

## UMBC UGC Instructions for New Course Request Form (revised 4/2016)

**Course number & title:** Enter the number and title of the course at the top of the page. Contact the Registrar's Office to confirm that the desired course number is available.

**Date submitted:** The date that the form will be submitted to the UGC.

**Effective date:** The semester the new course is in effect, if approved.

**Contact information:** Provide the contact information of the Chair or UPD of the department or program housing the course. If the course is not housed in a department or program, then provide the same information for the head of the appropriate academic unit. (See UGC Procedures) If another faculty member should also be contacted for questions about the request and be notified about UGC actions on the request, include that person's contact information on the second line.

**Course number:** For cross-listed courses, provide all the numbers for the new course.

**Transcript title:** Limited to 30 characters, including spaces.

**Recommended Course Preparation:** *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s) and that 100 or 200 level courses may have them.*

Here fill in what previous course(s) a student should have taken to succeed in the course. These recommendations will NOT be enforced by the registration system. Please explain your choices in the "rationale" (discussed below).

**Prerequisite:** *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s)* Here fill in course(s) students need to have taken before they enroll in this course. These prerequisites will be enforced through the registration system. Please explain your choices in the "rationale" (discussed below).

**NOTE:** Please use the words "AND" and "OR", along with parentheses as appropriate, in the lists of prerequisites and recommended preparation so that the requirements specified will be interpreted unambiguously.

**NOTE:** Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.

**# of credits:** To determine the appropriate number of credits to assign to a course please refer to the [UMBC Credit Hour Policy](#) which articulates the standards for assignment and application of credit hours to all courses and programs of study at UMBC regardless of degree level, teaching and learning formats, and mode of instruction.

**Maximum total credits:** This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.

**Grading method(s):** Please review the [grading methods document](#) (this link can be found on the UGC forms page) before selecting a grading option. Please do not select all three grading options by default.

**Proposed catalog description:** Provide the exact wording of the course description as it will appear in the next undergraduate catalog. Course proposals should be a) no longer than 75 words, b) stated in declarative sentences in language accessible to students, and c) avoid reference to specific details that may not always pertain (e.g., dates, events, etc.). Course descriptions should not repeat information about prerequisites (which are always listed alongside the course description)."

**Rationale:** Please explain the following:

- a) Why is there a need for this course at this time?
- b) How often is the course likely to be taught?
- c) How does this course fit into your department's curriculum?
- d) What primary student population will the course serve?
- e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?
- f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).
- g) Explain the reasoning behind the P/F or regular grading method.
- h) Provide a justification for the repeatability of the course.

**Cross-listed courses:** Requests to create cross-listed courses must be accompanied by letters of support via email from all involved department chairs. Proposals for new courses or the addition of a cross-listing to an existing course must include as a part of the rationale the specific reason why cross-listing is appropriate. Email from all involved department chairs is also required when cross-listing is removed and when a cross-listed course is discontinued. Please note that Special Topics courses cannot be cross-listed.

**Course Outline:** Provide a syllabus with main topics and a weekly assignment schedule which includes complete citations for readings with page numbers as appropriate. Explain how students' knowledge and skills will be assessed.

*Note: the UGC form is a Microsoft Word form. You should be able to enter most of the information by tabbing through the fields. The document is protected. In the rare case that you need to unprotect the document, use the password 'ugcform'. Beware that you will lose all the data entered in the form's fields if you unlock and lock the document.*

## UMBC UGC New Course Request: HIST 428: Making Digital History

Date Submitted: 3/2019

Proposed Effective Date: Spring 2020

	Name	Email	Phone	Dept
Dept Chair or UPD	Amy Froide	froide@umbc.edu	5-2033	History
Other Contact	Anne Sarah Rubin	arubin@umbc.edu	5-1661	History

### COURSE INFORMATION:

Course Number(s)	428
Formal Title	Making Digital History
Transcript Title (≤30c)	Making Digital History
Recommended Course Preparation	100 or 200 level History course
Prerequisite <b>NOTE:</b> Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	
# of Credits Must adhere to the <a href="#">UMBC Credit Hour Policy</a>	3
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3 <small>This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</small>
Grading Method(s)	XReg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

### PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

How has the digital revolution changed the ways we think about, produce, and consume history? Students will explore the intersection of the historical and the digital from a variety of perspectives and approaches. They will look at the ways that computers and data analysis such as topic modeling and network analysis can shape and transform historical arguments. Students will also think about how historical content can be expressed digitally, through websites, films, apps, and games. Finally, they will build their own digital portfolios through hands-on projects. Students do not need a background in programming for this class.

