# The University of Iowa
## School of Library and Information Sciences
### Fall 2014

| Course | SLIS 6330 (021:240): Archives and Media |
|---|---|
| Instructor | Lindsay Mattock |
| Office Location | 3027 Main Library |
| E-mail | lindsay-mattock@uiowa.edu |
| Course Schedule | Thursdays, 10:00-12:30, 3092 LIB |
| Office Hours | Thursdays 2:00-3:00 OR by appointment |

## Scheduling Notes

The Fall 2014 academic term runs from August 25 – December 19.  The last day of class is December 11.  The course will not meet during Thanksgiving week, November 23 – November 30.

## Course Overview

Collecting is a core activity for libraries, archives, and museums.  Such collecting institutions are charged with the care of various types of media, from print media, to audiovisual media, and forms of new digital media.  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 processes, and use of media across disciplines.

## Required Textbooks

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

| | |
|---|---|
| Week 1 \| Aug 28 | Course Overview / Introduction |
| Week 2 \| Sept 4 | Print Materials |
| Week 3 \| Sept 11 | The Photograph |
| Week 4 \| Sept 18 | Moving Images |
| Week 5 \| Sept 25 | Audio Recordings |
| Week 6 \| Oct 2 | New Media |
| **Week 7 \| Oct 9** | **The Archive** |
| | *Assignment 1 Due* |
| **Week 8 \| Oct 16** | **Selection and Appraisal** |
| **Week 9 \| Oct 23** | **Processing and Arrangement** |
| **Week 10 \| Oct 30** | **Representation** |
| Week 11 \| Nov 6 | Archives and Digital Humanities |
| | *Assignment 2 Due* |
| Week 12 \| Nov 13 | Users and Designing Use |
| Week 13 \| Nov 20 | DH in Practice I |
| **November 27** | **THANKSGIVING – NO CLASS** |
| Week 14 \| Dec 4 | DH in Practice II |
| Week 15 \| Dec 11 | Final Presentations |

## Course Requirements and Grading

All assignments are to be submitted electronically through ICON by 10:00am on the due date. **Late assignments will NOT be accepted.**

## Assignments at a Glance

| Assignment | Points | Due Date |
|---|---|---|
| Format Preservation Poster | 25 | Week 7, October 9 |
| Archives Visit and Reflection | 25 | Week 11, November 6 |
| Digital Collection and Presentation | 25 | Week 15, December 11 |
| Class Participation | 25 | Throughout Term |

## 1. Assignment 1:  Format Preservation Poster – 25 points
### Due Thursday, October 9, by 10:00am

Each student will prepare a digital poster highlighting a media format of his or her choice. Students may choose to begin with a general format type (i.e. nitrate film, audio cassettes, CD-ROM), or may select an object from a collection in an archival repository as the subject of the poster.  The poster is to include:

- Title
- Format name(s)
- Brief history of the media format
- Life expectancy of the format (including why it degrades)
- Storage requirements
- Other relevant preservation and access issues
- Strategies for preservation (other than storage and environmental control)
- Relevant descriptive metadata or metadata standards and examples
- Bibliography

All submissions are also to be accompanied by a **50 word abstract** summarizing the poster.

Posters may be created using a presentation tool of your choice (PowerPoint, Keynote, Prezi, etc.).  All sources must be properly cited following a standard style guide (i.e. Chicago Manual of Style, APA, MLA).

**Posters are to be submitted to the "Assignment 1" Discussion Forum on ICON by 10:00am, Thursday, October 9.**  Each student should upload his/her poster or URL to a new thread in the discussion forum, using the title of the poster as the title of the thread.  The thread should also include the poster abstract.  Students are encouraged to review the posters and leave comments, questions, and feedback for their classmates online.

Posters will be graded on the following criteria:

| Requirement | Point Value | Guidelines |
|---|---|---|
| Format name, history and background | 6 points | An effort has been made to provide context, background information, and an introduction to the selected media format(s). |
| Preservation challenges and strategies | 6 points | The poster provides a sufficient background to understand the preservation challenges and problems associated with the media format in the context of libraries, archives, or museums, and a clear explanation of the strategies used to preserve the format. |
| Descriptive standards and metadata | 5 points | The poster includes an overview of the descriptive standards and metadata schema associated with the format, including an example of standard fields and tags. |
| Abstract | 3 points | Meets the specified word limit (50 words) and concisely summarizes the content of the poster. |
| Poster layout | 2 points | The information is presented clearly and concisely.  The poster should be aesthetically pleasing, use a professional design layout, and appropriate graphics that complement the topic and are appropriate for the electronic format. |
| Readability | 3 points | Spelling, punctuation, grammar, and proper use of the bibliographic apparatus. |

## 2. Assignment 2: Archive Visit Reflection and Analysis – 25 points
### Due Thursday, November 6, by 10:00am

For this assignment, you will experience the archive as a user and make observations about the function of the archives from this perspective.

