

The University of Iowa  
School of Library and Information Sciences  
Fall 2015

|                 |                                       |
|-----------------|---------------------------------------|
| Course          | SLIS 6330: Archives and Media         |
| Course Schedule | Mondays 9:30-12:15, 3092 Main Library |
| Instructor      | Dr. Lindsay Mattock                   |
| Office Location | 3072 Main Library                     |
| E-mail          | lindsay-mattock@uiowa.edu             |
| Office Hours    | Mondays 12:30-2:30 OR by appointment  |

### **Scheduling Notes**

The Fall 2015 academic term runs from August 24 – December 18. Our first class meeting will be held, Monday, August 24. The last day of class is December 7. The course will not meet during the Labor Day Holiday, Sept. 7<sup>th</sup> or during Thanksgiving week, November 22 – November 29.

### **Course Overview**

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Collecting is a core activity for libraries, archives, museums, and galleries (GLAMs). Such collecting institutions are charged with the care of various types of media, from print media to audiovisual media and media created by digital technologies. However, through constructing databases and building digital projects, Digital Humanities scholars are also responsible for collecting, describing, representing, and creating access points for collections, whether culled from the archives or personally curated.

This course will introduce collection building from an archival perspective, with a focus on the various media formats preserved by collecting institutions. Media will be explored from a cross-disciplinary perspective, interrogating the histories, technologies, preservation practices, use, and curation of media across disciplines. Over the course of the term, we will explore the material nature of records, their social and historical context, as well as the considerations for using these materials in research, and begin to answer questions such as: How do we “read” these various forms of media?; How does the medium affect the message?; How are archives constructed?; What decisions must be made in building and representing collections?; and How are these decisions reflected in the final product – the archives or the DH project?.

## Required Textbooks

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There are no required texts for this course. The required readings for each week are available through the University Libraries or on the course ICON site.

## Semester at a Glance

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|                    |   |
|--------------------|---|
| Week 1   Aug. 24   | Introduction to Archives & Media                              |
| Week 2   Aug. 31   | Archives & Databases  |
| <i>September 7</i> | <i>Labor Day</i>  |
| Week 3   Sept. 14  | Controlled Vocabulary   |
| Week 4   Sept. 21  | Metadata, Ontologies, and Description                         |
| Week 5   Sept. 28  | Special Collections Visit                                     |
| Week 6   Oct. 5    | Text-based Media<br><i>Assignment 1 Due</i>                   |
| Week 7   Oct. 12   | Non-textual Media   |
| Week 8   Oct. 19   | Time-Based Media  |
| Week 9   Oct. 26   | Digital Media   |
| Week 10   Nov. 2   | Representing Collections                                      |
| Week 11   Nov. 9   | Exhibit Building and Visualization<br><i>Assignment 2 Due</i> |
| Week 12   Nov. 16  | Advanced Omeka  |
| <i>November 23</i> | <i>Thanksgiving</i>   |
| Week 13   Nov. 30  | Omeka Workshop 1  |
| Week 14   Dec. 7   | Omeka Workshop 2<br><i>Assignment 3 Due</i>                   |
| December 14        | <i>Assignment 4 Due</i>                                       |

## Course Requirements and Grading

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All assignments are to be submitted electronically through the designated space in ICON, unless otherwise noted. Assignments are due by 9:30am on the due date stated in the syllabus. **Late assignments will NOT be accepted.**

### Assignments at a Glance

| Assignment                           | Points | Due Date        |
|--------------------------------------|--------|-----------------|
| Special Collections Visit Reflection | 15     | October 5       |
| Metadata Portfolio                   | 30     | November 9      |
| Omeka Collection                     | 25     | December 7      |
| Omeka Exhibit                        | 20     | December 14     |
| Class Participation                  | 10     | Throughout Term |

### 1. Special Collections Reflection – 15 points Due Monday, October 5

During the September 28 (Week 5) class meeting, students will visit The University of Iowa Special Collections. Objects from the collections will be highlighted representing various types of media. After the class session, each student will write a short reflection paper addressing the relationship between the artifacts, how they are accessed, and how they are described and represented in archival finding aids and digital collections.

The reflection must be submitted to the appropriate ICON Dropbox as .doc/.docx or .pdf file. The papers are to be formatted with double-spacing, 1" margins, using a standard 12 pt. font. Submissions should include your name, a title, word count, and in-text citations and bibliography formatted according to your preferred style guide (i.e. Chicago Manual of Style, APA, MLA). Citations, bibliography, and heading do NOT count towards the final word count.