### RATIONALE FOR NEW COURSE:

This course is needed for our minor in public history, as well as to offer opportunities to our general history majors. Digital History is a methodological approach that harnesses the powers of technology to both research (through exploring big data) and disseminate historical arguments. It fits into our department's curriculum as a small upper-level seminar that complements existing classes that focus on one geographic area or time. The class will be taught every 2-3 years. It belongs at the 400 level because of its intensive, hands-on approach – it would not work with a large class. Regular grading is appropriate because it will encourage students to work to the best of their abilities. The course is not repeatable for additional credit, because the basic topics and subject matter will not change.

### ATTACH COURSE SYLLABUS (mandatory):

The University of Maryland, Baltimore County  
Department of History  
Spring 2018

***HIST 495/711: Making Digital History***

Mondays, 6:00–8:30, 533 Fine Arts (North Tower)  
(Hands-on Workshops in Engineering 021A)

**Professor Anne Sarah Rubin**

[arubin@umbc.edu](mailto:arubin@umbc.edu)

506 Fine Arts (North Tower)

410-455-1661

Office hours: M 4-6, and by appointment

**Course Description**

How has the digital revolution changed the ways we think about, produce, and consume history? Students in this course will explore the intersection of the historical and the digital from a variety of perspectives and approaches, both theoretical and practical. They will look at the ways that computers and data analysis such as text modeling and network analysis can shape and transform historical arguments. Students will also think about how historical content can be expressed digitally, through websites, films, apps, and games. Finally, they will build their own digital portfolio through a hands-on. Students do not need a background in programming for this class.

Specifically, students will:

1. Analyze existing historical work—both digital and traditional—and engage with the arguments and historiographies.
2. Do original research in both primary and secondary sources.
3. Gain an introductory technical knowledge of various digital tools and methods that historians use.
4. Create their own digital project.

**Course Requirements**

This class requires ACTIVE PARTICIPATION! It is a mixture of discussion and hands-on work, some done individually, some in groups. Students will:

- Write 8 discussion board posts, engaging with course readings and responding to a posted question. The posts are due by **noon on the following dates: February 5, February 12, February 26, March 5, March 12, April 9, April 23, April 30.**
- Write a review of a digital history site using *Journal of American History* standards.
- Produce a final digital project, along with a preliminary prospectus and annotated bibliography.

**Grades** will be calculated as follows:

8 Discussion Board Posts	80 points
Website Review	100 points
Project Prospectus	70 points
Final Project	150 points
Class Participation	100 points
<i>Total</i>	<i>500 points</i>

**Failure to complete any assignment or to attend consistently will result in failure of the course.**

## **Blackboard/Email**

This class will use several features of the UMBC Blackboard system. Any changes to the syllabus, handouts, writing assignments etc. will be uploaded to the Blackboard site. You must check your UMBC email regularly, or set it to forward to another account. This is how I will get in touch with you. Also, if you need to email me for any reason, I suggest you use your UMBC account—Hotmail, Yahoo etc. can get caught in the University's spam filters.

## **Classroom Conduct and Academic Integrity**

Students enrolled in this course should conduct themselves appropriately in the classroom. This means you should arrive on time, be prepared to actively participate, and refrain from distracting your fellow students. **If I get the sense that laptops are being used to do things other than take notes or work on classroom assignments (check Facebook, email, play games, etc.), I will ban them from my classroom.** Cell-phones should be silenced. **DO NOT TEXT IN CLASS.** It is rude, and it makes me insane. How insane? Insane enough to take your phone away for the duration of the class.

I expect students enrolled in this course to adhere to the UMBC Undergraduate Student Academic Conduct Policy. This means that I expect students to produce original work that meets the highest standards of honesty. In the Spring of 2002, the UMBC Faculty and Student Senates adopted the following statement emphasizing the importance of academic integrity:

*By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook, the Faculty Handbook, or the UMBC Policies section of the UMBC Directory.*

**Please be advised that the penalty for academic dishonesty –including plagiarism and other forms of cheating-- in any UMBC History Department course is an "F" for the course. In addition, cases of academic dishonesty may be reported to the Academic Conduct Committee.**

The UMBC History department requires that all students take a plagiarism tutorial. Failure to complete this tutorial before **February 12** may result in failure of the course. Links to the tutorial and signature sheets will be available on Blackboard.

**Last day to drop this class without a W: Friday, February 9**

**Last day to drop this class with a W: Monday, April 9**

**Readings** will be drawn from the books listed below and for sale at the bookstore, and also from a variety of chapters and articles on Blackboard.