Using available online guides, students will select an archival collection to review at a local repository of their choice.  Each student will then schedule a visit with the repository and request the materials they would like to review.  Students should plan to review at least one box of archival materials.  During their visit and inspection of the material, students will record observations about the various tools, policies, and practices in place at the repository.

Using the finding aid, any online guides, and your observations, each student will compose a 5-7 page paper discussing the arrangement, description and representation of the collection,

methods of access, and use. The resulting paper should not simply report on the visit, but critically analyze your engagement with the archival collection and your experience visiting the archive. The themes and readings from weeks 7-10 should frame your analysis. The use of outside sources is not required, but may help to strengthen the paper.

Papers are to be submitted to the ICON "Assignment 2" Dropbox as .doc/.docx or .pdf files. The papers are to be formatted with double-spacing, 1" margins, using a standard 12 pt. font. All papers should include your name, a title, bibliography, and footnotes or parenthetical citation. Students are free to use a style guide of their choice (i.e. Chicago Manual of Style, APA, MLA).

Papers will be graded according to the following rubric:

| Requirement | Point Value | Guidelines |
|---|---|---|
| Analysis and Argumentation | 12 points | Have you followed the assignment? Do you have a clearly presented thesis, and does that thesis create a unifying theme for the paper? Have you used appropriate evidence to support your claims? Does this evidence actually provide support for your claims? Have you identified opposing views and themes and represented them fairly (when appropriate)? Do you conclude with a successful demonstration of the value of your thesis? |
| Clarity of Writing | 8 points | Have you carefully proofread your work? Have you used the English language correctly? Are the sentences written using proper grammar? Do your word choices make your argument clear? Do your paragraphs lead into one another such that the reader can follow your argumentation? |
| Use of Sources and Bibliographic Apparatus | 5 points | Have you performed a sufficient amount of research to write the assignment? Are the sources you use from the appropriate professional literature--or, if not, is their inclusion justified? Have you cited the literature in places where it is important? Have you cited sources unnecessarily? Have you used *The Chicago Manual of Style* to format all of your citations and bibliographic entries? |

### 3. Assignment 3: Digital Collection and Presentation – 25 points
   Due Thursday, December 11, in class

Working in groups of 3, students will develop a digital collection of 10 curated items from the University of Iowa Digital Libraries. All of the students in the group will receive the same grade for the assignment.

This assignment has **two** deliverables:

(1) *The Digital Collection:* Using Omkea.net each group will curate a collection of 10 items selected from an existing collection of objects from the University of Iowa Digital Libraries. Students may select from a list of University of Iowa collections posted to the Assignment 3 Materials on ICON. Each group's Omeka site must include:
   - Collection level description
     - Description
     - Collectors (group members)
   - 10 Items, each including:
     - An image or digital representation
     - 10 metadata elements, including "Item Type Metadata"
     - Use of controlled vocabulary, where appropriate
     - 3 tags
   - Online Exhibit
     - Exhibit metadata – title, description, credits, and tags
     - At least one section displaying all 10 items from the collection with appropriate captions

   **Each group must post a link to their Omkea site to the "Assignment 3" discussion board by 10:00am, Thursday, December 11.**

(2) *In-Class Presentation*: Each group will prepare a brief 10-12 minute presentation for the final class meeting, **Thursday, December 11.** Each presentation will be followed by five minutes of Q&A from the class and professor.

   The presentations should address the following aspects of the project:

   - *Appraisal and selection*: Why did the group choose these objects? What were the selection criteria?

   - *Metadata standard*: What elements were included in the standard set for the collection? Did you modify any of the standard metadata fields in the Dublin Core set? Where did you utilize a controlled vocabulary?

