimedia Studies
HUM 40 2T 2021-2022-Tools and Methods in Digital Humanities

HUM 40
Tools and Methods in Digital Humanities

Course Settings Participants Grades Reports More ▾

Introduction Collapse all



Faculty of Information and Communication Studies
Bachelor of Arts in Multimedia Studies

HUM 40

Tools and Methods in Digital Humanities

Welcome to HUM 40 - Tools and Methods in Digital Humanities! The practice of the humanities in the digital age requires knowledge and skills in the use of digital technologies to address humanistic questions. This is apparent in digital humanities projects, which reflect interdisciplinary approaches and multimedia formats. This course provides an overview of technologies, media, and computational methods that students need for digital humanities projects. This course uses a Course Package adapted from the original course materials developed by Katherine Esteves. The Course Package will be updated as the course progresses.

To get started, click through the activities below in order as they are presented.

[A0] Announcements

[R0] Read the course overview from the Course Package

Completion ▾

Read the overview for this course, then mark this activity as completed when you have.

[C1] Technical requirements for the course

Completion ▾

☆ [A0] Academic Dishonesty Reporting

Completion ▾

[Q0] Quiz 0: HUM 40 Honor Code

Completion ▾

Not available unless: The activity ☆ [A0] Academic Dishonesty Reporting is marked complete

[DF0] General forum for course related questions, clarifications and concerns

Completion ▾

Not available unless: The activity [R0] Read the course overview from the Course Package... [Show more ▾](#)

Hidden from students

Completion ▾

TODO FOR NEXT OFFERING

- Change the assessment criteria for the analytical essay to reflect the requirements of the assignment
- Incorporate an assignment about writing for three different audiences
- Maybe assign a randomly selected DH project for the analytical essay?

21 February - 27 February

(Week 1) Defining the digital humanities

[DF1] What do you already know about Digital Humanities? Completion

Not available unless: The activity [DF0] General forum for course related questions, clarifi... Show more

[R1] Read Module 1.1. from the Course Package Completion

Not available unless: The activity [DF1] What do you already know about Digital Humanitie... Show more

[P1] How close do you think your original idea of what the digital humanities are to what you read/saw/experienced in Module 1.1? Completion

Not available unless: The activity [R1] Read Module 1.1. from the Course Package is marked complete

28 February - 6 March

(Week 2) History of digital humanities

[R2] Read Module 1.2. from the Course Package Completion

Not available unless: The activity [P1] How close do you think your original idea of what th... Show more

[DF2] Put into a historical context a digital humanities example, a historical development, or event Completion

Not available unless: The activity [R2] Read Module 1.2. from the Course Package is marke... Show more

7 March - 13 March

(Week 3) Varieties of digital humanities

Hidden from students

(Welcome email for Week 4. Subject line: Welcome to Week 4 of HUM 40!)

Dear HUM 40 students,

Welcome to Week 4 of HUM 40. We are already done with 1/3 of the class!

Last week, you were asked to propose your own ways of categorizing existing digital humanities projects, and temporarily moving way from the the categorizations that are presented in the Course Package. Many of you did an great job meeting the assignment brief, including (but not limited to) Mickey Angel Cortez, Earl Pimentel, Christian San Juan, Iana Christine Bayot, and Joshua Lim. Last week, you also should have completed Quiz 1 (the one and only quiz for the course) after completing an initial quiz. Please note that you cannot proceed with the rest of the course until you have completed Quiz 1.

This week, we will move closer towards forming your final project teams as well as your midterm assignment, which is to submit an analytical essay. You will sketch out your analytical essay as a discussion forum post so that you can receive some feedback on it, and then you will resubmit it two weeks' time. You will also reflecting on and share your digital humanities interests and strengths so that you can begin to see potential teammates for your final project. Next week, you will begin to form your teammates.

Good luck!

[R3] Read Module 1.3. from the Course Package Completion

Not available unless: The activity [DF2] Put into a historical context a digital humanities Show more

[DF3] Attempt to categorize the projects that you've browsed through Completion

Not available unless: The activity [\[R3\] Read Module 1.3. from the Course Package](#) is marked complete

★ [Q1] Quiz 1: Unit 1 (5%)

Completion ▾

Not available unless: The activity [\[R3\] Read Module 1.3. from the Course Package](#) is marked complete

14 March - 20 March

(Week 4) The core activities and processes in the digital humanities

Hidden from students

(Welcome email for Week 4.
Subject line: Welcome to Week 4 of HUM 40!
Red text needs to be replaced with current information)

Dear HUM 40 students,

Welcome to Week 4 of HUM 40. We are already done with 1/3 of the class!

