

Framing Arguments in the (Digital) Humanities

Lisa Spiro
HURC 604
September 10, 2013

Reminder: Get Blogging

- Email Lisa with the URL for your blog
- It will be added to the class blogroll
- Follow blogs through an RSS reader, e.g. [Feedly](#)



Home

Welcome to the blog for digital humanities activities at Rice University. There's a lot going on throughout the university in support of digital scholarship in the humanities. This site is intended to provide a brief glimpse into some of the activities as well as provide links to


Course Participants

- History with Geography
- the village woman

Digital Humanities 2014 (Lausanne) [CFP](#) Now Available

Digital Humanities 2014

6-12 July 2014 in Lausanne

 Search

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[Conference](#)

[Venue](#)

[Call for Proposals](#)

[Social program](#)

Call for Proposals

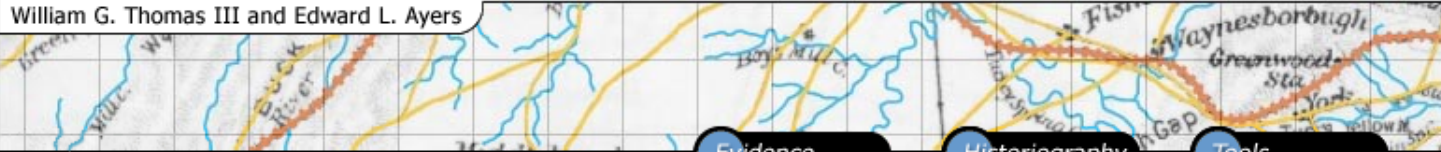
Call for Proposals – [Bulgarian](#), [English](#), [French](#), [German](#), [Greek](#), [Hebrew](#), [Italian](#),
[Japanese](#), [Norwegian](#), [Polish](#), [Portuguese](#), [Russian](#), [Spanish](#)

- Deadline November 1
- Consider applying for an ADHO [bursary](#) to support travel

The Differences Slavery Made (Ayers & Thomas, 2003)