- Shawn Graham, Ian Milligan, and Scott Weingart, *Exploring Big Historical Data: The Historian's Macroscope*
- Seth Rockman, *Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore*

## Save these Dates for History-Sponsored or Digital Humanities Lectures

Frederick Douglass Day Transcribe-a-thon

February 14, Albin O. Kuhn Library

Readings and Birthday Cake, Library Rotunda, 12:00 - 12:30 P.M.

Transcribe-a-thon, Room 259, 12:30 - 2:00 P.M. (lunch served)

The Freedmen Bureau's Transcription Project is presented by the Smithsonian National Museum of African American History and Culture, the Smithsonian Transcription Center, and the Colored Conventions Project.

Sign up at: <http://bit.ly/DouglassDay> or contact Courtney Hobson ([chobson1@umbc.edu](mailto:chobson1@umbc.edu))

Jay Barth, Graves Peace Distinguished Professor of Politics, Hendrix College

“The South and the Battle Over LGBTQ Rights”

Tuesday, February 20, 2018

4:00 PM - 5:00 PM, UC Ballroom

Jennifer Lynn Stoeber, Associate Professor of English, Binghamton University - State University of New York

“Listening To Racism in the US - Or Why Sound Matters”

Thursday, March 1, 2018

4:00 PM - 5:30 PM, Albin O. Kuhn Library Gallery

Humanities Teaching Lab: “Digital Humanities and Difference in Research and Teaching”

Panel featuring Roopika Risam, Assistant Professor of English and Secondary English Education at Salem State University, discussing her latest project, *Mapping W.E.B. DuBois*.

Thursday March 8, 2018,

Noon -1:00 pm, PAHB 216

Current Research in Digital History Conference at George Mason University, Arlington, VA

Saturday, March 17, 2018

Information and Registration: <http://crdh.rrchnm.org/conference-2018.html>

Nathan Conolly, Johns Hopkins University

History Department's annual Low Lecture

Wednesday April 11

4:00-6:00 pm

Room and title TBA

## Class and Assignment Schedule

### 1. January 29: Introduction: Course Overview

### 2. February 5: What is Digital History?

- Discussion of Readings:
  - Shawn Graham, Ian Milligan, and Scott Weingart, *Exploring Big Historical Data: The Historian's Macroscope*, 1-72
  - [Sherman Dorn, "Is \(Digital\) History More than an Argument about the Past," in Kristin Nawrotzki and Jack Dougherty, eds, \*Writing History in the Digital Age\*, 2013. \(link\)](#)
  - [Douglas Seefeldt and William G. Thomas III, "What is Digital History?" \*AHA Perspectives\* \(May 2009\) \(link\)](#)
  - Steven E. Jones, "The Emergence of the Digital Humanities (as the Network is Everting)," in Matthew K. Gold and Lauren F. Klein, eds., *Debates in the Digital Humanities* (2016) (PDF)
  - Stephen Robertson, "The Differences Between Digital Humanities and Digital History," in Matthew K. Gold and Lauren F. Klein, eds., *Debates in the Digital Humanities* (2016) (PDF)
- Hands on: Zotero and Wordpress Basics

### 3. February 12: Visualizing Early Baltimore

- Class will meet in ITE 108 (The Imaging Research Center Lab)
- Overview of [Visualizing Early Baltimore](#)
- Discussion of Seth Rockman, *Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore*

### 4. February 19: Digital Collections and Archives

- Website Review due in class
- Discussion of Readings: (no discussion board question today)
  - [Mitchell Whitelaw, "Generous Interfaces for Digital Cultural Collections," \*Digital Humanities Quarterly\* 9.1 \(2015\) \(link\)](#)
  - [Kate Theimer: "The role of 'the professional discipline' in archives and digital archives \(link\)](#)
  - [Tim Sherratt, "It's All About the Stuff: Collections, Interfaces, Power and People" \(link\)](#)
  - [Kenneth Goldsmith: Archiving is the New Folk Art \(link\)](#)
- Hands on: Omeka

### 5. February 26: Mapping and Spatial History

- Discussion of Readings:
  - Susan Schulten, "The Graphic Foundations of American History," in *Mapping the Nation: History and Cartography in Nineteenth Century America* (PDF)
  - [Richard White, "What is Spatial History?" \(link\)](#)
  - [Stephen Robertson, "Putting Harlem on the Map," in Kristin Nawrotzki and Jack Dougherty, eds, \*Writing History in the Digital Age\*, 2013. \(link\)](#)
  - May Yuan, John McIntosh, and Grant Delozier, "GIS as a Narrative Generation Platform," in David J. Bodenhamer, John Corrigan, and Trevor M. Harris, eds. *Deep Maps and Spatial Narratives* (PDF)