Last week, you were asked to propose your own ways of categorizing existing digital humanities projects, and temporarily moving away from the categorizations that are presented in the Course Package. Many of you did a great job meeting the assignment brief, including (but not limited to) [Mickey Angel Cortez](#), [Earl Pimentel](#), [Christian San Juan](#), [Iana Christine Bayot](#), and [Joshua Lim](#). Last week, you also should have completed Quiz 1 (the one and only quiz for the course) after completing an initial quiz. Please note that you cannot proceed with the rest of the course until you have completed Quiz 1.

This week, we will move closer towards your midterm assignment, which is to submit an analytical essay. You will sketch out your analytical essay as a discussion forum post so that you can receive some feedback on it, and then you will resubmit it two weeks' time. You will also be reflecting on and sharing your digital humanities interests and strengths so that you can begin to see potential teammates for your final project, after reading what your final project entails. Next week, you will begin to form your teammates.

We are actually almost at the end of going through the course modules, because for this course I want to place a bit of emphasis on prototyping as part of your proposal. This means that you will not only propose a project, but demonstrate aspects of how you think the project might function, how it might look like, how users might interact with. For this to happen, you will need time and energy trying tools out, sketching, and prototyping.

A quick note: after looking at the amount of work that you will be asked to put into your final projects and your analytical essay, I have rebalanced the grading scheme slightly to place more emphasis on the role of both activities in your final grade. If you have any concerns about this change, please contact me. You can see the revised distribution in [the Course Package](#).

Good luck!
Diego

[\[R4.1\] Read Module 2.1. from the Course Package](#)

Completion ▾

Not available unless: The activity [★ \[Q1\] Quiz 1: Unit 1 \(5%\)](#) is marked complete

[\[DF4.1\] Describe an existing digital humanities project using descriptive frameworks for the DH](#)

Completion ▾

Not available unless: The activity [\[R4.1\] Read Module 2.1. from the Course Package](#) is mark... [Show more ▾](#)

[\[R4.2\] Review the requirements for the analytical essay \(due on Week 7\)](#)

Completion ▾

[\[FP.R\] Read the requirements of your final project](#)

Completion ▾


[\[DF4.2\] Reflecting on and sharing your interests and strengths](#)

Completion ▾

Not available unless: The activity [\[FP.R\] Read the requirements of your final project](#) is mark... [Show more ▾](#)

21 March - 27 March

(Week 5) Types of tools

 Hidden from students

(Welcome email for Week 5. Subject line: Welcome to Week 5 of HUM 40! Red text needs to be replaced with current information)

Dear HUM 40 students,

Welcome to Week 5 of the course! Last week, I saw some interesting conversations regarding oral history projects. For example, Christian San Juan was skeptical of projects such as the Preserve the Baltimore Uprising project with creating "authentic" content (which Danilo Natizon Jr had suggested) and suggests that such projects can host content that is at best "valid" or at worst "propaganda". My suggestion is for you to be very careful when using terms like "authentic", "valid", and "accurate" to describe data in DH projects, especially when it comes to representing the human experience, which is inherently subjective. To this end, I included another project in our DH examples database, the Just Vision Timeline, which was intended precisely to highlight both similar but also conflicting accounts.

This week, you will be trying out different tools used in the digital humanities as a way to better understand what goes behind the authoring of digital humanities projects. This exploration will also help prepare you for your final project. This week, you will also review the requirements for your peer-reviewed analytical essay, which you will submit next week. Both your analytical essay and your final project are **very time-sensitive** because we will be using a peer assessment tool offered by MyPortal. **Please do not submit your analytical essay late**, because it is not only your essay grade that you will be delaying: you might also end up delaying the grades of your classmates.

This is also the week when you will start organizing yourself into teams of 5-10 individuals for your final project. The conversations you've been having with your classmates in the DFs was meant to help you find potential teammates. The more conversations you can have with your classmates, the better you get to know them and the better your chances that you will form a final project team that works together well.