The Differences Slavery Made: A Close Analysis of Two American Communities

William G. Thomas III and Edward L. Ayers



Evidence Historiography Tools

EVIDENCE Topic

INTRODUCTION

SUMMARY OF ARGUMENT

POINTS OF ANALYSIS

METHODS

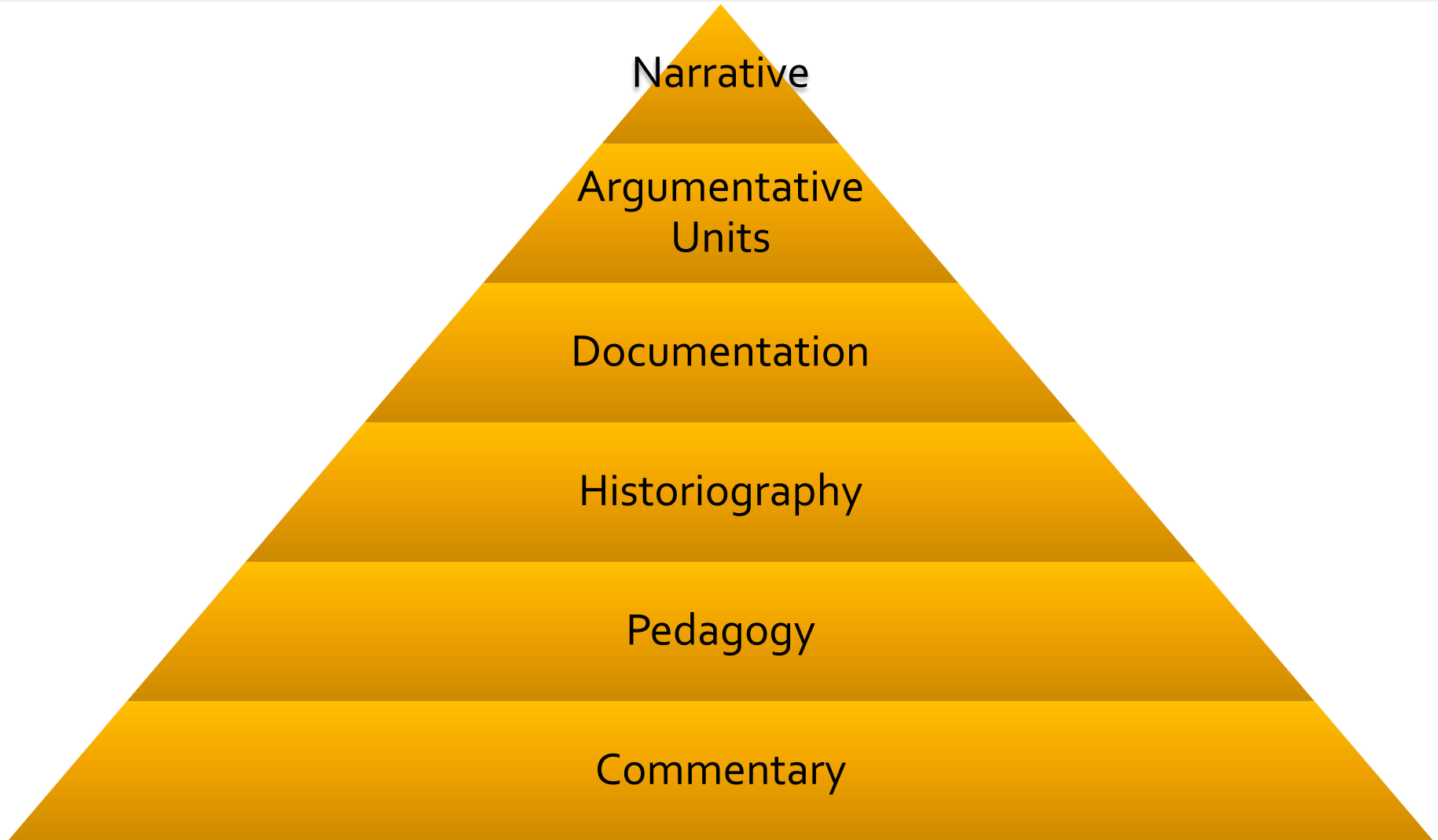
Display Data By : Topic | [Format](#)

Jump To : [Agriculture](#) | [Communication](#) | [Demography](#) | [Education](#) | [Free Blacks](#) | [Geography](#) | [Industry](#) | [Infrastructure](#) | [Labor](#) | [Politics](#) | [Race Relations](#) | [Religion](#) | [Secession](#) | [Slavery](#) | [Town Development](#) | [Women](#)

Agriculture

- Augusta County, Va., Soil Types (map) ➔
- Franklin County, Pa., Soil Types (map) ➔
- Franklin County, Pa., Agricultural Production (map) ➔
- Augusta County, Va., Agricultural Production (map) ➔
- Chambersburg Valley Spirit, Crop Production, 1859, July 13, 1859 ➔
- Franklin Repository and Transcript, Crop Production, 1860, July 18, 1860 ➔
- Acres of Farm Land, 1860 (graph) ➔

The Electronic Scholarly Book as a Pyramid (Darnton, 1999)



“Does Digital Scholarship Have a Future?”



[“Ed Ayers receives National Humanities Medal”](#)

“Digital books and digital articles that mimic their print counterparts may be efficient, but they do not expand our imagination of what scholarship *could* be in an era of boundlessness, an era of ubiquity. They do not imagine other forms in which scholarship might live in a time when our audiences can be far more vast and varied than in previous generations... They do not encourage new kinds of writing, of seeing, of explaining.” ([Edward Ayers](#), 2013)

Reanimating the “Undead” Humanities Monograph: *Planned Obsolescence*

The screenshot shows a web browser window displaying the 'Planned Obsolescence' website. The browser's address bar shows the URL 'http://mediacommons.futureofthebook.org/mcpress/plannedobsolescence/'. The website header includes the 'mediacommonspress' logo with the tagline 'open scholarship in open formats', the title 'Planned Obsolescence' with the subtitle 'Publishing, Technology, and the Future of the Academy', a search bar, and 'REGISTER' and 'LOG IN' buttons. The main content area on the left features the title 'Planned Obsolescence' in a large, dark red font. Below it is a quote in italics: 'It's not the nineteenth century anymore, and it may be too late for the world to be changed with a book.' followed by the attribution '— Maria Bustillos'. Two paragraphs of text follow, discussing the ambiguity of the quote and the need to reform peer review. The right sidebar contains a 'Table of Contents' with a vertical scrollbar, listing sections such as 'How to Read This Text', 'External Reviews', 'Introduction: Obsolescence', and 'One: Peer Review' with its sub-topics.