The assignment will be graded according to the following rubric:

| Requirement     | Point Value | Guidelines  |
|-----------------|-------------|---|
| Self-Reflection | 4 points    | The paper openly examines your personal experiences and observations engaging with the objects and collections. The observations and experiences are used as evidence to support the analysis of your interactions. |

|                    |          |   |
|--------------------|----------|---|
| Analysis           | 8 points | The reflection moves beyond simple description of your experience to an analysis of how the experience connects to the topics, themes, and concepts introduced in the classroom and in the assigned reading. The student synthesizes, analyzes, and thoughtfully evaluates issues and ideas introduced in the course materials as they relate to personal experience. |
| Clarity of Writing | 2 points | The paper demonstrates evidence of proofreading and the proper use of grammar and punctuation. Any citations are properly formatted with in-text citations and bibliography.  |
| Formatting         | 1 point  | The reflection has been properly formatted according to the assignment description: <ul style="list-style-type: none"> <li>▪ Submitted to ICON as .doc/.docx or .pdf</li> <li>▪ double-spacing, 1" margins, using a standard 12 pt. font</li> <li>▪ Include your name, title, and word count</li> <li>▪ Meets the length requirement (500-700) words</li> </ul>       |

**2. Metadata Portfolio – 25 points**  
**Due Monday, November 9**

During Week 6 through Week 9, we will explore four broad categories of media: text-based, non-textual, time-based, and digital. Each student will select an object representing each of the media types to work with during these class sessions. As an in-class exercise, we will explore the application of different metadata standards to each media type.

For this assignment each student will generate a portfolio of documentation related to the description of each of the four selected objects. Each object will be accompanied by three pieces of documentation:

- (1) A brief description of the object
  - 1-2 paragraphs
  - This description will be generated as part of the in-class exercises
- (2) A metadata chart
  - 1 chart for each media-type/metadata standard
  - Includes: metadata elements, definition, and data content
  - This work will be started in class, but will need to be completed on your own time
  - The chart will be provided on ICON each week
- (3) A brief statement explaining your rationale for the application of each of the metadata standards to selected objects
  - 250-300 words
  - 1 statement for each object

All of the required documentation must be submitted as a single .doc/.docx or .pdf file. The portfolio should also be organized with headings and sub-headings where appropriate. The portfolios are to be formatted with double-spacing, 1" margins, using a standard 12 pt. font. Submissions should include your name, a title, word count for each of the rationale statements, and in-text citations and bibliography formatted according to your preferred style guide (i.e. Chicago Manual of Style, APA, MLA). Citations, bibliography, and heading do NOT count towards the final word count.

The assignment will be graded according to the following rubric:

| Requirement | Point Value                | Guidelines   |
|-------------|----------------------------|--|
| Description | 4 points<br>(1 pt. each)   | Each of the four selected objects includes a one to two paragraph description of the object without reference to the metadata standard.  |
| Metadata    | 16 points<br>(4 pts. each) | Each of the four objects is described using the required metadata standard. An appropriate number of elements are named, the data from the object is properly formatted for each of the elements, and a definition for each of the data elements (from the original source) is provided. |
| Rationale   | 8 points<br>(2 pts. each)  | Each of the four objects includes a 250-300 word reflection on the application of the metadata standard. The reflection includes the rationale for your choices as well as a brief discussion of how your original description is/not represented in the metadata.                       |

|                             |         |   |
|-----------------------------|---------|---|
| Clarity of Writing          | 1 point | The assignment demonstrates evidence of proofreading and the proper use of grammar and punctuation. Any citations are properly formatted with in-text citations and bibliography. |
| Formatting and Organization | 1 point | Has been properly formatted according to the assignment description. Overall the portfolio is well organized and easy to read.  |

### 3. Omeka Collections – 25 points Due Monday, December 7

Working in small groups of 3 or 4, students will build an Omeka site. Each student is responsible for adding 15 items to the group site. The group will be graded on their collective efforts to standardize their use of Dublin Core metadata and generate collection level metadata, while each group member will be graded on their individual contribution of item level metadata. Each site must include:

(1) Dublin Core Metadata Guide:

- Each group will create a document describing their application of Dublin Core metadata throughout the site. This document will serve as a guide for each of the group members to standardize their use of Dublin Core across:
  - Collections
  - Items
  - Item Types
- The group is not required to use all 15 of the Dublin Core elements, but should justify the use of or choice not to use specific elements in this document.
- The document should also prescribe the use of controlled vocabularies where appropriate.
- Examples have been provided on ICON under “Additional Resources” > “Assignment 3”
- **Each group member will receive the same grade for this part of the assignment.**

(2) Collection level metadata for at least one Collection:

- The group may choose to create more than one collection, but each site must contain at least one *cohesive collection*.
- Each collection must contain the appropriate metadata as defined by the group in the Dublin Core Metadata Guide.
- **All group members will receive the same grade for this part of the assignment.**

(3) 15 items and associated metadata, per group member:

- The items must be described using the appropriate application of Dublin Core as defined by the group in the Metadata Guide.
- **Each group member will be graded individually for their contributions.**

**Each group member** must submit a copy of the Metadata Guide including a list of the items that they have contributed to the site as a single .doc/.docx or .pdf file. Each Submission should include your name, the names of the group members, and the title and URL of the group’s Omeka site.