Best wishes,

Diego

 [R5.1] Read Module 2.2. from the Course Package Completion ▾

 Not available unless: The activity [R4.1] Read Module 2.1. from the Course Package is mark... Show more ▾

 [R5.2] Timeline redux: do Activity 2.2.1 Completion ▾

 Not available unless: The activity [DF2] Put into a historical context a digital humanities Show more ▾

 [DF5.1] Share the results of your experimentation with various DH tools Completion ▾

 Not available unless: The activity [R5.1] Read Module 2.2. from the Course Package is mark... Show more ▾


 [FP.G] Organize yourself into teams of 5-10 individuals for your final project Completion ▾


 Not available unless: The activity [Q0] Quiz 0: HUM 40 Honor Code is marked complete

Once you have started or joined a team, mark activity [FP.G] as completed.

 [FP.C1] Final Project DF(for the entire class)


Use this activity if you need to chat with the entire class (e.g., if you're looking for a team to join, or you're looking for others to join your team)

 Not available unless: The activity [DF4.2] Reflecting on and sharing your interests and str... Show more ▾

 [FP.C2] Final Project DF (separated by teams) Completion ▾

Use this activity if you need to chat with your current Final Project teammates. (This is not a graded activity.) You will need to have joined a team in the previous activity (FP.G1) in order to participate in this DF.

 Not available unless: The activity [DF4.2] Reflecting on and sharing your interests and str... Show more ▾

 [U1] Use this scheduling tool by Calendly to schedule a meeting between your final project team and your FIC by Week 8 to present your initial ideas for your Final Project Completion ▾

Find a time that works for as many members of your group as possible to meet with me **no later than Week 8 (11 April - 17 April)** so I can provide feedback on your ideas so far. Elect one of the your group to schedule the meeting. (Please note the schedule of all consultations will be shared with the class so that other members of your class can attend if they wish and observe the consultation meeting.) Once you have scheduled it, mark this activity as done.

 Not available unless: The activity [DF5.1] Share the results of your experimentation with v... Show more ▾

28 March - 3 April

(Week 6) Submit your Analytical Essay

Hidden from students

(Welcome email for Week 6. Subject line: Welcome to Week 6 of HUM 40! Red text needs to be replaced with current information)

Dear HUM 40 students,

We are halfway through the course; time flies! There were some great contributions to the DF on DH tools. **Patricia Rhonella Vivar's and Erly Escobal's entries (among others) are particularly worth checking out!**

This week, you will begin the process of submitting your peer-assessed **analytical essay** in which you will evaluate a digital humanities project (minimum of 1000 words and a maximum of 2000 words). This essay can be based on your original contribution to DF4.1. In order to help you focus on this task, there are no other readings assigned for this week. Instead, you should be integrating what you have read from and learned during the past five weeks.

We need to do a bit of administrative housekeeping. After you submit your assignment, you need to join the group called "I Have Submitted my Analytical Essay". This makes the process of peer-assessment easier, so that only other people who have submitted their analytical essay assignments can participate in the peer assessment exercise.

The peer assessment exercise uses a particular MyPortal activity called a Workshop, and it's very time-sensitive. We will be practising using this activity for the analytical essay because we will be using it again for the final project.

You should also be in the process of organizing yourselves into teams. I see that **three** teams have already been formed, which is great! Try not to delay joining your team, because I expect your team to schedule a synchronous virtual meeting with me by Week 8 so I can provide your team some feedback regarding your group project.

Best wishes,
Diego



★ [W1] Analytical Essay: Evaluating a Digital Humanities Project



Completion

This is a special MyPortal activity called a Moodle Workshop. The Moodle Workshop is a time-sensitive activity that requires you to do two things:

1. Make a submission. You can do this until **April 2, 2022, 11:59 pm**.
2. Rate your own submission and the submission made by other students. You will be rated by 4 randomly selected members from the class, not all of who are part of your original discussion section. Submit your ratings **until April 16, 2022, 11:59 pm**.

Be as honest and fair as possible in your assessment. Give credit where it is due and withhold it when it is justified. *Plagiarized content should be penalized accordingly.*

Important note: to complete this activity, you must use a desktop or laptop computer, or request the desktop version of a page if you are using a mobile phone (here's how you would do it for mobile versions of **Chrome, Opera, and Safari**).



Not available unless: The activity **[DF4.1] Describe an existing digital humanities project u...** [Show more](#)



[G2] Join the group called "I Have Submitted My Analytical Essay and I'm Ready to Assess and Be Assessed By My Peers"

Completion

Once you have submitted your essay in the associated Workshop activity (W1), join the lone group called "I Have Submitted My Analytical Essay and I'm Ready to Assess and Be Assessed By My Peers" to enable you to review and grade the works of your fellow classmates.