   - *Exhibit design*: What descriptive elements were used in the captions? How was the placement of the objects decided? Why did you choose to represent the collection in this way? Who was the intended audience?

- *General workflow*: How were the tasks delegated?  How did the group reach a consensus on descriptive metadata and design elements?

The project will be graded according to the following criteria:

| Requirement | Point Value | Guidelines |
|---|---|---|
| **Digital Collection** | **15 points total** | |
| Collection Description | 1 point | Collection level description includes at title, list of collectors, and brief description of the collection. |
| Objects and Metadata | 10 points | The collection includes 10 objects and a digital representation for each.  Each object is described with at least 10 elements, controlled vocabulary where appropriate, and 3 "user generated" tags. |
| Online Exhibit | 4 points | The Omeka site includes an online exhibit of the collection, containing at least one section displaying all 10 items from the collection.  Each item is accompanied by an appropriate description or caption. |
| **Final Presentation** | **10 points total** | |
| Organization | 2 points | The presentation is well organized and easy to follow.  The group utilizes appropriate visuals to accompany the presentation. |
| Content | 6 points | The presentation includes a discussion of the appraisal and selection decisions, the development of the descriptive standards and standard set of elements, the design of the online exhibit, and general workflow for the project. |
| Q&A | 2 points | The group is prepared to lead discussion and respond to questions. |

## 4.  Class Participation – 25 points
### Throughout Term

Class participation in this course has **two components**: (1) participation in the classroom and (2) participation online.

*Classroom Participation:* 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.

*Online Discussion:*  Prior to the class meeting weeks 2-14, each student should select a digital humanities project or digital collection to share in the week's discussion forum.  Each post should include a link to the project, a brief description of the project, and a brief statement about the project's relevance to the topic for the week.  The projects will serve as additional discussion points in the classroom.

Participation will be graded according to the following rubric:

| | Strong Work | Needs Development | Unsatisfactory |
|---|---|---|---|
| Preparation | Arrives fully prepared at each session with notes on reading, observations and questions.  Posts a link to a digital project and a brief description each week to the discussion board before the class meeting. | Sometimes arrives unprepared.  Posts to the discussion board most weeks. | Shows little evidence of having thought about or read assigned material.  Posts infrequently to the discussion board. |
| Listening | 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. |
| Quality of contributions | 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. |
| Frequency of participation | 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

*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 Thursdays following the regular class meeting from 2:00-3:00pm.  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 10:00am on the due date. **Late assignments will NOT be accepted.**

*Extenuating Circumstances, Incomplete Grades, and Class Attendance*
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.

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 Class 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](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](http://sds.studentlife.uiowa.edu).

## Reading Schedule

Reading schedule subject to modification.  Required readings are listed in **BOLD**. Recommended readings are *italicized.*  The reading is to be completed BEFORE class each week.  Those marked with an → are available in the Course Materials section in ICON.  All other readings are available through The University Libraries.

## Week 1 | Aug 28 – Course Overview / Introduction

*Sheila Corrall 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](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 | Sept 4 – Print Materials

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

→ **Friedrich A. Kittler, "Typewriter" (p. 183-231) in** *Gramophone, Film, Typewriter* **(Stanford: Stanford University Press, 1999).**

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," (p. 21-64) *Control Through Communication: The Rise of System in American Management* (Baltimore: Johns Hopkins University Press, 1989). (eBook)

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

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

*Nicole Howard,* The Book: The Life Story of a Technology *(Westport, CT: Greenwood Press, 2005).*

## Week 3 | Sept 11 – The Photograph

➔ Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (p. 217-251) in *Illuminations: Essays and Reflections*, ed. Hannah Arendt (New York: Schocken Books, 2007).

➔ William J. Mitchell, "Electronic Tools" (p. 59-86), *The Reconfigured Eye: Visual Truth in the Post-Photographic Era* (Cambridge, MA: MIT Press, 1994).

➔ Joseph Nicéphore Niepce, "Memoire on the Heliograph" (p. 5-13) in *Classic Essays on Photography*, ed. Alan Trachtenberg (New Haven: Leete's Island Books, 1980).

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

➔ (explore) Image Permanence Institute, Graphics Atlas, http://www.graphicsatlas.org.