The assignment will be graded according to the following rubric:

| Requirement               | Point Value            | Guidelines  |
|---------------------------|------------------------|---|
| Metadata Guide            | 6 points (group)       | Each group member will submit a completed Metadata Guide that defines each of the metadata elements (including Item Type metadata) and how they are applied to the Collections and Items in the Omeka Site. All of the group members will receive the same grade for this portion of the assignment. All 15 standard Dublin Core elements and any Item Type metadata must be accounted for. Any unused elements must include a brief (one sentence) rationale for why they were not used. |
| Collection Level Metadata | 3 points (group)       | Each collection is described using the Dublin Core metadata elements as defined by the group. The site must contain at least one collection. The descriptive metadata must reflect the selection rationale for each collection – why items were included in one collection or another.  |
| Item Level Metadata       | 15 points (individual) | The metadata for each group member’s 15 items will be graded according to the adherence to the group’s Metadata Guide and the thoroughness of the description (1 point per item).   |
| Formatting                | 1 point (individual)   | A copy of the Metadata Guide is submitted by each student, and includes: the titles of each of the items they have contributed to the group site, their name, the names of the other group members, and the title and URL for the group site.   |

**4. Omeka Exhibit – 20 points**  
**Due Monday, December 14**

Each group will be responsible for representing at least 20 items from the group’s collection(s) in a single Omeka Exhibit. The Exhibit should tell a story with a selected number of items from the collection. Each exhibit must include exhibit level metadata (including a 250 word description), at least 4 exhibit pages that include appropriate interpretation and visual representations of collection items, and one Neatline visualization. **Each group member will receive the same grade for this assignment.**

Students are not required to submit documentation to ICON. Exhibit grading will begin at 9:30am Monday, December 14<sup>th</sup>.

The assignment will be graded according to the following rubric:

| Requirement                            | Point Value | Guidelines   |
|--|-------------|--|
| Exhibit Level Metadata and Description | 2 points    | The exhibit has been described using the required Omeka metadata, including a description at least 250 words in length.  |
| Curated Items                          | 5 points    | The exhibit represents at least 20 items from the collection. Each of the items are represented (visually or in-text) in the exhibit pages and linked back to the item level metadata in the collection(s).                      |
| Exhibit Pages                          | 6 points    | The exhibit contains at least 4 different pages providing an interpretation for the selected collection items. Each page includes a visual element as well as a text-based description of at least 250 words.                    |
| Neatline Element                       | 4 points    | Each exhibit contains an appropriate Neatline representation of a portion of the curated items. This element will be graded according to the appropriateness of the application to the exhibit and the execution of the element. |
| Organization                           | 2 points    | The exhibit is well organized and easy to navigate. The assignment demonstrates evidence of proofreading and the proper use of grammar and punctuation.  |



|                         |         |   |
|-------------------------|---------|---|
| Bibliographic Apparatus | 1 point | All citations are properly formatted with in-text citations and bibliography. |
|-------------------------|---------|---|

## 5. Class Participation – 10 points Throughout Term

Class participation will be assessed throughout the term. Students are expected to come to class prepared to engage with the course materials for the week. Each student should read the assigned materials before class and be prepared to share their observations, questions, and reflections during class. A discussion board has been created on the course ICON page to facilitate further discussion outside of our weekly meetings; however, online participation is NOT required and will NOT be assessed as part of the class participation grade. The class participation grade will only be assessed against student’s engagement during the weekly class meetings.

Participation will be graded according to the following rubric:

|                                   | <b>Strong Work</b>   | <b>Needs Development</b>   | <b>Unsatisfactory</b>   |
|-----------------------------------|--|--|---|
| <b>Preparation</b>                | Arrives fully prepared at each session with notes on reading, observations and questions.                  | Sometimes arrives unprepared.  | Shows little evidence of having thought about or read assigned material.  |
| <b>Listening</b>                  | Actively supports, listens, and engages with peers and instructors.  | Makes an effort to interact with peers, but sometimes displays lack of interest in comments of others. | Limited/no interaction with peers; projects lack of interest or disrespect for others.                            |
| <b>Quality of contributions</b>   | Comments are relevant and advance the level and depth of conversation, reflecting insights about material. | Participates constructively, but comments are sometimes irrelevant or demonstrate lack of preparation. | Never participates, or comments generally vague; demonstrates lack of interest in materials or comments of peers. |
| <b>Frequency of participation</b> | Actively participates at appropriate times.  | Participates sometimes, but not always attentive.  | Rarely participates; generally not engaged.   |

- Students earning “A” grades overall will be consistently strong in most categories, showing improvement throughout the semester.