(You will not be able to create groups other than this one. Also, how ugly do you think this group name is? Feel free to criticize it in the Kapihan!)



Not available unless: The activity **[DF4.1] Describe an existing digital humanities project u...** [Show more](#)



[FP.N1] Prepare for a consultation meeting between your Final Project Team and the HUM 40 FIC

Completion

In preparation for your consultation with your FIC, be prepared to discuss the following:

- What **themes/topics** are you thinking about work on? Remember that your DH project should focus on the study or exploration of human creativity, culture, experience, and imagination, which often means that your

project should be primarily be interested in languages and literatures, the arts, history, or philosophy (as opposed to, for example, the natural sciences, although your project may touch on scientific topics).

- What **question(s) or problem(s)** are you interested in? At this point, maybe you have a few in mind; that's OK. You can refine these later.
- What **theoretical considerations** are influencing the approach you are thinking of taking? If you are unsure, go back to the readings from Unit 1 or check our this full list of all [theory-based readings from the Course Package](#).
- What **genre(s)** do you think your project would fall under? Make sure you that all the members of your group have gone through [Module 2.3. \(Putting it together\)](#)
- What **methods and processes** do you think might be involved in your project? Make sure you that all the members of your group have gone through [Module 2.1. \(Methods, Activities, and Processes\)](#)
- What **tools** would your project use?
- What kind of **prototype** do you want to produce? If you already have a draft version of your prototype ready, please be ready to show it.

The entire class will be invited to sit in during our consultation. Similarly, your group is welcome to sit in during consultation meetings with our groups.

🔒 Not available unless: The activity [\[U1\] Use this scheduling tool by Calendly to schedule a](#) [Show more](#) ▾

▾ 4 April - 10 April

(Week 7) Genres

🔒 Hidden from students

Completion ▾

(Welcome email for Week 7. Subject line: Welcome to Week 7 of HUM 40! Red text needs to be replaced with current information)

Dear HUM 40 students,

Congratulation to all of you who have submitted your analytical essay! I have received a couple of requests for a deadline extension. I am extending the deadline to **5 April, 11:59 pm**. Once this extended deadline has passed, we will move into the peer-assessment portion of the essay.

I have also received a few emails from students who are behind the course asking if they are still able to catch up. Please note that the deadline for dropping courses is coming up soon. As a general rule of thumb, if you have not completed Quiz 1 by next week, or if you will not be able to submit the Analytical Essay by the extension deadline, **you should consider dropping the course and retaking the course next year to save yourself undue stress**. No course is worth a mental health breakdown, especially during these difficult times!

By now you should have formed your team for your final project, and your team should be discussing your project. You should also be figuring out when you can book a consultation session with me so I can provide feedback on your final project.

This week, we will cover the penultimate module for the course, Module 2.3, which should be very useful in terms of your final project. As you may have noticed, we will be done with all the modules very soon! This is because I want you to focus on really developing your knowledge and capabilities in tools and methods that are specifically relevant to your team's particular DH project, and I want you to spend time over the remaining weeks digging deeper.

Good luck!

Best wishes,
Diego

[🔗](#) [\[R7.1\] Read Module 2.3. from the Course Package](#)

Completion ▾

🔒 Not available unless: The activity [\[R5.2\] Timeline redux: do Activity 2.2.1](#) is marked complet... [Show more](#) ▾

[📄](#) [\[N2\] Begin assessing your classmates' analytical essays this week.](#)

Completion ▾

Make sure you use a desktop or laptop computer when doing your analysis because mobile phones will sometimes not display the assessment rubric correctly. Once you have read this reminder and acted on it, mark it as completed.

🔒 Not available unless: The activity [\[R4.2\] Review the requirements for the analytical essay \(...\)](#) [Show more](#) ▾

▾ 11 April - 17 April

(Week 8) Future directions

Hidden from students

Completion

(Welcome email for Week 8. Subject line: Welcome to Week 8 of HUM 40! Red text needs to be replaced with current information)

Dear HUM 40 students,

Last week, you should have started reading Module 2.3, where you will begin drilling down on considerations that are specific to the type of DH project you will be proposing. You should also have started the process of reviewing your peers' Analytical Essay submissions.