- Trevor M. Harris, John Corrigan, and David J. Bodenhamer, “Challenges for the Spatial Humanities: Toward a Research Agenda,” in David J. Bodenhamer, John Corrigan, and Trevor M. Harris, eds. *The Spatial Humanities: GIS and the Future of Humanities Scholarship* (PDF)
- Hands on: StoryMapjs, Neatline, VisualEyes

## 6. March 5: Big Data: Network Analysis

- Discussion of Readings
  - Shawn Graham, Ian Milligan, and Scott Weingart, *Exploring Big Historical Data: The Historian’s Macroscope*, 195-274
  - [Elijah Meeks, “Gestalt Principles for Data Visualization” Follow the Links to all four sections and read them.](#) (link)
  - Claire Lemercier, “Formal Network Principles in History: Why and How?,” *Social Networks, Political Institutions, and Rural Societies* (PDF)
- Hands on: Palladio

## 7. March 12: Digital History and Games

- Discussion of Readings:
  - Jeremiah McCall, *Gaming the Past: Using Video Games to Teach Secondary History*, 22-59, 92-132 (PDF)
  - Kevin Kee, ed., *PastPlay*: 23-42, 121-138 (PDF)
  - “Forging the Oregon Trail” (PDF)
  - [Laura Hudson, “Twine: The Video Game Technology for All,” The New York Times, 11/19/14](#) (link)
- Hands on: Twine

## SPRING BREAK

## 8. March 26: Research Day

## 9. April 2: Preliminary Project Presentations

- Prospectus and Annotated Bibliography Due

## 10. April 9: Big Data: Text Mining and Modeling

- Discussion of Readings
  - Shawn Graham, Ian Milligan, and Scott Weingart, *Exploring Big Historical Data: The Historian’s Macroscope*, 73-194
  - [Gibbs, Frederick W. “New Forms of History: Critiquing Data and Its Representations.” The American Historian, 2016.](#) (link)
  - Jeffrey M. Binder, “Alien Readings: Text Mining, Language Standardization, and the Humanities,” in Matthew K. Gold and Lauren F. Klein, eds., *Debates in the Digital Humanities* (2016) (PDF)
- Hands on: Voyant

## 11. April 16: Deeper Dive into Student Selected Topic



- Discussion of Readings TBA
- Hands on: TBA

## 12. April 23: Problematizing Digital History

- Discussion of Readings
  - Digital History and Argument White Paper, Roy Rosenzweig Center for History and New Media, November, 2017. (PDF)
  - Miriam Posner, "What's Next: The Radical, Unrealized Potential of Digital Humanities," in Matthew K. Gold and Lauren F. Klein, eds., *Debates in the Digital Humanities* (2016) (PDF)
  - Elizabeth Losh, Jacqueline Wernimont, Laura Wexler, and Hong-An Wu, "Putting the Human Back into the Digital Humanities: Feminism, Generosity, and Mess," in Matthew K. Gold and Lauren F. Klein, eds., *Debates in the Digital Humanities* (2016) (PDF)
  - Amy E. Earhart and Toneisha L. Taylor, "Pedagogies of Race: Digital Humanities in the Age of Ferguson," in Matthew K. Gold and Lauren F. Klein, eds., *Debates in the Digital Humanities* (2016) (PDF)
- Hands on: Project Workshop

## 13. April 30: Social Networks and Scholarship

- Discussion of Readings
  - [AHA. "Guidelines for the Evaluation of Digital Scholarship in History." American Historical Association. \(link\)](#)
  - ["Why Historians Should Use Twitter: An Interview with Katrina Gulliver," History News Network 3/15/2015 \(link\)](#)
  - [W. Caleb McDaniel, "Open Notebook History" \(link\)](#)
  - [Leslie Madsen-Brooks, "I Nevertheless Am a Historian: Digital History Practice and Malpractice around Black Confederate Soldiers," in Kristin Nawrotzki and Jack Dougherty, eds, \*Writing History in the Digital Age\*, 2013. \(link\)](#)
  - ["Mapping the History Twittersphere," AHA Perspectives, September 2014 \(link\)](#)
  - John Fea, "Twitter and the Historical Profession," *The American Historian*, February 2018 (PDF)
  - Betsy A. Beasley and David P. Stein, "Podcasting History," *The American Historian*, August 2017 (PDF)
- Hands on: Project Workshop

## 14. May 7: Project Workshop

## 15. May 14: Final Presentations