Planned Obsolescence

mediacommonspress
open scholarship in open formats

Planned Obsolescence
Publishing, Technology, and the Future of the Academy

Search

REGISTER LOG IN

Planned Obsolescence

It's not the nineteenth century anymore, and it may be too late for the world to be changed with a book.

— Maria Bustillos

There's a delicious ambiguity in that sentence: is it too late for a book — the literal, physical object — to change the world, or is it too late for any textual form? This text isn't yet a book, though it's headed in that direction. And possible or not, it's determined to change the world, or at least the small segment of it where our colleges and universities reside.

And it's attempting to begin creating that change here, with this site. One of the points that this text argues hardest about is the need to reform peer review for the digital age, insisting that peer review will be a more productive, more helpful, more transparent, and more effective process if conducted in the open. And so here's the text, practicing what it preaches, available online for open review.

I'll be relying on these reviews in revising the manuscript before its final submission. If all goes according to plan, the book will be forthcoming from NYU Press*, which is sending the

Table of Contents

- How to Read This Text
- External Reviews
 - Spiro, Preliminary Review
 - Spiro, Second Review
- Introduction: Obsolescence
 - undead
 - mla task force
 - overview
- One: Peer Review
 - traditional peer review and its defenses
 - the history of peer review
 - the future of peer review
 - anonymity
 - credentialing
 - the reputation economy
 - community-based filtering
 - mediacommons and peer-to-peer review
 - credentialing, revisited

<http://mediacommons.futureofthebook.org/mcpress/plannedobsolescence/>

“Activating the Archive”: Mark Hansen, shi jian: time

SPAN PLACE LIGHT P.O.V. TYPES OF TIME

MOUSECLICK A MEDIA ICON TO VIEW SPECIFIC IMAGE OR VIDEO, SELECT TYPE OF TIME TITLE TO VIEW ALL ASSOCIATED MEDIA

HABITUAL

CYCLICAL

SELF-REFERENTIAL

NEW CONFIGURATION OF
PAST-PRESENT

THICK

MOVEMENT-IMAGE

LONG DUREE

SIMULTANEITY

“New Forms of Bookishness” in Digital Publishing

“The mixed pleasures of portability, changeability, searchability, and sociability will certainly lead us to new forms of ‘bookishness.’” ([McPherson](#))

Multimedia Authoring: Scalar

The Nicest Kids in Town

MATTHEW F. DELMONT

↑
The Nicest Kids in
Town

Main menu ▾

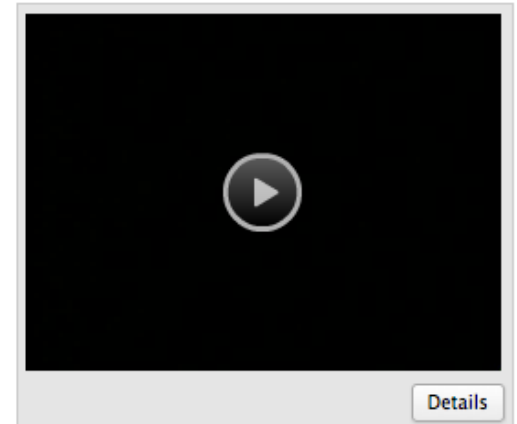
1. Introduction
2. Bandstand's
Local Years:
1952–1957
3. America's
Bandstand:
1957–1964
4. Remembering
American
Bandstand
5. Share Your
Memories

Introduction

In August 1957, teenagers across the country started watching teenagers in Philadelphia dance on television. Thanks to [American Bandstand](#), the first national daily television program directed at teenagers, Philadelphia emerged as the epicenter of the national youth culture. The show broadcast nationally from Philadelphia every afternoon from 1957 to early 1964 and featured performances by the biggest names in rock and roll. In addition to these musicians, the local Philadelphia teenagers who danced on the show became stars. For the millions of young people across the country who watched the program every day on television, these Philadelphia youth helped to shape the image of what teenagers looked like.