*Vilém Flusser,* Towards a Philosophy of Photography *(London: Reaktion Books, 2000).*

*Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, eds,* Photographs: Archival Care and Management *(Chicago: Society of American Archivists, 2006).*

*Susan Sontag,* On Photography *(New York: Picador, 1977).*

## Week 4 | Sept 18 – Moving Images

➔ André Bazin, "The Ontology of the Photographic Image" (p. 9-16), and "The Myth of Total Cinema" (p. 17-22), in *What is Cinema? Volume 1* (Berkeley: University of California Press, 2005).

➔ Leo Enticknap, "Film" (p. 4-28) and "Television and Video" (p. 159-186), in *Moving Image Technology: From Zoetrope to Digital (New York: Wallflower Press, 2005).*

➔ Anne Friedberg, "The End of Cinema: Multimedia and Technological Change" (p. 270-281), in *The Film Theory Reader: Debates and Arguments*, ed. Mark Furstenau (New York: Routledge, 2010).

➔ David Watson, "A Review of Digital Cinema," *NFSA Journal* 2(1): 1-12. http://www.nfsa.gov.au/site_media/uploads/file/2010/09/09/NFSAJournal_vol2no1.pdf.

➔ (explore) Film Forever: The Home Film Preservation Guide. "Film Specifics: Stocks and Soundtracks." http://www.filmforever.org.

➔ (explore) Mona Jimenez, Liss Platt, and Materia Media. *Videotape Identification and Assessment Guide.* Texas Commission on the Arts, 2004. http://www.arts.texas.gov/wp-content/uploads/2012/04/video.pdf.

*National Film Preservation Foundation.* The Film Preservation Guide: The Basics for Archives, Libraries, and Museums. *San Francisco: National Film Preservation Foundation, 2004. Available for download at:* http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide

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

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

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

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


## Week 5 | Sept 25 – Audio Recordings

➔ Mike Casey and Bruce Gordon, *Sound Directions: Best Practices for Audio Preservation* (Bloomington: University of Indiana, 2007) http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd_bp_07.pdf

➔ Lisa Gitelman, "Souvenir Foils: On the Status of Print at the Origin of Recorded Sound" (p. 157-173), in *New Media 1740-1915*, eds. Lisa Gitelman and Geoffrey B. Pingree (Cambridge: MIT Press, 2003).

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

Christopher Ann Paton, "Preservation Re-Recording of Audio Recordings in Archives: Problems, Priorities, Technologies, and Recommendations" *American Archivist* 61 (Spring 1998): 188-219.

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

*Lisa Gitelman,* Scripts, Grooves, and Writing Machines: Representing Technology in the Edison Era *(Stanford: Stanford University Press, 1999).*

*Jonathan Sterne.* MP3: The Meaning of a Format *(Durham: Duke University Press, 2012).*


## Week 6 | Oct 2  – New Media

→ Jay David Bolter and Richard Grusin, "Computer Games" (p.89-103) and "The World Wide Web" (p. 197-210) in *Remediation: Understanding New Media* (Cambridge: MIT Press, 2000).

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

→ Lev Manovich, "Principles of New Media" (p. 27-48), "What New Media is Not" (p. 49-61), and "The Database" (p.218-243) in *The Language of New Media,* (Cambridge: MIT Press, 2001).

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

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

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


## Week 7 | Oct 9 – The Archive

Assignment 1 Due by 10:00am

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

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

→ 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.

*Francis X. Blouin Jr. and William G. Rosenberg*, Processing the Past: Contesting Authority in History and the Archives *(New York: Oxford University Press, 2011).*

*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).*

## Week 8 | Oct 16 – Selection and Appraisal

Frank Boles and Julia Marks Young, "Exploring the Black Box: The Appraisal of University Administrative Records," *American Archivist* 48, no. 2 (Spring 1985): 121-140.

Terry Cook, "Remembering the Future: Appraisal of Records and the Role of Archives in Constructing Social Memory" (p. 169-181) in *Archives, Documentation and Institutions of Social Memory: Essays from the Sawyer Seminar,* eds. Francix X. Blouin Jr. and William G. Rosenberg (Ann Arbor: University of Michigan Press, 2010). (ebook)

Mark Greene, "'The Surest Proof': A Utilitarian Approach to Appraisal," *Archivaria* 45 (Spring 1998): 127-169.

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

*Frank Boles*, Selecting & Appraising Archives & Manuscripts *(Chicago: Society of American Archivists, 2005).*

## Week 9 | Oct 23 – Processing and Arrangement

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

Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing," *American Archivist* 68, no. 2 (Fall/Winter 2005): 208-263.

