

**DRAG AND DROP IT,
ZIP-UNZIP IT,
VIEW IT, CODE IT:
WHAT ARE DIGITAL HUMANITIES?**

HEATHER FROEHLICH

@HEATHERFRO // #DAFTPUNKDH

WHO AM I?

PhD student at University of Strathclyde, Glasgow, UK

- I study gender in Early Modern London plays using computers

Visualizing English Print, 1470-1800

Strathclyde, Folger Shakespeare Library, UW-Madison

- <http://winedarksea.org>
- <http://graphics.cs.wisc.edu/VEPsite/>

BUT WHO ARE YOU?

How many of you ...

- Have a digital analysis project? (or one in mind?)
- Use computers in your research already?

- Know about....
 - Corpus linguistics?
 - A programming language?
 - The phrase “digital humanities”?

DIGITAL... HUMANITIES?



Amanda French

Roy Rosenzweig Center for History and New Media

The use of computers by scholars, librarians, archivists, museum professionals, and others to do and to support humanities research.



Scott B. Weingart

Indiana University

It's what humanists do with computers, and what computers do with humans.



Michael Ulyot

English, University of Calgary

Qualitative queries, quantified.



Ryan Hunt

University of Western Ontario

DH is about using technology to collaborate, build, discuss, and, engage. DH is inclusive, allowing individuals, both inside and outside of the academy, to embrace and define it themselves.

Source: Day of DH 2013 participant statements,
<http://dayofdh2013.matrix.msu.edu/members/>

DIGITAL... HUMANITIES?



Philip R. "Pib" Burns

Northwestern University

Humanities is humanities, digital or not -- the study of literature, fine arts, history, language, and philosophy. We don't distinguish digital sociology or digital astronomy, so why digital humanities? Just because computers are involved doesn't mean the basic nature of the subject area is any different than it has been traditionally. Computers allow for doing things with texts and other cultural artifacts that could not be done feasibly without the computational power and storage modern computers provide. Computers should be considered an extension of the scholar's mind -- very useful tools indeed. -Philip R. Pib Burns, Northwestern University, USA



Lauren Klein

Georgia Tech

Last year, I said that this question had become harder and harder to answer. This year, I think the reverse: Digital Humanities is simply THE humanities, as it is practiced, modeled, and theorized today.



Kimon Keramidas

Bard Graduate Center

ugh? really? maybe later

Source: Day of DH 2013 participant statements,
<http://dayofdh2013.matrix.msu.edu/members/>

DIGITAL... HUMANITIES?

<http://whatisdigitalhumanities.com/>

- “Refresh the page to get a new definition. Quotes were pulled from participants from the [Day of DH](#) between 2009-2012. As of December 2012, the database contains over 500 rows and randomly selects a quote each time the page is loaded.”
(Jason Heppler, designer)

HUMANITIES, WITH COMPUTERS!?



+



5 MAJOR CATEGORIES

- **humanistic scholarship presented in digital form(s)**
- **humanistic scholarship enabled by digital methods & tools**
- **humanistic scholarship about digital technology & culture**
- **humanistic scholarship building and experimenting with digital technology**
- **humanistic scholarship critical of its own digital-ness**