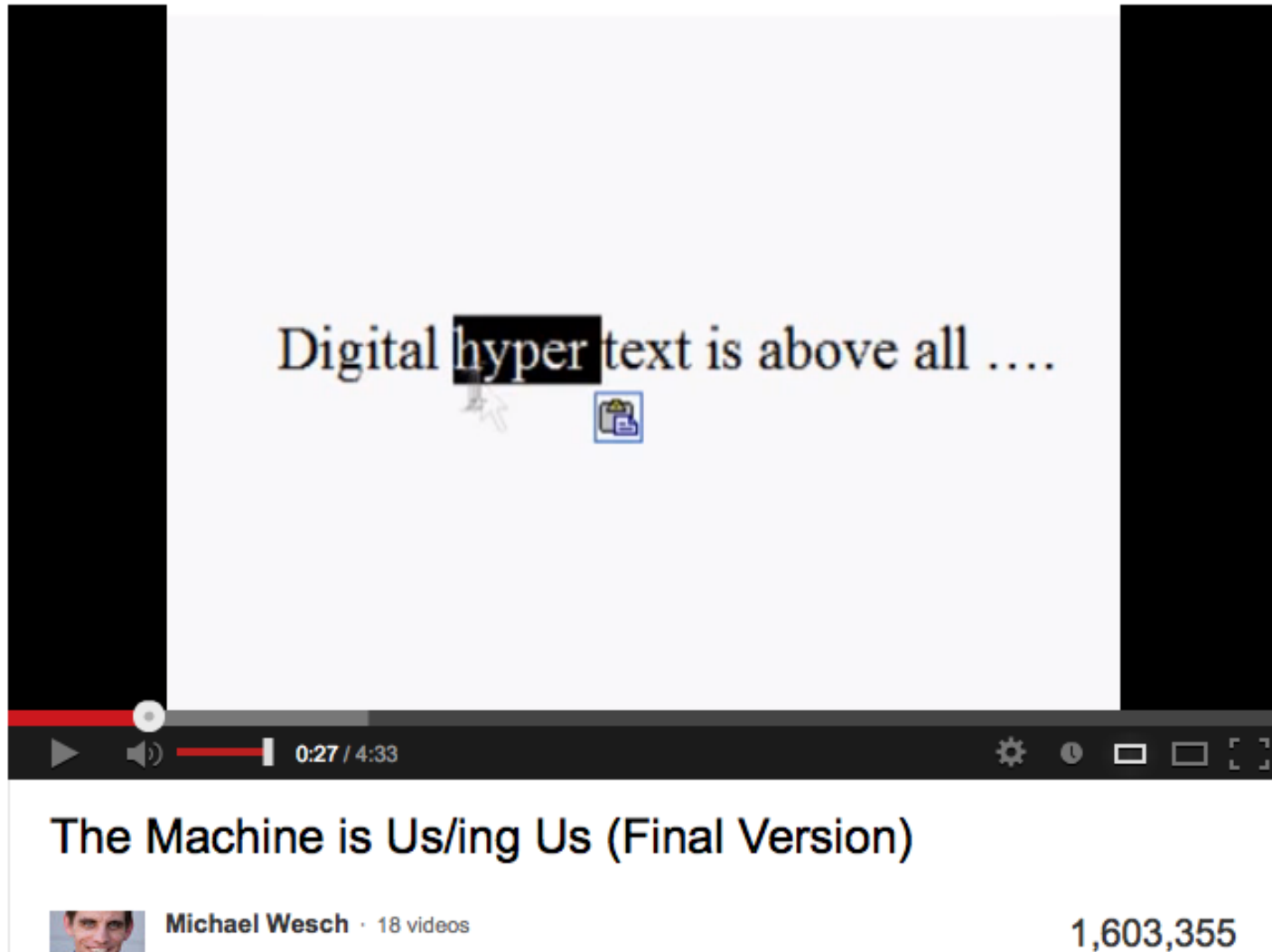
More than fifty years after the show first broadcast, *American Bandstand's* representations of youth culture remain closely linked both to the show's legacy and to larger questions about popular culture, race, segregation, and civil rights. Billboard magazine journalist Fred Bronson, for example, argues

American Bandstand Intro – 1957 / Critical



Delmont, [The Nicest Kids in Town](#)

Creating Scholarly Videos: Wesch, "The Machine is Us/ing Us"