By now you should have formed your team for your final project, have formulated an initial concept, and booked a consultation session with me. If you haven't yet, then you should! Please note as well that I've posted the consultation schedule for all teams, as you are all welcome to sit in these consultation sessions so you can learn from them.

Please note that I've included more details about the final project (including how you will be graded) in <https://aspiring-fang-3f3.notion.site/Final-Project-Propose-a-Digital-Humanities-Project-d0f05cf36c124ca58bd6e8db3870eb7e> ;

This week, we will cover the final module for the course, Module 3.1. Although you will not necessarily use the contents of that module in the design of your final project, it will be part of the Reflective Activity (midterm exam). As soon as you have done going through the module, you are welcome to immediately move on to the midterm exam.

Good luck!

Best wishes,
Diego



[N3] Check out the schedule of consultations that other teams are doing. You are welcome to sit in during other teams' consultation sessions so that your own team can learn from the discussion.

Completion

Today < > May 2025

MON 28	TUE 29	WED 30	THU May 1	FRI 2	SAT 3	SUN 4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	Jun 1

Team Project Consultations and Presentations
Events shown in time zone: (GMT+08:00) Philippine Standard Time
[Add to Google Calendar](#)

Google Calendar



[R8.1] Read Module 3.1

Completion

Not available unless: The activity [R5.2] **Timeline redux: do Activity 2.2.1** is marked complet... [Show more](#)



[N4] Finish assessing your classmates' analytical essays

Completion

Check to see if you might have been assigned additional essays to read and assess this week, as some of your classmates may have submitted their assignments late. Once you have done so, mark this reminder as completed. However, you will only be able to mark this reminder as complete on or after **17 April 2022, 12:05 AM**.

Not available unless: The activity [R2] **Join the group called 'I Have Submitted My Analyt...** [Show more](#)

Course Module Archive

HUM 40: Tools and Methods in Digital Humanities

2nd Trimester, AY 2021–2022

Prepared by:

Diego S. Maranan, PhD

Associate Professor

Faculty of Information and Communication Studies

UP Open University

This archive contains the complete instructional materials for **HUM 40: Tools and Methods in Digital Humanities**, a required course under the **Associate in Arts** program at the University of the Philippines Open University (UPOU).

These materials were authored and curated by Diego Maranan and implemented during the 2nd Trimester of Academic Year 2021–2022. The course was delivered **asynchronously** using UPOU's **Moodle-based Learning Management System, MyPortal**, and integrates a variety of online modules that include:

- Interactive content with embedded video, web forms, and digital tools;
- Weekly tasks and discussion forums;
- Peer-reviewed assignments and project-based assessments;
- A final group project requiring prototyping of a digital humanities initiative.

The course site on MyPortal served as the main platform for engagement, featuring weekly schedules, assignment tracking, and structured learning paths. The online modules were originally designed to be accessed through the course's web-based version for full interactivity:

👉 <https://url.upou.edu.ph/HUM40-2021-2T>

This PDF archive contains:

1. A static copy of the full set of instructional modules;
2. A backup of the MyPortal interface as experienced by the course instructor, showing the integration of the modules within the LMS environment.

The course was originally developed with gratitude to Katherine Esteves, who compiled the initial reading materials for HUM 40. The current version reflects significant updates and instructional design contributions by Diego Maranan.

License:

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Contact:

For inquiries, please contact:

✉ dsmaranan@up.edu.ph

18 April - 24 April

(Week 9) Reflective Activity (Midterm Exam) + Schedule your Final Presentations

Hidden from students

Completion

(Welcome email for Week 9. Subject line: Welcome to Week 9 of HUM 40!)

Dear HUM 40 students,

Welcome to Week 9 of HUM 40! By now, you should be working in groups and be scheduling your first consultations with me. As a reminder, please [check out the schedule of consultations that other teams are doing](#). You are welcome to sit in during other teams' consultation sessions so that your own team can learn from the discussion.

Something that I've been noticing across most of the teams I've been talking with is that the DH projects that you are developing could be grounded much more strongly in the arts and humanities. When we talk about the humanities, we are talking about activities, conversations, and ideas that are primarily preoccupied with human creativity, culture, experience, and imagination. Scholars of the humanities study languages and literatures, the arts, history, and philosophy. While interdisciplinarity is omnipresent in DH projects, for this course I expect more attention to the languages, literature, the arts, history, and philosophy than to cognate areas such as political science, sociology, natural sciences, etc. Think of having an 80-20 mix between the arts/humanities and other fields.