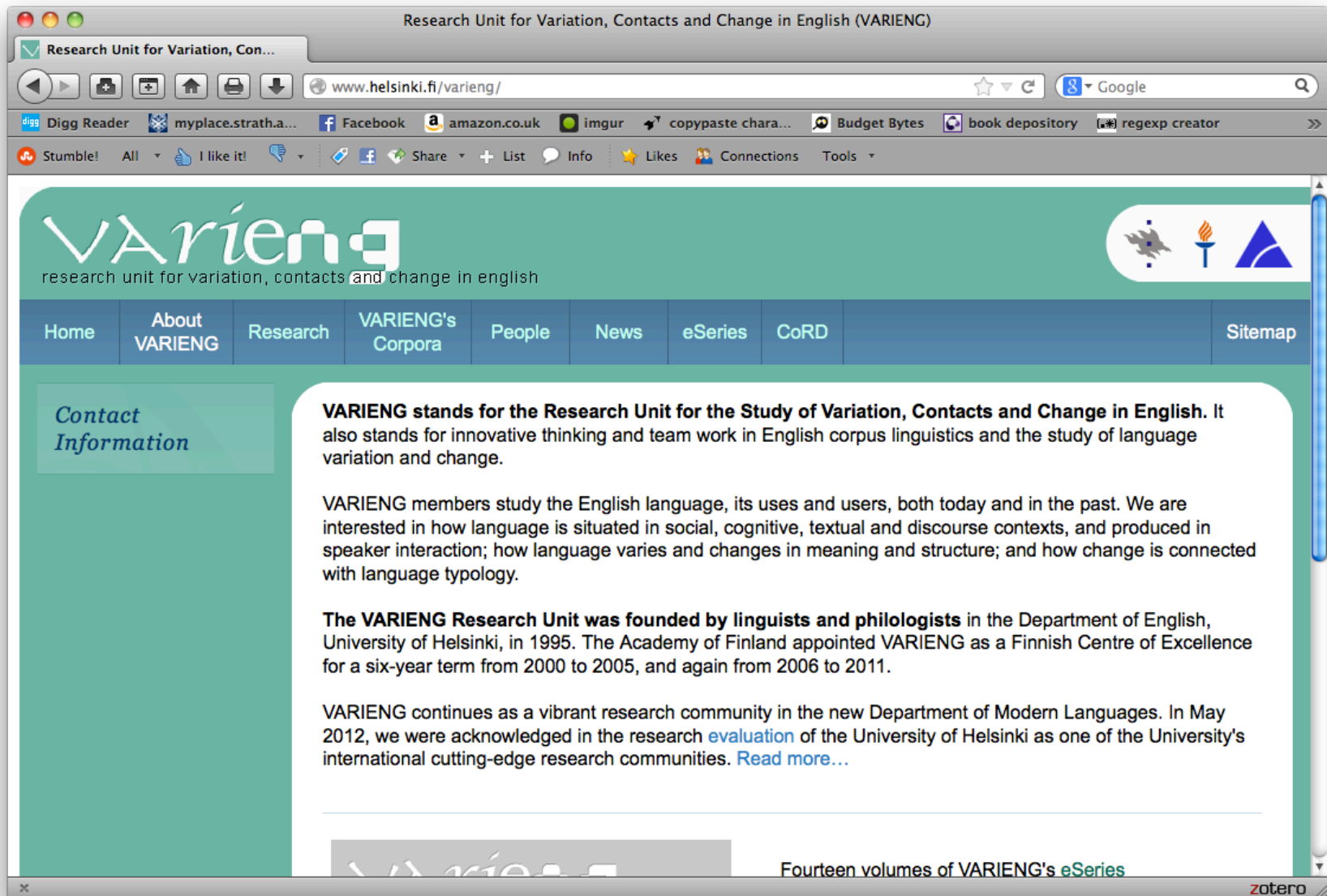
(Josh Honn, 2013 <http://joshhonn.com/?p=1>)

HUMANITIES, WITH COMPUTERS

What counts as “digital humanities” then?

- 5 minutes: what do you think counts as digital humanities?
Why?

IS THE VARIENG WEBSITE DIGITAL HUMANITIES?



The image shows a screenshot of a web browser displaying the VARIENG website. The browser's address bar shows the URL www.helsinki.fi/varieng/. The website's header features the VARIENG logo and the tagline "research unit for variation, contacts and change in english". A navigation menu includes links for Home, About VARIENG, Research, VARIENG's Corpora, People, News, eSeries, CoRD, and Sitemap. The main content area is titled "Contact Information" and contains the following text:

VARIENG stands for the Research Unit for the Study of Variation, Contacts and Change in English. It also stands for innovative thinking and team work in English corpus linguistics and the study of language variation and change.

VARIENG members study the English language, its uses and users, both today and in the past. We are interested in how language is situated in social, cognitive, textual and discourse contexts, and produced in speaker interaction; how language varies and changes in meaning and structure; and how change is connected with language typology.

The VARIENG Research Unit was founded by linguists and philologists in the Department of English, University of Helsinki, in 1995. The Academy of Finland appointed VARIENG as a Finnish Centre of Excellence for a six-year term from 2000 to 2005, and again from 2006 to 2011.

VARIENG continues as a vibrant research community in the new Department of Modern Languages. In May 2012, we were acknowledged in the research [evaluation](#) of the University of Helsinki as one of the University's international cutting-edge research communities. [Read more...](#)

At the bottom of the page, there is a footer that reads "Fourteen volumes of VARIENG's eSeries" and a Zotero logo.

WHAT ABOUT VARIENG'S EPUBLICATIONS?