Digital hyper text is above all

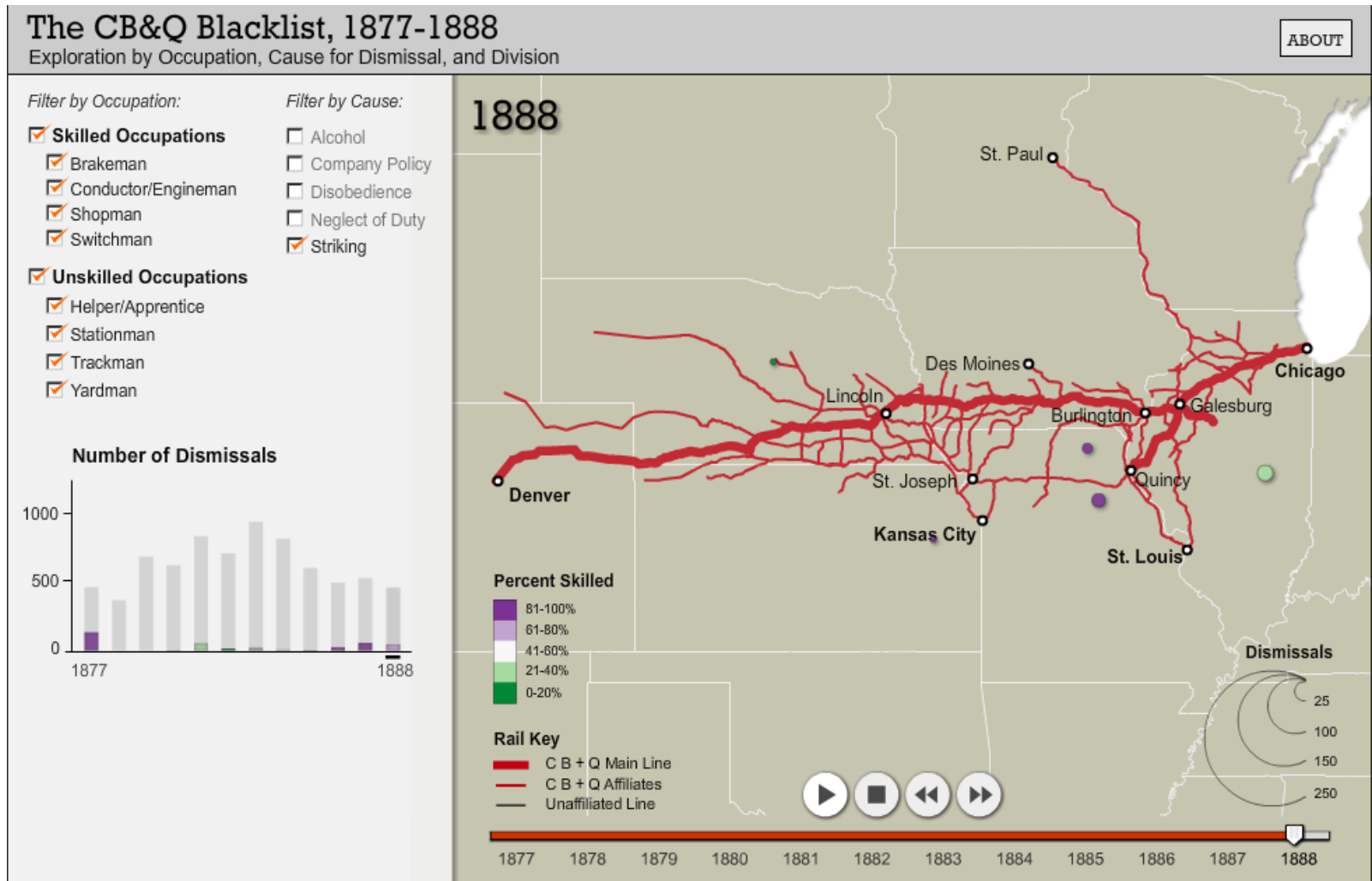
0:27 / 4:33

The Machine is Us/ing Us (Final Version)

Michael Wesch · 18 videos

1,603,355

Exploring Data: “Conflict on the Q!” (Katz and Towns)