Another point that should be made is that for your final projects, you basically get feedback from me twice (during the two synchronous sessions with your team) so that you have a chance to revise your projects twice before submitting it for final grading.

This week, you will be doing the Reflective Activity (midterm exam), which is 15% of your final grade. The quiz has only 2, essay-type questions, and will cover material up to Module 3.1.

Good luck!

Diego

★ [Q2] Reflective Activity (midterm exam) (15%)

Completion

This is an open book quiz. As always, you are expected to obey principles of intellectual honesty. This quiz has 2 questions.

1. In the first question, you will be asked to briefly respond to an excerpt (a phrase, statement, or a question) taken from the readings. You may be asked to explain in your own words what the author might have meant in the excerpt, or to provide examples, answers, a defense, or a rebuttal. This phrase or statement will be randomly assigned to you. Your response should be clear and understandable enough for a college-level student to understand. (2 points)
2. The second question will be a form of authentic assessment, in which you will be asked to reflect on what you have learned from HUM40. The precise wording of the question will be provided during the quiz. (10 points)

We suggest that you write your answers first in a document file that you can save frequently, so that you don't lose your work in case your internet connection fails. Please also note the following:

- Word count limits will be provided.
- When answering this quiz, work on your own and don't seek the help of your classmates.
- Do not share the solutions to this quiz to anyone else.
- Do not seek the solutions from your classmates or from anyone else.
- You are allowed **one** attempt for this quiz. You have **four hours** for your attempt.
- This quiz will be **available immediately but will close by the end of Week 10**.
- You will need to use a laptop or desktop to answer this quiz as you will need a webcam to work on this quiz.

Not available unless: The activity [FP.G] Organize yourself into teams of 5-10 individuals f... Show more

[U2] Schedule your final presentation

Completion

Find a time that works for as many members of your group as possible to do your final presentation for **no later than Week 12 (9 May - 15 May)**. Your presentation should last no more than 30 minutes to allow time for discussion. Please note that you can use your final presentation as an opportunity to refine your final PDF submission, which you will submit in activity [FP.A1] by the final week.

Not available unless: The activity [U1] Use this scheduling tool by Calendly to schedule a Show more

25 April - 1 May

(Week 10) Work on your Final Project presentations

Hidden from students

Completion

(Welcome email for Week 10. Subject line: Welcome to Week 10 of HUM 40!)

Dear HUM 40 students,

Welcome to Week 10 of HUM 40! I apologize for the late welcome email (I was facilitating a two-day strategic planning session for my department). Your team should be working on the second draft of your project proposals now based on the input I have given you during our consultation meetings, and you should have also booked a time to present your project for a second and final consultation/presentation. The calendar for all such consultations/presentations are up on Moodle, so that you can sit in on any of the meetings.

The peer assessment activity for your Final Project has been opened, and you can find it in this week's list of activities. Just like how you had rated yourself and your peers during the Analytical Essay, so will you rate members of your group on the quality of their contributions to the collaborative effort of preparing your Final Project. Like the Workshop activity for the Analytical Essay, this Workshop is highly time-sensitive. Please see the activity for the deadlines that you are required to meet.

Good luck!
Best wishes,
Diego

★ [FPW2]

Completion

How would you rate your contributions to the success of the project? How would you rate your groupmates' contributions to the success of the project? In this Moodle Workshop, you will submit yourself for review by your Final Project teammates. You will remind your teammates about your contributions to your Final Project. The Moodle Workshop is a time-sensitive activity requires you to do two things:

1. Submit your summary of contributions. You can do this until **May 30, 2022, 11:59 pm** ~~May 8, 2022, 11:59 pm~~.
2. Rate your own submission and the submission made by other teammates. You will be rated by 4 randomly selected of members from your team. Submit your ratings **until June 5, 2022, 11:59 pm** ~~May 15, 2022, 11:59 pm~~.

Be as honest and fair as possible in your assessment. Give credit where it is due and withhold it when it is justified.

Important note: to complete this activity, you must use a desktop or laptop computer, or request the desktop version of a page if you are using a mobile phone (here's how you would do it for mobile versions of [Chrome](#), [Opera](#), and [Safari](#)).

Not available unless: The activity [\[Q0\] Quiz 0: HUM 40 Honor Code](#) is marked complete

2 May - 8 May

(Week 11) Final Project presentations



[N5] Check out the schedule of final presentations by other teams. You are encouraged to attend presentations by other teams!