The screenshot shows a web browser window with the URL www.helsinki.fi/varieng/series/volumes/. The page features the Varieng logo and a navigation menu. The main content area is titled "ePublication Volumes" and contains a list of six volumes with their respective editors and authors.

VARIENG
Home Home About the eSeries Volumes Authors News Search Sitemap

ePublication Volumes

One volume is currently in the production pipeline and scheduled for publication in 2013.

- Volume 1 – *Annotating Variation and Change*
Editors: Anneli Meurman-Solin & Arja Nurmi
- Volume 2 – *Towards Multimedia in Corpus Studies*
Editors: Päivi Pahta, Irma Taavitsainen, Terttu Nevalainen & Jukka Tyrkkö
- Volume 3 – *Approaches to Language and Cognition*
Editor: Heli Tissari
- Volume 4 – *Cambridgeshire Dialect Grammar*
Author: Anna-Liisa Vasko
- Volume 5 – *National Survey on the English Language in Finland: Uses, Meanings and Attitudes*
Authors: Sirpa Leppänen, Anne Pitkänen-Huhta, Tarja Nikula, Samu Kytölä, Timo Törmäkangas, Kari Nissinen, Leila Kääntä, Tiina Räisänen, Mikko Laitinen, Päivi Pahta, Heidi Koskela, Salla Lähdesmäki & Henna Jousmäki
- Volume 6 – *Methodological and Historical Dimensions of Corpus Linguistics*
Editors: Paul Rayson, Sebastian Hoffmann & Geoffrey Leech

zotero

IS THIS SLIDESHOW DIGITAL HUMANITIES?

WHAT IS DH AND WHAT IS IT DOING IN ENGLISH DEPARTMENTS?

Text as manipulatable data

- Text-based data processing (stylistics, linguistics, author attribution)

Computers ↔ Composition

- Microsoft Word (among other word-processing software & the like)

Electronic archives, databases, archives

Hypertext and electronic literature

Cultural studies

e-reading devices

(Kirschenbaum 2012 [2010])

COMMON DIGITAL HUMANITIES METHODS

Creating and maintaining digital archives (Omeka, Scalar)

Text encoding (TEI)

Network Analysis (Gephi)

Text analysis and topic modeling (MALLET)

Data Visualization (graphs and charts; R)

CORPUS LINGUISTICS AND DH

Corpus projects are digital endeavors.

- Preparation: Text compilation & collection
- Preparation: Text encoding
- Analysis: keywords, collocation, clusters, ngrams...
- Analysis: close-reading examples in a concordance line
- Analysis: making intuitive visualizations of data (graphs/tables)

DIGITAL LITERACIES

**Not just enough to know the humanistic details of your work
(or is it?)**

“There’s actually a lot of low-hanging fruit out there still worth picking — big questions that are easy to answer quantitatively and that only require organizing large datasets.” (Underwood, 2014)

Easy vs “easy”

EASY VS “EASY”

“The whole point of quantification is to get beyond binary categories — to grapple with *questions of degree* that aren’t well-represented as yes-or-no questions.” (Underwood, 2014)

With the right skills – yes, of course this is easy!

But without them? This is difficult!

EASY VS “EASY”

It's easy to drop items on a map

It's less easy to decide what kind of catalogable information is relevant to document and address in what ways

EASY VS “EASY”: NEATLINE & OMEKA

Neatline allows scholars, students, and curators to tell stories with maps and timelines. As a suite of add-on tools for [Omeka](http://omeka.net), it opens new possibilities for hand-crafted, interactive spatial and temporal interpretation.