Robert S. Cox, "Maximal Processing, or, Archivist on a Pale Horse," *Journal of Archival Organization* 8, no. 2 (2010): 134-148.

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

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

## Week 10 | Oct 30 – Archival Representation

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

Magia Ghetu Krause and Elizabeth Yakel, " Interaction in Virtual Archives: The Polar Bear Expedition Digital Collections Next Generation Finding Aid," *American Archivist* 70, no. 2 (Fall/Winter 2007): 282-314.

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

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

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

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.

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.


## Week 11 | Nov 6  – Digital Humanities and the Archive

Assignment 2 Due by 10:00am

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

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

→ Alex H. Poole, "Now is the Future Now? The Urgency of Digital Curation in the Digital Humanities," Digital Humanities Quarterly 7, no. 2 (2013) http://digitalhumanities.org/dhq/vol/7/2/000163/000163.html.

→ 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.

*Steven E. Jones, The Emergence of the Digital Humanities (New York: Routledge, 2014).*

*Matthew K. Gold, ed., Debates in the Digital Humanities (Minneapolis: University of Minnesota Press, 2012).*

Susan Schreibman, Ray Siemens, and John Unsworth, eds., *A Companion to Digital Humanities*, (Oxford: Blackwell, 2004).


## Week 12 | Nov 13 – Users and Designing for Use

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.

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.

Cara A. Finnegan, "What is This a Picture Of?: Some Thoughts on Images and Archives," *Rhetoric and Public Affairs* 9, no. 1 (Spring 2006): 116-123.

→ 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

→ Claire Warwick, "Studying Users in the Digital Humanities" (p.1-21) in *Digital Humanities in Practice*, eds. Claire Warwick, Melissa Terras, and Julianne Hyhan (London: Facet, 2012).

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


## Week 13 | Nov 20 – DH in Practice I

→ Adelheid Heftberger, "Do Computers Dream of Cinema? Film Data for Computer Analysis and Visualization" (p. 210-223), in *Understanding Digital Humanities*, ed. David M. Berry (New York: Palgrave Macmillan, 2012).

→ Manuel Portela, "Multimodal Editing and Archival Performance: A Diagrammatic Essay on Transcoding Experimental Literature," Digital Humanities Quarterly 8, no. 1 (2014) http://digitalhumanities.org/dhq/vol/8/1/000175/000175.html.

→ Ashley Reed, "Managing an Established Digital Humanities Project: Principles and Practices from the Twentieth Year of the William Blake Archive," Digital Humanities Quarterly 8, no. 1 (2014) http://digitalhumanities.org/dhq/vol/8/1/000174/000174.html.

→ Carolyn Strange, et. al., "Mining for the Meanings of a Murder: The Impact of OCR Quality on the Use of Digitized Historical Newspapers," *Digital Humanities Quarterly* 8, no. 1 (2014) http://digitalhumanities.org/dhq/vol/8/1/000168/000168.html.

NOVEMBER 27  – THANKSGIVING BREAK  – NO CLASS

## Week 14 | Dec 4 – DH in Practice II

→ Matthew M. Booker, "Visualizing San Francisco Bay's Forgotten Past," *Journal of Digital Humanities* 1, no. 3 (Summer 2012) http://journalofdigitalhumanities.org/1-3/visualizing-san-francisco-bays-forgotten-past-by-matthew-booker/.

→ Morgan Currie, "The Feminist Critique: Mapping Controversy in Wikipedia" (p.224-248), in in *Understanding Digital Humanities*, ed. David M. Berry (New York: Palgrave Macmillan, 2012).

Jeffrey Klenotic, "Putting Cinema History on the Map: Using GIS to Explore the Spatiality of Cinema" (p. 58-84), in *Explorations in New Cinema History: Approaches and Case Studies*, eds. Richard Maltby, Daniel Biltereyst, and Philippe Meers (Malden, MA: Wiley-Blackwell, 2011). (ebook)

David Koller, Bernard Frischer, and Greg Humphreys, "Research Challenges for Digital Archives of 3D Cultural Heritage Models," *Journal on Computing and Cultural Heritage* 2, no. 3 (December 2009).

## Week 15 | Dec 11 – Digital Collection Presentations

Presentation of Digital Collections in Class