- Students earning “B” grades overall will be determined by participation that is strong in some areas but needs work in others; showing some improvement during the semester.
- Students earning grades of “C” or below overall will be weak in most categories, showing little or no improvement during the semester.

## **Class Policies**

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### **Grading Scale**

|    |        |    |        |
|----|--------|----|--------|
| A  | 93-98% | C+ | 77-79% |
| A- | 90-92% | C  | 73-76% |
| B+ | 87-89% | C- | 70-72% |
| B  | 83-86% | D  | 60-69% |
| B- | 80-82% | F  | <60%   |

### **Office Hours**

Formal office hours will be held on Mondays following the regular class meeting from 12:30-2:30pm. Office hours are optional for students. If this time is inconvenient, students are also encouraged to schedule individual appointments with the professor.

### **Assignment Deadlines**

All assignments are to be submitted electronically through the designated space in ICON. Assignments are due by 9:30am on the due date listed in the syllabus. **Late assignments will NOT be accepted.**

### **Extenuating Circumstances and Incomplete Grades**

Extenuating circumstances (illness, bereavement, etc.) will be considered by the instructor on a case-by-case basis. The student is required to provide evidence of the severity of the situation and must notify the instructor as soon as possible in the event that circumstances prevent a student from completing a class assignment or attending class. No incomplete grades will be given for this course, unless such circumstances affect a student’s ability to meet the requirements for the course.

### **Class Attendance**

Regular and punctual attendance in class is required. Regular attendance is defined as attendance at not less than 13 of the classes for the semester. Tardiness and leaving class prior to dismissal in excess of 30 minutes will be counted as absenteeism. Failure to satisfy this requirement will negatively impact the student’s Participation grade.

## Academic Integrity

All students are expected to adhere to the standards of academic honesty. Any student engaged in cheating, plagiarism, or other acts of academic dishonesty, will be subject to disciplinary action. Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the *Graduate College Rules and Regulations*

<http://www.grad.uiowa.edu/manual-part-1-section-iv-academic-standing-probation-and-dismissal>.

## Students with Disabilities

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Student Disability Services, 3015 Burge Hall, 319-335-1462/319-335-1498 (TTY), as early as possible in the term. A comprehensive description of the services of that office can be obtained at <http://sds.studentlife.uiowa.edu>.

## Reading Schedule

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The reading schedule is subject to modification. Required readings are listed in **BOLD**. Recommended readings are *italicized*. The reading is to be completed BEFORE class each week. Assigned readings are available on ICON or through the University of Iowa Libraries.

### Week 1 | Aug. 24 – Introduction to Archives & Media

**Marilyn Deegan and Simon Tanner, "Conversion of Primary Sources," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004): 488-504.**

**Julia Flanders, "Rethinking Collections," in *Advancing Digital Humanities: Research, Methods, Theories* (New York: Palgrave Macmillan, 2014): 163-174.**

**Carole L. Palmer, "Thematic Research Collections," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004): 348-365.**

*Recommended:*

*Sheila Corral and Angharad Roberts, "Information Resource Development and 'Collection' in the Digital Age: Conceptual Frameworks and New Definitions for the Network World," Libraries in the Digital Age Proceedings 12 (2012):*  
<http://ozk.unizd.hr/proceedings/index.php/lida/article/view/62/33>.

*James Currall, Michael Moss, and Susan Stuart, "What is a Collection?" Archivaria 58 (Fall 2004): 131-146.*

*John Elsner and Roger Cardinal, eds., The Cultures of Collecting (Cambridge: Harvard University Press, 1994).*

Hur-Li Lee, "What is a Collection?" *Journal of the American Society for Information Science* 51, no. 12 (October 2000): 1106-1113

## Week 2 | Aug. 31 – Archives & Databases

Geoffrey C. Bowker, "Databasing the World: Biodiversity and the 2000s," in *Memory Practices in the Sciences* (Cambridge, MA: MIT Press, 2005): 107-136.

Terry Cook, "Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms," *Archival Science* 13, nos. 2-3 (June 2013): 95-120.