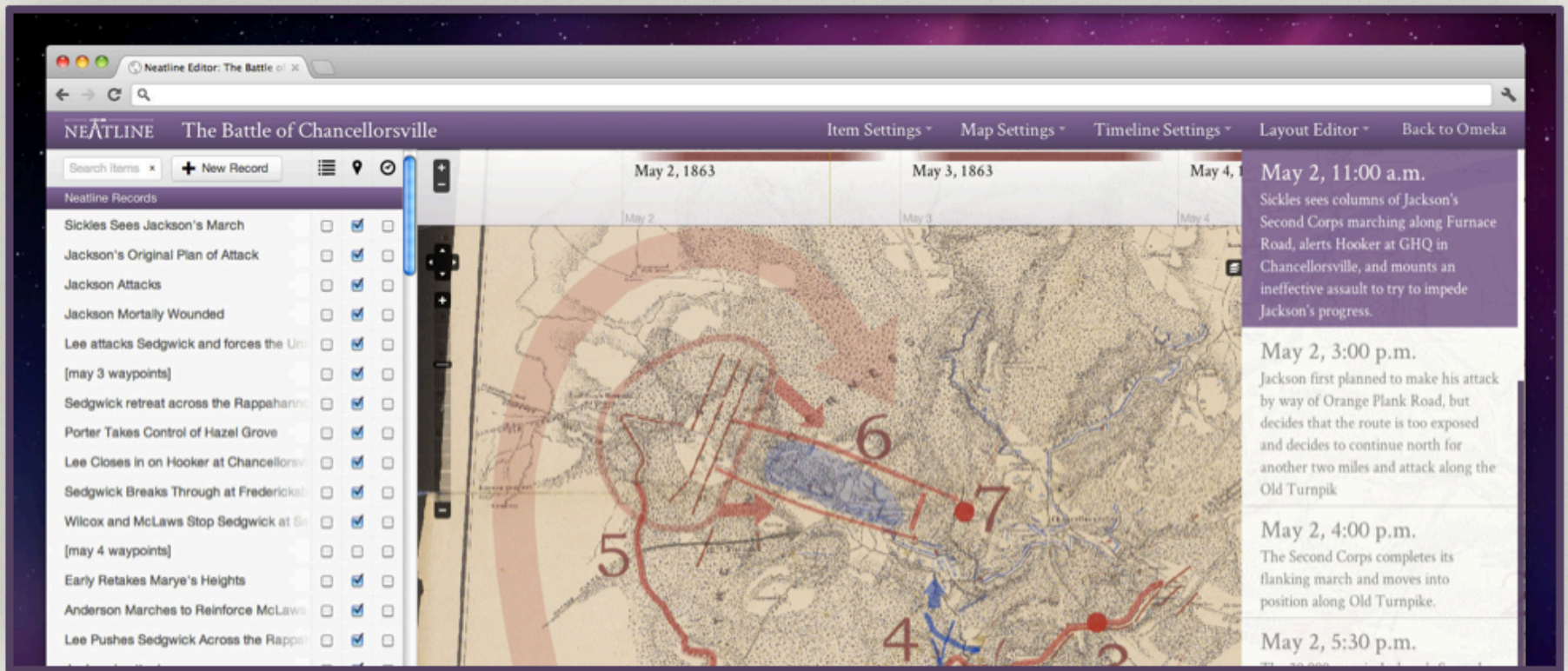


Image from <http://neatline.org> :: a suite of add-ons to visualize data using Omeka (<http://omeka.net>)

EASY VS “EASY”

It's easy to make a PDF of a book chapter

It's easy to make that PDF into a TXT file

It's easy to catalog each feature of the chapter (words, paragraphs, headers) in the converted text file

It's harder to do that for an image file of an older book, for example

It's even harder to do that for a LOT of older books

The Tragedie of Hamlet

These hands are not more like.

Ham. But where was this?

Mar. My Lord vpon the platforme where we watch

Ham. Did you not speake to it?

Hora. My Lord I did,

But answere made it none, yet once methought

It listd vp it head, and did addresse

It selfe to motion like as it would speake:

But euen then the morning Cock crewe loude,

And at the sound it shrunk in hast away

And vanisht from our sight.

Ham. Tis very strange.

Hora. As I doe liue my honor'd Lord tis true

And we did thinke it writ downe in our durie

To let you knowe of it.

Ham. Indeede Sirs but this troubles me.

Hold you the watch to night?

All. We doe my Lord.

Ham. Arm'd say you?

All. Arm'd my Lord.

Ham. From top to toe?

All. My Lord from head to foote.

Ham. Then sawe you not his face.

Hora. O yes my Lord, he wore his beauer vp.

Ham. What look't he from wingly?

Hora. A countenance more in sorrow then in anger.

Ham. Pale, or red?

Hora. Nay very pale.

Ham. And fixt his eyes vpon you?

Hora. Most constantly.

Ham. I would I had bene there.

Hora. It would haue much amazed you.

Ham. Very like, stayd it long?

Hora. While one with moderate haile might tell a hundred.

Both. Longer, longer.

Hora. Not when I saw't.

Ham. His beard was gristled, no?

Hora. It was as I haue scene it in his life

A fable filuer'd.

Prince of Denmarke.

Ham. I will watch to night
Perchance twill walke againe.