Scholarship as Conversation: *Writing History in the Digital Age*

The screenshot shows the homepage of the 'Writing History in the Digital Age' website. The header features the title 'Writing History in the Digital Age' in a large, white serif font, with a subtitle 'a born-digital, open-review volume edited by Jack Dougherty and Kristen Nawrotzki' in a smaller, white sans-serif font below it. To the right of the header is a search bar and a 'LOG IN' button. Below the header is a navigation bar with a 'Welcome' link and a 'Table of Contents / Comments' link. The main content area is divided into two columns. The left column contains a section titled 'Invitation to our Open Peer Review' in a large, dark red serif font. Below this title is a paragraph of text in a dark green serif font, which discusses the digital revolution's impact on writing and publishing. To the right of this text is a small image of a computer keyboard with the words 'WRITING HISTORY' highlighted in green. The right column contains a 'Table of Contents' section with a list of links in a dark green serif font, including 'Welcome page', 'Introduction (Nawrotzki & Dougherty)', 'How to comment (with video)', 'General comments on the book', 'Editorial & intellectual property policy', 'Part 1: The Wisdom of Crowds(ourcing)', '“I nevertheless am a historian” (Madsen-Brooks)', 'Beyond the Historical Profession (Wolff)', 'Citizen Scholars (Sikarskie)', 'HeritageCrowd Project (Graham, Massie, & Feuerherm)', and 'Part 2: Practice What You Teach (and Teach What You Practice)'.

Invitation to our Open Peer Review

Has the digital revolution transformed how we write about the past — or not? Have new technologies changed our essential work-craft as scholars, and the ways in which we think, teach, author, and publish? Does the digital age have broader implications for individual writing processes, or for the historical profession at large? Explore these questions in *Writing History in Digital Age*, a born-digital edited volume, under contract with the University of Michigan Press for the Digital Humanities Series of its [digitalculturebooks](#) imprint.

Table of Contents

- Welcome page
- Introduction (Nawrotzki & Dougherty)
- How to comment (with video)
- General comments on the book
- Editorial & intellectual property policy
- Part 1: The Wisdom of Crowds(ourcing)
 - “I nevertheless am a historian” (Madsen-Brooks)
 - Beyond the Historical Profession (Wolff)
 - Citizen Scholars (Sikarskie)
 - HeritageCrowd Project (Graham, Massie, & Feuerherm)
- Part 2: Practice What You Teach (and Teach What You Practice)

“the volume blurred the boundaries between a conference and a book, between speech and text”([Charlotte D. Rochez](#))

<http://writinghistory.trincoll.edu/>

“Discover the Best of Digital Humanities Scholarship”: [DH Now](#)

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DIGITAL HUMANITIES NOW

Discover the Best of Digital Humanities Scholarship

EDITORS' CHOICE



EDITORS' CHOICE: REVIEWING JDH ROUND-UP

By the Editors | September 4, 2013

The Journal of Digital Humanities: Post-Publication Review or the Worst of Peer Review, by Adeline Koh – August 29, 2013

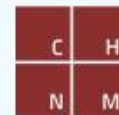
SEARCH DHNOW

NEWS

- ✧ Resource: Open access edition of Manovich's new book is now online
- ✧ CFP: Digital Humanities 2014
- ✧ Resource: How did they make that?
- ✧ Opportunity: Applications open for Five Solutions: Digital Sustainability for Historians
- ✧ Resource: "Slave Revolt in



A PRESSFORWARD
PUBLICATION



ROY ROSENZWEIG
Center FOR
History AND
New Media

Digital Humanities Now showcases the scholarship and news of interest to the digital humanities community, through a process of aggregation, discovery, curation, and review. Learn more about our community-

Speeding Up Academic Publishing: Hacking the Academy

HACKING THE ACADEMY

A BOOK CROWDSOURCED IN ONE WEEK

MAY 21-28, 2010

The Edited Volume: Table of Contents

TABLE OF CONTENTS

- Lectures, Classrooms, and the Curriculum
 - Educational Technology
 - Scholarly Societies and Conferences
- Scholarship and Scholarly Communication
- Academic Employment, Tenure, and Scholarly Identity
 - Departments and Disciplines

Challenges in Shifting Toward Digital Publishing

- Finding appropriate business models
- Addressing tenure and promotion concerns
- Incentivizing participation in open review
- Authoring and publishing complex digital works
- Preservation