Kenneth M. Price, "Edition, Project, Database, Archive, Thematic Research Collection: What's in a Name?" *Digital Humanities Quarterly* 3, no. 3 (2009) <http://www.digitalhumanities.org/dhq/vol/3/3/000053/000053.html>.

Stephen Ramsay, "Databases," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004): 177-197.

*Recommended:*

Lisa Gitelman, ed., "Raw Data" is an Oxymoron (Cambridge: MIT Press, 2013).

N. Katherine Hayles, "How We Think: Transforming Power and Digital Technologies" (p.42-66), in *Understanding Digital Humanities* (New York: Plgrave Macmillan, 2012).

James M. O'Toole and Richard J. Cox, *Understanding Archives & Manuscripts* (Chicago: Society of American Archivists, 2006).

John Ridener, *From Polders to Postmodernism: A Concise History of Archival Theory* (Duluth, MN: Litwin Books, 2008).

Peter Revesz, *Introduction to Databases: From Biological to Spatio-Temporal* (New York: Springer, 2010).

Helen Willa Samuels, "Who Controls the Past?" *American Archivist* 49, no. 2 (Spring 1986): 109-124.

## SEPTEMBER 7 – LABOR DAY

### Week 3 | Sept. 14 – Controlled Vocabulary

Murtha Baca, "Fear of Authority? Authority Control and Thesaurus Building for Art and Material Culture Information," *Cataloging & Classification Quarterly* 38, Nos. 3/4 (2004): 143-151.

Jens-Erik Mai, "Folksonomies and the New Order: Authority in the Digital Disorder," *Knowledge Organization* 38, No. 2 (2011): 114-122.

Jens-Erik Mai, "Contextual Analysis for the Design of Controlled Vocabularies," *Bulletin of the American Society for Information Science and Technology* (October/November 2006): 17-19.

Arlene G. Taylor and Daniel N. Joudrey, "Systems for Vocabulary Control," in *The Organization of Information, 3<sup>rd</sup> Edition* (Westport, CT: Libraries Unlimited, 2009): 333-373.

*Recommended:*

Martin Frické, *Logic and the Organization of Information* (New York: Springer, 2012).

Kuang-Wei (Janet) Lee-Smeltzer, "Finding the Needle: Controlled Vocabularies, Resource Discovery, and Dublin Core," *Library Collections, Acquisitions, & Technical Services* 24 (2000): 205-215.

J. Trant, "Studying Social Tagging and Folksonomy: A Review and Framework," *Journal of Digital Information* (2008): 1-44.

Marcie Zaharee "Building Controlled Vocabularies for Metadata Harmonization," *Bulletin of the American Society for Information Science* 39, no. 2: 39-42.

#### Week 4 | Sept. 21 – Metadata, Ontologies, and Description

Murtha Baca, ed., "Practical Principles for Metadata Creation and Maintenance" *Introduction to Metadata: Online Edition, Version 3.0*:  
[http://www.getty.edu/research/publications/electronic\\_publications/intro\\_metadata/principles.html](http://www.getty.edu/research/publications/electronic_publications/intro_metadata/principles.html)

Geoffrey C. Bowker and Susan Leigh Star, "Introduction: To Classify is Human," in *Sorting Things Out: Classification and Its Consequences* (Cambridge: MIT Press, 2000): 1-33.

Anne J. Gilliland, "Setting the Stage" in *Introduction to Metadata: Online Edition, Version 3.0*:  
[http://www.getty.edu/research/publications/electronic\\_publications/intro\\_metadata/setting.html](http://www.getty.edu/research/publications/electronic_publications/intro_metadata/setting.html)

Manuel Portela, "Multimodal editing and Archival Performance: A Diagrammatic Essay on Transcoding Experimental Literature," *DHQ: Digital Humanities Quarterly* 8, No. 1 (2014):  
<http://digitalhumanities.org/dhq/vol/8/1/000175/000175.html>

C.M. Sperberg-McQueen, "Classification and its Structures," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004): 161-176.

Recommended:

David Bawden and Lyn Robinson, *Introduction to Information Science* (Chicago: Neal-Schuman, 2013).

Geoffrey C. Bowker, *Memory Practices in the Sciences* (Cambridge: MIT Press, 2005).

Lois Mai Chan, *Cataloging and Classification: An Introduction, 3<sup>rd</sup> Edition* (Lanham MD: Scarecrow Press, 2007).

Anne J. Gilliland, *Conceptualizing 21<sup>st</sup> Century Archives* (Chicago: Society of American Archivists, 2014).

Philip Hider, *Information Resource Description: Creating and Managing Metadata* (London: Facet Publishing, 2012).

Martha Lampland and Susan Leigh Star, *Standards and Their Stories: How Quantifying, Classifying, and Formalizing Practices Shape Everyday Life* (Ithaca: Cornell University Press, 2009).