Hora. I warn't it will.

Ham. If it assume my noble fathers person,
Ile speake to it though hell it selfe should gape

And bid me hold my peace; I pray you all

If you haue hitherto conceald this fight

Let it be tenable in your silence still,

And what someuer els shall hap to night,

Giue it an vnderstanding but no tongue,

I will requite your loues, so farre you well:

Vpon the platforme twixt a leauen and twelfe

Ile visite you.

All. Our dutie to your honor. *Exeunt.*

Ham. Your loues, as mine to you, farwell.

My fathers spirit (in armes) all is not well,

I doubt some foule play, would the night were come,

Till then sit still my soule, sonde deedes will rise

Though all the earth ore-whelme them to mens eyes. *Exit.*

Enter Laertes, and Ophelias Sister.

Laer. My necessaries are inbarkt, farwell,

And sister, as the winds giue benefit

And conuay, in assitant doe not sleepe

But let me heere from you.

Oph. Doe you doubt that?

Laer. For Hamlet, and the trifling of his fauour,

Hold it a fashion, and a toy in blood;

A Violet in the youth of primy nature;

Forward, not permanent, sweete, not lasting,

The perfume and suppliance of a minute

No more.

Oph. No more but so.

Laer. Thinke it no more.

For nature chaffers does not growe alone

In thewes and bulkes, but as this temple waxes

The inward seruice of the minde and soule

Growes wide withall, perhaps he loues you now;

And now no soyle nor caudle doth besmirch

The vertue of his will; but you must feare,

His

Hamlet, Second Quarto, as seen in EEBO
From Sarah Werner's "Where Material Book Culture Meets Digital Humanities",
Journal of Digital Humanities 1.3, Summer 2012: bit.ly/1gBP86t

EASY VS “EASY”

It's easy to ask a computer to tell you what the topics of what a corpus contain

It's less easy to understand what the topics present, and why:

- “Simplifying topic models for humanists who will not (and should not) study the underlying algorithms creates an enormous potential for groundless — or even misleading — ‘insights’”.

-- Benjamin M. Schmidt, JDH 2.1, Winter 2012

<http://bit.ly/1aR0TUo>

According to the model, the total probability of the model is:

$$P(\mathbf{W}, \mathbf{Z}, \boldsymbol{\theta}, \boldsymbol{\varphi}; \alpha, \beta) = \prod_{i=1}^K P(\varphi_i; \beta) \prod_{j=1}^M P(\theta_j; \alpha) \prod_{t=1}^N P(Z_{j,t}|\theta_j) P(W_{j,t}|\varphi_{Z_{j,t}}),$$

where the bold-font variables denote the vector version of the variables. First of all, $\boldsymbol{\varphi}$ and $\boldsymbol{\theta}$ need to be integrated out.

$$\begin{aligned} P(\mathbf{Z}, \mathbf{W}; \alpha, \beta) &= \int_{\boldsymbol{\theta}} \int_{\boldsymbol{\varphi}} P(\mathbf{W}, \mathbf{Z}, \boldsymbol{\theta}, \boldsymbol{\varphi}; \alpha, \beta) d\boldsymbol{\varphi} d\boldsymbol{\theta} \\ &= \int_{\boldsymbol{\varphi}} \prod_{i=1}^K P(\varphi_i; \beta) \prod_{j=1}^M \prod_{t=1}^N P(W_{j,t}|\varphi_{Z_{j,t}}) d\boldsymbol{\varphi} \int_{\boldsymbol{\theta}} \prod_{j=1}^M P(\theta_j; \alpha) \prod_{t=1}^N P(Z_{j,t}|\theta_j) d\boldsymbol{\theta}. \end{aligned}$$

All the θ s are independent to each other and the same to all the φ s. So we can treat each θ and each φ separately. We now focus only on the θ part.

$$\int_{\boldsymbol{\theta}} \prod_{j=1}^M P(\theta_j; \alpha) \prod_{t=1}^N P(Z_{j,t}|\theta_j) d\boldsymbol{\theta} = \prod_{j=1}^M \int_{\theta_j} P(\theta_j; \alpha) \prod_{t=1}^N P(Z_{j,t}|\theta_j) d\theta_j.$$

We can further focus on only one θ as the following:

$$\int_{\theta_j} P(\theta_j; \alpha) \prod_{t=1}^N P(Z_{j,t}|\theta_j) d\theta_j.$$

