DOING DH

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DIGITAL HUMANITIES VS. DIGITAL SCHOLARSHIP
“GAME-CHANGING”

(1) THE CHANGING RELATIONSHIP BETWEEN A SCHOLAR AND THE MATERIALS HE STUDIES

(2) THE INTRODUCTION OF TECHNOLOGY-BASED TOOLS AND METHODOLOGIES

(3) THE CHANGING RELATIONSHIP AMONG SCHOLARS, LIBRARIES, AND PUBLISHERS

(4) THE RISE OF COLLABORATIVE, INTERDISCIPLINARY WORK IN THE HUMANITIES

BOBLEY, BRETT. “WHY THE DIGITAL HUMANITIES.” 7/24/2008.
OPEN ACCESS TO MATERIALS, INTELLECTUAL PROPERTY RIGHTS, TOOL DEVELOPMENT, DIGITAL LIBRARIES, DATA MINING, BORN-DIGITAL PRESERVATION, MULTIMEDIA PUBLICATION, VISUALIZATION, GIS, DIGITAL RECONSTRUCTION, STUDY OF THE IMPACT OF TECH ON NUMEROUS FIELDS, TECHNOLOGY FOR TEACHING AND LEARNING, SUSTAINABILITY MODELS, AND MANY OTHERS.

BOBLEY, BRETT. “WHY THE DIGITAL HUMANITIES.” 7/24/2008.
Enhance teaching and learning

Provide wide access to cultural information

Enable us to manipulate that data: manage, mash up, mine, map, model

Make a public impact

Transform scholarly communication

High Impact Practices (Kuh)

- First-Year Seminars and Experiences
- Common Intellectual Experience
- Learning Communities
- Writing-Intensive Courses
- Collaborative Assignments and Projects
- Undergraduate Research
- Diversity/Global Learning
- Service Learning, Community-Based Learning
- Internships
- Capstone Courses and Projects

Slide courtesy Rebecca Frost Davis

Assignments

- Blogging Assignment and Evaluation
- Mapping Mrs. Dalloway
  - Adding Photos (and Videos!) to Google Earth
- Digital Humanities Project Evaluation
- Sharing and Re-Networking House of Leaves
- Duffy Paper
- Blogging about Duffy's Manuscripts
- Distant Reading Duffy (final class project)
Teaching

Digital history project » Teaching

In the spring semesters of 2009 and 2010, students in History 302, the research methods course for History majors, transcribed and coded pages from the daybook that Laban Morey Wheaton kept between 1828 and 1859. This account book records transactions that took place at the store Wheaton kept in Norton, and the transactions reflect some of the range of his business interests during these thirty years, including agricultural pursuits and rentals for land and houses as well as tax collections, legal services, and the operation of a general store.
HSU, WENDY. SCOTT, SUZANNE. CHAMBERLAIN, DANIEL. FALL 2011 COURSES.
A Sampler of Scholarly Digital Collections

- Text: Perseus, Blake, Rossetti, Whitman, ECHO, etc.
- Images: Quilt Index, Ad Access
- Maps: NY Public Library, Rumsey Collection
- Data: Transatlantic Slave Trade Database, Open Context (archaeology)
- Video: Shoah Visual History
- Audio: Historical Voices
Enable us to **manipulate** that data: manage, mash up, mine, map, model

- Visualization,
- GIS,
- Data Mining,
- Digital Reconstruction,
- Born-Digital Preservation,
- Tool Development,
- Multimedia Publication,
How DH Can Help Revitalize the Humanities

- Help make humanities information widely available
- Introduce innovative methods
- Help students develop skills, knowledge and disposition
- Cultivate an informed, critical perspective on technology & culture
- Engage with the public
- Demonstrate the importance of the humanities: 4Humanities

Paul Williams 2010 Collection on HyperCities

Blackburn Residence
1927-01-01 - 2010-12-13
Author: Kiran Rishi

Blackburn Residence
4791 Cromwell Avenue
Los Feliz, California

Built in 1927 and located in the upper-middle class neighborhood of Los Feliz, the Blackburn residence is very near Hollywood, located at 4791 Cromwell Avenue. The architecture of this residence is in the traditional Los Angeles form—Spanish Colonial Revival. The adobe architecture of this residence is just one building of many that helped to give Los Angeles its own unique identity of red tile roofs, white stucco, and palm trees. Nowhere else in the country is there such a prominent and abundant community of adobe style architecture reminiscent of Spanish architecture and the adobe architecture of early Californian immigrants. Paul Williams built this house for Bruce and Lula Blackburn, who enjoyed this residence with class and utilized the
HOW TO DO DH?

- COMMUNITY
  - THATCAMP, HASTAC, TWITTER, DH NOW, NITLE

- RESOURCES
  - DIGITAL RESEARCH TOOLS WIKI, PROFHACKER, DH Q&A, CUNY DH RESOURCE GUIDE

- TRAINING
  - DHSI, NEH INSTITUTES
  - ONLINE: TOOLING UP FOR DH, SPATIAL HUMANITIES, TEI BY EXAMPLE

- COLLABORATORS
  - DH COMMONS

AND MANY MORE FROM LISA SPIRO ON HER BLOG
LINKS FROM SLIDES

☐ BOBLEY, BRETT. “WHY THE DIGITAL HUMANITIES.” 7/24/2008. [PDF]
☐ CROXALL, BRIAN. “INTRODUCTION TO DIGITAL HUMANITIES.” FALL, 2011.
☐ WHEATON COLLEGE DIGITAL HISTORY PROJECT
☐ OXY STREET ART PROJECT. SPRING, 2011.
☐ SCOTT, SUZANNE. “FANDOM AND PARTICIPATORY CULTURE.” FALL, 2011.
☐ HSU, WENDY. “RACE, GENDER, POP.” FALL, 2011.
☐ CHAMBERLAIN, DANIEL. “SOCIAL MEDIA + SURVEILLANCE.” FALL, 2011.
☐ LYFORD, AMY. PAUL WILLIAMS PROJECT. FALL, 2010.
☐ ARCHIVE JOURNAL
☐ DOUGHERTY, JACK. NAWROTZKI, KRISTEN. “WRITING HISTORY IN THE DIGITAL AGE.” FALL, 2011.
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