Joan M. Schwartz, "Coming to Terms with Photographs: Descriptive Standards, Linguistic 'Othering,' and the Margins of Archivry." *Archivaria* 54 (Fall 2002): 142-171.

Martha M. Yee, *Moving Image Cataloging: How to Create and How to Use a Moving Image Catalog* (Westport, NT: Libraries Unlimited, 2007).

### Week 5 | Sept. 28 – Special Collections Visit

Michael K. Buckland, "What is a 'Document'?", *Journal of the American Society for Information Science* 48, No. 9 (Sep 1997): 804-809.

Michael O'Driscoll and Edward Bishop, "Archiving 'Archiving,'" *English Studies in Canada* 30, no. 1 (March 2004): 1-16.

David Rowntree, "Out of the Archive: Challenges and Opportunities for New Scholarly Access from Old Media Collections," *Black Camera* 1, No. 1 (Winter 2009): 171-185.

### Week 6 | Oct. 5 – Text-Based Media

Lisa Gitelman, "Near Print and Beyond Paper: Knowing by \*.pdf," in *Paper Knowledge: Toward a Media History of Documents* (Durham: Duke University Press, 2014): 111-135.

N. Katherine Hayles, "Translating Media: Why We Should Rethink Textuality," *The Yale Journal of Criticism* 16, no. 2 (Fall 2003): 263-290.

Alan Rekrut, "Material Literacy: Reading Records as Material Culture," *Archivaria* 60, (Fall 2005): 11-37.

JoAnne Yates, "Communication Technology and the Growth of Internal Communication," *Control Through Communication: The Rise of System in American Management* (Baltimore: Johns Hopkins University Press, 1989): 21-64.

*Recommended:*

Robert Darton, *The Case For Books: Past, Present, and Future* (New York: Public Affairs, 2009).

Johanna Drucker, *What Is?: Nine Epistemological Essays* (Berkeley: Cuneiform Press, 2013).

Elizabeth L. Eisenstein, *The Printing Revolution in Early Modern Europe* (Cambridge: Cambridge University Press, 1983).

Susan Hockey, *Electronic Texts in the Humanities* (New York: Oxford University Press, 2000).

Friedrich A. Kittler, *Gramophone, Film, Typewriter* (Stanford: Stanford University Press, 1999).

George P. Landow, ed., *Hyper/Text/Theory* (Baltimore: Johns Hopkins University Press, 1994).

David M. Levy, *Scrolling Forward: Making Sense of Document sin the Digital Age* (New York: Arcade Publishing, 2001).

Alan Liu, "The Big Bang of Online Reading," in *Advancing Digital Humanities: Research, Methods, Theories* (New York: Palgrave Macmillan, 2014): 274-290.

D.F. McKenzie, *Bibliography and the Sociology of Texts* (New York: Cambridge University Press, 1999).

Henry Petroski, *The Book on the Bookshelf* (New York: Alfred A. Knopf, 1999).

Thomas Rommel, "Literary Studies," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004).

## **Week 7 | Oct. 12 Non-Textual Media**

William J. Mitchell, "Electronic Tools" and "How To Do Things With Pictures," *The Reconfigured Eye: Visual Truth in the Post-Photographic Era* (Cambridge, MA: MIT Press, 1994): 59-86 & 191-223.

Hugh A. Taylor, "Documentary Art and the Role of the Archivist," *American Archivist* 42, No. 4 (1979): 417-428.

Alan Trachtenberg, "Photographs as Symbolic History," in *Lincoln's Smile and Other Enigmas* (New York: Hill and Wang, 2007): 86-122.

*Recommended:*

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" in *Illuminations: Essays and Reflections*, ed. Hannah Arendt (New York: Schocken Books, 2007).

Peter Burke, *Eyewitnessing: The Use of Images as Historical Evidence* (Ithaca: Cornell University Press, 2008).

- Vilém Flusser, *Towards a Philosophy of Photography* (London: Reaktion Books, 2000).
- Image Permanence Institute, *Graphics Atlas*, <http://www.graphicsatlas.org>
- Christopher Moore, "Screenshots as Virtual Photography: Cybernetics, Remediation, and Affect," *Advancing Digital Humanities: Research, Methods, Theories* (New York: Palgrave Macmillan, 2014): 141-160.
- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, eds, *Photographs: Archival Care and Management* (Chicago: Society of American Archivists, 2006).
- Joan M. Schwartz and James R. Ryan, eds., *Picturing Place: Photography and the Geographic Imagination* (New York: I.B.Tauris, 2003).
- Susan Sontag, *On Photography* (New York: Picador, 1977).
- Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* (New York: Oxford University Press, 2009).
- John Tagg, *The Burden of Representation: Essays on Photographies and Histories* (Minneapolis: University of Minnesota Press, 1988).
- Alan Trachtenberg, *Reading American Photographs: Images as History Mathew Brady to Walker Evans* (New York: Hill and Wang, 1989).