Actually, it is the hidden part of the model for the j^{th} document. Now we replace the probabilities in the above equation by the true distribution expression to write out the explicit equation.

$$\int_{\theta_j} P(\theta_j; \alpha) \prod_{t=1}^N P(Z_{j,t}|\theta_j) d\theta_j = \int_{\theta_j} \frac{\Gamma(\sum_{i=1}^K \alpha_i)}{\prod_{i=1}^K \Gamma(\alpha_i)} \prod_{i=1}^K \theta_{j,i}^{\alpha_i-1} \prod_{t=1}^N P(Z_{j,t}|\theta_j) d\theta_j.$$

Let $n_{j,r}^i$ be the number of word tokens in the j^{th} document with the same word symbol (the r^{th} word in the vocabulary) assigned to the i^{th} topic. So, $n_{j,r}^i$ is three dimensional. If any of the three dimensions is not limited to a specific value, we use a parenthesized point (\cdot) to denote. For example,

TOPIC MODELING THE *NEW YORK TIMES*

music
band
songs
rock
album
jazz
pop
song
singer
night

book
life
novel
story
books
man
stories
love
children
family

art
museum
show
exhibition
artist
artists
paintings
painting
century
works

game
knicks
nets
points
team
season
play
games
night
coach

show
film
television
movie
series
says
life
man
character
know

theater
play
production
show
stage
street
broadway
director
musical
directed

clinton
bush
campaign
gore
political
republican
dole
presidential
senator
house

stock
market
percent
fund
investors
funds
companies
stocks
investment
trading

restaurant
sauce
menu
food
dishes
street
dining
dinner
chicken
served

budget
tax
governor
county
mayor
billion
taxes
plan
legislature
fiscal

A BRIEF INTERLUDE ON TOPIC MODELING

Topic models measure statistical co-occurrence

(often with high-frequency function words removed)

Each document is weighted

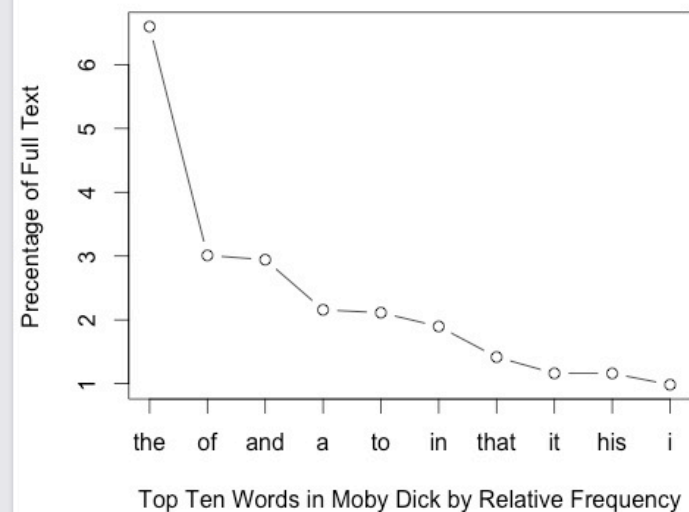
- 20% one kind of words (topic)
- 15% another kind of words (topic)
- 10% a third kind of word (topic)

Measures words which are likely to appear together

- Selecting number of topics decides how fine-grained the analysis will be
 - 4 topics will show you something very different than 104 topics

Workspace	History	Files	Packages	Help
end				
metadata				
moby.freqs				
moby.word.vector				
moby.words				
mynums				
not.blanks				
novel				
novel.lines				
novel.lower				
sorted.moby.freqs				
sorted.moby.rel.freqs				
start				

Plots
Zoom
Export
Clear All



```

42 sorted.moby.freqs["her"]
43
44 sorted.moby.freqs["him"]/sorted.moby.freqs["her"]
45 sorted.moby.freqs["he"]/sorted.moby.freqs["she"]
46
47 sum(sorted.moby.freqs)
48 str(sorted.moby.freqs)
49
50 sorted.moby.rel.freqs<-100*(sorted.moby.freqs/sum(sorted.moby.freqs))
51 sorted.moby.rel.freqs[1:10]
52
53 plot(sorted.moby.rel.freqs[1:10], type="b", xlab="Top Ten Words in Moby Dick by Relative Frequency", y
54 axis(1, 1:10, labels= names (sorted.moby.rel.freqs[1:10]))