Completion

Today							May 2025							Month						
MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN
28	29	30	May 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

19	20	21	22	23	24	25
26	27	28	29	30	31	Jun 1

Team Project Consultations and Presentations
 Events shown in time zone: (GMT+08:00) Philippine Standard Time
[Add to Google Calendar](#)

Google Calendar

9 May - 15 May

(Week 12) Complete your Final Project peer evaluation and submit your Final Project pdf document

[FP.A1] Submit your team's Final Project as a PDF file Completion ▾

1. Use the feedback you received from your team's final presentation session to refine your submission. What you submit here should **contain all the required sections listed in [FP.R] Read the requirements of your final project**. Imagine that someone is viewing and assessing your project for the first time, and the only source of information they have is your submitted PDF file; this is how comprehensive and detailed your submission needs to be.

Only one person from your Team needs to make a submission. We recommend that the coordinator for the Team make the submission. **Submit your file on or before May 15, 2022, 11:59pm.**

[[ARCHIVE OF FILES]]

This section is just a list of all the PDF files that you will be accessing in the course. This of this as a filing cabinet. You will read them based on the schedule presented above, so don't worry about trying to figure out when you should be reading the files in this section.

Humanities to DH PDF
 572.6 KB
 Not available unless: The activity [DF1] What do you already know about Digital Humanitie... Show more ▾

A Short Guide to the Digital Humanities PDF
 71.9 KB
 Not available unless: The activity [DF1] What do you already know about Digital Humanitie... Show more ▾

What is Humanities Computing and What is Not PDF
 152.3 KB
 Not available unless: The activity [DF1] What do you already know about Digital Humanitie... Show more ▾

Rubric for Reflection Completion ▾
 Hidden from students

Zoom Times Completion ▾
 Hidden from students

We will have occasional Zoom sessions to discuss some topics and to simply touch-base as a class. It will not happen weekly and you will not be required to attend nor turn on your camera when you join. There will be no recitation and you are not required to talk during the session. (Although I would love to hear your voice as it is quite lonely to be talking alone.)

All sessions will be recorded and recordings will be uploaded for everyone to access.

Please choose the most ideal time for you to meet online. You are allowed to choose more than 1 schedule.

HUM 40 2T 2020-21 Course Guide PDF Completion ▾
 Hidden from students

184.4 KB

 [The History of Humanities Computing](#) PDF

122.8 KB

 [Conceptualizing the framework for digital curation](#)

 [Music Detour - Building a DH Archive](#)

 [Digital visualization as a scholarly activity](#)

 [History and Practice of Info Visualization](#)

 [Chatty maps: constructing sound maps of urban areas from social media data](#)

 [Text mining the DH](#)


 [A Quantitative Literary History of 2,958 Nineteenth-Century British Novels: The Semantic Cohort Method](#)

 [Chatty Maps: Exploring How Your City Sounds](#)

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 [Intelligent Archive](#)

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Intelligent Archive (IA) is a Java application for managing corpora of texts for stylometry. It builds on a long history of world-leading stylometry research at the Centre for Literary and Linguistic Computing (CLLC), University of Newcastle, Australia.


 [Time Magazine](#)

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Allows you to search more than 100 million words of text of American English from 1923 to the present, as found in TIME magazine.

 [Calibre](#)


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Calibre is a free and open source e-book library management application developed by users of e-books for users of e-books. It has a cornucopia of features including E-book format conversion.

 [Creating Digital Humanities Projects for the Mobile Environment](#)

 [HathiTrust Research Center](#)

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The HathiTrust Research Center (HTRC) facilitates non-profit and educational uses of the HathiTrust Digital Library by enabling computational analysis of public domain works and (on limited terms) in-copyright works from its collection.

 [Emerging Methods and Genres](#)

 [Web and DH - Theoretical methodological concerns](#)

 [WWW as complex data set-expanding](#)

 [Mellon Foundation Humanities Virtual World Consortium](#)

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focus on [Virtual Meridian of Augustus: Presentation at the Vatican's Pontifical Academy of Archeology](#)

 [The World Wide Web of Humanities: Project Workshop](#)

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The World Wide Web of Humanities project aims to establish a framework for e-Humanities (also called Digital Humanities) research using available open source tools and technologies and archived web content to create novel research interfaces to the first of many, scholarly, e-Humanities web collections.



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