## **Week 8 | Oct. 19 – Time-Based Media**

- Leo Enticknap, "Film" in *Moving Image Technology: From Zoetrope to Digital* (New York: Wallflower Press, 2005): 4-28.
- Anne Friedberg, "The End of Cinema: Multimedia and Technological Change," in *The Film Theory Reader: Debates and Arguments*, ed. Mark Furstenuau (New York: Routledge, 2010): 270-281.
- Lisa Gitelman, "Souvenir Foils: On the Status of Print at the Origin of Recorded Sound," in *New Media 1740-1915*, eds. Lisa Gitelman and Geoffrey B. Pingree (Cambridge: MIT Press, 2003): 157-173.
- Jonathan Sterne, "Format Theory," in *MP3: The Meaning of a Format* (Durham: Duke University Press, 2012): 1-31.

### *Recommended:*

- André Bazin, *What is Cinema?: Volume 1* (Berkeley: University of California Press, 2005).
- Mike Casey and Bruce Gordon, *Sound Directions: Best Practices for Audio Preservation* (Bloomington: University of Indiana, 2007)  
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- Ichiro Fuginaga and Susan Forscher Weiss, "Music," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004).



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Doug Hall and Sally Jo Fifer, eds., *Illuminating Video: An Essential Guide to Video Art* (New York: Aperture, 2005).

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Janna Jones, *The Past is a Moving Picture: Preserving the Twentieth Century on Film* (Miami: University Press of Florida, 2012).

Robert Kolker, "Digital Media and the Analysis of Film," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004).

Colin McGuire, "The Concrete and the Ephemeral of Electronic Music Production," *DanceCult* 6, No. 1 (2014).

David L. Morton, Jr., *Sound Recording: The Life Story of a Technology* (Baltimore: Johns Hopkins University Press, 2004).

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Geoffrey Rockwell and Andrew Mactavish, "Multimedia," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004).

D. N. Rodowick, *The Virtual Life of Film* (Cambridge: Harvard University Press, 2007).

Jonathan Sterne, ed., *The Sound Studies Reader* (New York: Routledge, 2012).

Jonathan Sterne, *The Audible Past: Cultural Origins of Sound Reproduction* (Durham, NC: Duke University Press, 2003).

Paolo Cherchi Usai, *The Death of Cinema: History, Cultural Memory and the Digital Dark Age* (London: BFI, 2001).

## **Week 9 | Oct. 26 – Digital Media**

Jean-François Blanchette, "A Material History of Bits," *Journal of the Society for Information Science and Technology* 62, No. 6 (2011): 1042-1057.

Andrea Laue, "How the Computer Works," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004): 145-160.

Christopher A. Lee, "Digital Curation as Communication Mediation," in *Handbook of Technical Communication*, Volume 8 (Boston: De Gruyter Mouton, 2012): 507-530.

Carey Stumm, "Preservation of Electronic Media in Libraries, Museum, and Archives," *The Moving Image* 4, No. 2 (Fall 2004): 38-63.

*Recommended:*

Vannevar Bush, "As We May Think," *ACM SIGPC Notes* 1, No. 4 (Spring 1979): 36-44.

Mark Coté, "iResearch: What Do Smartphones Tell Us about the Digital Human?" in *Advancing Digital Humanities: Research, Methods, Theories* (New York: Palgrave Macmillan, 2014): 130-140.

Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge: MIT Press, 2006).

Lisa Gitelman, *Always Already New: Media, History, and the Data Culture* (Cambridge: MIT Press, 2006).

Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press: 2006).

Matthew G. Kirschenbaum, *Mechanisms: New Media and the Forensic Imagination* (Cambridge: MIT Press, 2008).

Christopher A. Lee, ed., *Digital: Personal Collections in the Digital Age* (Chicago: Society of American Archivists, 2011).

Peter Lunenfeld, ed., *The Digital Dialectic: New Essays on New Media* (Cambridge: MIT Press, 1999).

Paul D. Miller and Svitlana Matviyenko, *The Imaginary App* (Cambridge: MIT press, 2014).

Ned Rossiter, "Materialities of Software: Logistics, Labour, Infrastructure," in *Advancing Digital Humanities: Research, Methods, Theories* (New York: Palgrave Macmillan, 2014): 221-240.