```

```

Console ~/Desktop/DHWI/DHWI_R_Workshop2013/
> sorted.moby.freqs["him"]
him
1058
> sorted.moby.freqs["her"]
her
330
> sorted.moby.freqs["him"]/sorted.moby.freqs["her"]
him
3.206061
> sorted.moby.freqs["he"]/sorted.moby.freqs["she"]
he
16.45614
> sum(sorted.moby.freqs)
[1] 214889
> sorted.moby.rel.freqs<-100*(sorted.moby.freqs/sum(sorted.moby.freqs))
> sorted.moby.rel.freqs[1:10]
moby.word.vector
the of and a to in that it his i
6.5964289 3.0103914 2.9433801 2.1573929 2.1122533 1.8972586 1.4170106 1.1619953 1.1610645 0.9837637
> plot(sorted.moby.rel.freqs[1:10], type="b")
> plot(sorted.moby.rel.freqs[1:10], type="b", xlab="Top Ten Words in Moby Dick by Relative Frequency",
ylab="Percentage of Full Text", )
> plot(sorted.moby.rel.freqs[1:10], type="b", xlab="Top Ten Words in Moby Dick by Relative Frequency",
ylab="Percentage of Full Text", )
> plot(sorted.moby.rel.freqs[1:10], type="b", xlab="Top Ten Words in Moby Dick by Relative Frequency",
ylab="Percentage of Full Text", xaxt="n")
> axis(1, 1:10, labels= names (sorted.moby.rel.freqs[1:10]))
>

```

“liteRatuRe. theoRy. macRo. gRaph. (aRt?) Ready. stat.” from:

<http://culturelab.asc.upenn.edu/2013/01/11/literature-theory-macro-art-ready-stat/>

COMPUTERS + HUMANITIES

We've talked a lot about the COMPUTER side of Computers + Humanities = Digital Humanities

What about the HUMANITIES part?

HUMANISTIC INQUIRY WITH DIGITAL APPROACHES

Using XML markup to determine which characters in a Shakespeare play are on-stage at any given time

(<http://folgerdigitaltexts.org>)

Modeling St Paul's Churchyard to determine the acoustics of John Donne's sermon (<http://vpcp.chass.ncsu.edu/>)

Using grammatical markup to ask who is writing to whom and in what way? (various CEEC-related projects:

<http://www.helsinki.fi/varieng/domains/CEEC.html>)

(among others!)

“LOW-HANGING FRUIT”

Jockers (2012, 35) calls metadata the “lowest-hanging fruit of literary history”

- Not just ease but *accessibility*

Asking questions with the information we have, then building up to bigger questions we don't have information about

WHERE'S CORPUS LINGUISTICS IN ALL OF THIS?

Voyant Tools

- <http://docs.voyant-tools.org/about/examples-gallery/>

Various projects involving R

AntConc makes appearances

Many of the text analysis projects I've come across have been attempting to do corpus linguistics or stylistics but without corpus techniques, methods, theories

THE NEXT BIG THING IN LITERARY STUDIES?

Digital Humanities picks up pieces from media studies, book history, linguistics, computer science, sociology, statistics, literature, history, art, graphic design...

Are these all imperatives in literary studies? What about humanities inquiry?

PRACTICAL CONCERNS

“Our discussion in DH so often begin with tools (a workshop on this, a tutorial on that, what can X do for you?)”

(Honn 2013, <http://joshhonn.com/?p=1>)

Experimental: how can we use this new approach to best suit our immediate needs?

**HOW DO WE SYNTHESIZE THESE
APPROACHES IN A MEANINGFUL
WAY?**

COLLABORATION: A FEATURE OF DH

Cross-disciplinary: one person can't do it all

- Or can they? 3 Examples:
 1. A professional programmer who went back to graduate school for a degree in literature, for example
 2. Or someone moving from an undergraduate degree in the sciences into a history program
 3. Someone with an interest in historical linguistics going into a degree in new media and shifting back into digital materiality

But this isn't everyone – exceptions, not the norm!

A LEARNING CURVE

MOST DHers are learning the skills as they need to, not walking in with them under their belts already

HUMANISTS ARE LEARNING ABOUT COMPUTERS

But computationally driven disciplines are learning about the humanities, too

INHERENTLY INTERDISCIPLINARY



Diane Jakacki

Georgia Tech

Engagement with technology (tools, platforms, networks) to develop and pursue modes of research and teaching otherwise unpursuable. This engagement requires the participation of transdisciplinary collaborators and correspondents.

Source: Day of DH 2013 participant statements,
<http://dayofdh2013.matrix.msu.edu/members/>

DIGITAL HUMANITIES ENGAGES A WORLD OF LINKED AND LIVED EXPERIENCES.

From Burdick et al, *Digital_humanities*.
MIT Press. 2012. p 75.

BECAUSE NETWORKS CONNECT US, THEY ARE SOCIAL TECHNOLOGIES. AS SCHOLARSHIP MOVES FROM THE LIBRARY AND THE LECTURE HALL TO DIGITAL COMMUNICATION NETWORKS, IT TAKES ON EXPANDED SOCIAL ROLES AND RAISES NEW QUESTIONS. NEW MODES OF KNOWLEDGE FORMATION IN THE DIGITAL HUMANITIES ARE DYNAMICALLY LINKED TO COMMUNITIES VASTLY LARGER AND MORE DIVERSE THAN THOSE TO WHICH THE ACADEMY HAS BEEN ACCUSTOMED. THESE COMMUNITIES INCREASINGLY DEMAND AND DELIGHT IN SOCIABLE INTELLECTUAL INTERACTIONS, IN WHICH CRITIQUE MANIFESTS AS VERSIONING, AND THINKING, MAKING, AND DOING FORM ITERATIVE FEEDBACK LOOPS.

“LINKED & LIVED EXPERIENCES”

Digital Humanities thrives on:

1. A network of people (often knowing other people) who can answer your questions
2. Openness (everyone's welcome to join us)
3. Experimentation (go play, and see what you can come up with)

“LINKED & LIVED EXPERIENCES”

Digital Humanities *requires*:

1. Access to the network of people, either directly or indirectly
2. A willingness to accept new & old approaches unequivocally
3. A working knowledge of methods & theories being borrowed, remixed, re-imagined

ON ACCESS

DH-specific centres and workshops exist...

...but you often have to get to another corner of the world

- Victoria, British Columbia, Canada (DHSI/ETCL)
- College Park, Maryland, USA (MITH/HILT)

European DH Groups

- Oxford, England <http://digital.humanities.ox.ac.uk/>
- Leipzig, Germany http://www.culingtec.uni-leipzig.de/ESU_C_T/
- European Association for DH <http://eadh.org/>

Annual DH conference: swaps continents annually

- this year in Lausanne, Switzerland
- Last year in Lincoln, Nebraska, USA

ON ACCESS

- A willingness to accept new & old approaches unequivocally...
- ... but there has been much debate over “what counts” as DH, contrary to what’s been outlined by others today
 - Stephen Ramsay’s “Who's In & Who's Out” essay:
 - <http://stephenramsay.us/text/2011/01/08/whos-in-and-whos-out/>

ON ACCESS

And, of course, all of this presupposes:

- Access to a computer with
 - administrative access
 - a willingness to participate in internet discourse
- Access to funding - someone willing to
 - send you elsewhere in the world to learn a highly specific task, which ultimately may not be relevant for what you end up doing
 - sponsor your project from within your own institution and/or nation
- Confidence to jump in with unfamiliar tools & approaches
- Time and energy to learn the unfamiliar tools & approaches



OH, THE HUGE MANATEE!

WHERE TO GO FROM HERE?

**A SHORT GUIDE TO THE DIGITAL_HUMANITIES, part 5 of
Burdick et al., 2012. *Digital_Humanities*. MIT Press.**

- OA PDF: <http://goo.gl/Mu5y1J>

Journals

- Literary and Linguistic Computing <http://llc.oxfordjournals.org/>
- Digital Humanities Quarterly <http://digitalhumanities.org/dhq/>
- Journal of Digital Humanities
<http://journalofdigitalhumanities.org/>

WHERE TO GO FROM HERE?

DH on Twitter

- <https://twitter.com/alanyliu/seed-list-of-dh-scholars/members>
- <https://twitter.com/amandafrench/lists/digital-humanities-women>
- <https://twitter.com/dgolumbia/critical-digital-theory/members>

Organizations

- ADHO <http://adho.org>
- European Association for DH <http://eadh.org/>

Humanist List

- <http://digitalhumanities.org/humanist>

SELECT WORKS CITED

Burdick, Anne, Johanna Drucker, Peter Lunenfeld, Todd Presner, and Jeffery Schnapp. (2012). *Digital Humanities*. Cambridge, MA: MIT Press.

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