## Week 10 | Nov. 2 – Organizing and Representing Collections

Jennifer Douglas, "Origins: Evolving Ideas about the Principle of Provenance," in *Currents of Archival Thinking*, eds. Terry Eastwood and Heather MacNeil (Santa Barbara: Libraries Unlimited, 2010): 23-43.

Andrea Leigh, "Context! Context! Context!: Describing Moving Images at the Collection Level," *Moving Image* 6, no. 1 (Spring 2006): 33-65.

(Review) Stephen Hensen and the Society of American Archivists, *Describing Archives: A Content Standard, Second Edition* (Chicago: Society of American Archivists, 2013) <http://files.archivists.org/pubs/DACS2E-2013.pdf>.

Jim Suderman, "Defining Electronic Series: A Study," *Archivaria* 53 (Spring 2002): 31-46.

Elizabeth Yakel, "Archival Representation," *Archival Science* 3 (2003): 1-25.

*Recommended:*

Richard J. Cox, "Revisiting the Archival Finding Aid," *Journal of Archival Organization* 5, no. 4 (2008): 5-32.

Michelle Light and Tom Hry, "Colophons and Annotations: New Directions for the Finding Aid," *American Archivist* 65, no. 2 (Fall/Winter 2002): 216-230.

Kathleen D. Roe, *Arranging & Describing Archives & Manuscripts* (Chicago: Society of American Archivists, 2006).

Janice E. Ruth, "Encoded Archival Description: A Structural Overview," *American Archivist* 60, no. 3 (Summer 1997): 310-329.

Beth M. Whittaker, "DACS and RDA: Insights and Questions from the New Archival Descriptive Standard," *Library Resources & Technical Services* 51, no. 2 (April 2007): 98-105.

Geoffrey Yeo, "Debates about Description," in *Currents of Archival Thinking*, eds. Terry Eastwood and Heather MacNeil (Santa Barbara: Libraries Unlimited, 2010): 89-114.

## Week 11 | Nov. 9 – Exhibit Building and Visualization

Jodi Allison-Bunnell, Elizabeth Yakel, & Janet Huck, "Researchers at Work: Assessing Needs for Content and Presentation of Archival Materials," *Journal of Archival Organization* 9, no. 2 (2011): 67-104.

Daniel J. Cohen and Roy Rosenzweig, "Owning the Past," in *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (Philadelphia: University of Pennsylvania Press, 2006): <http://chnm.gmu.edu/digitalhistory/copyright/>

Paul Conway and Ricardo Punzalan, "Fields of Vision: Toward a New Theory of Visual Literacy for Digitized Archival Photographs," *Archivaria* 71 (Spring 2011): 63-97.

Willard McCarty, "Modeling: A Study in Words and Meanings," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004): 254-270.

Recommended:

Øyvind Eide, "Reading the Text, Walking the Terrain, Following the Map: Do We See the Same Landscape?," *Advancing Digital Humanities: Research, Methods, Theories* (New York: Palgrave Macmillan, 2014): 194-205.

Karen E. Fisher, Sanda Erdelez, and Lynne (e. F.) McKechnie, eds., *Theories of Information Behavior* (Medford, NJ: ASIS&T, 2009).

Anne Murray and Jared Wiercinski, "A Design Methodology for Web-based Sound Archives," *Digital Humanities Quarterly* 8, no. 2 (2014).  
<http://digitalhumanities.org/dhq/vol/8/2/000173/000173.html>

Daniel V. Pitti, "Designing Sustainable Projects and Publications," in *A Companion to Digital Humanities* (Malden, MA: Blackwell, 2004): 471-487.

Jeffrey A. Rydberg-Cox, *Digital Libraries and the Challenges of Digital Humanities* (Oxford: Chandos Publishing, 2006).

Claire Warwick, Melissa Terras, and Julianne Hyhan, eds., *Digital Humanities in Practice* (London: Facet, 2012).

## Week 12 | Nov. 16 – Advanced Omeka

Courtney Evans and Ben Jasnow, "Mapping Homer's Catalogue of Ships," *Literary and Linguistic Computing* 29, No. 3 (2014): 317-325.

Juliet L. Hardesty, "Exhibiting Library Collections Online: Omeka in Context," *New Library World* 115, Nos. 3/4 (2014): 75-86.

Explore the following websites:

Omeka Plugins <http://omeka.org/add-ons/plugins/>.

Neatline <http://neatline.org>

NOVEMBER 23 – THANKSGIVING BREAK

## Week 13 | Nov. 30 – Omeka Workshop 1 - Collections

No assigned reading

## Week 14 | Dec. 7 – Omeka Workshop 2 - Exhibits

No assigned reading