AFA 3XXX: Black Digital Studies

Spring 2024
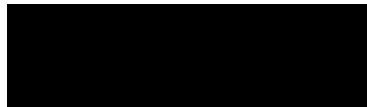
MWF:

Instructor information

Instructor	Email	Office location & hours
Kevin C. Winstead	███████████	███████████

Description

In many ways, humanities scholarship is already digital as most of us research, write, and sometimes read on a computer. In these situations, the computer replaces the index, the pen, and the printed book. In a sense, the computer has sped up processes with which humanists were already familiar.

But what might we gain if we begin using the computer to do something only it can do? How would it change our understanding of a novel if we laid it out in geographical space? What would we learn if we could visually break down and compare the language in two volumes of poetry? What could we discover if we read everything a hyper-prolific author wrote in just two weeks? What would it mean to read a book as a distributed crowd? Does reading change if you can only do it on a computer? This class seeks to prepare the next generation of digital humanists and African-American scholars by broadening the conversation around new theories, methods, and tools to explore African-American art, labor, and migration.

In this course, we will consider these questions as we explore the field of digital humanities (DH). Through readings and various projects, we will familiarize ourselves with the concepts, tools, and debates of and within the intersection of Digital Humanities and Black Studies.

Objectives

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and analyze the key elements, biases, and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Skills gained by the end of this course:

- Demonstrate an understanding of the literature in digital humanities, black digital humanities, African American studies, and cultural studies, understanding the major issues, theories, and methods of each;

- Critically analyze and apply appropriate digital technologies, used them for digital projects, and critically analyzed them;
- Develop a black digital humanities project, including developing a prototype;
- Write a grant proposal.

Class Format and Expectations

The class will combine semi-structured lectures, discussions based on the assigned readings, and learning activities. Dialogue is my preferred mode of instruction, so interactions (class or online) between you, me, and your classmates are the key to getting a good grade.

As a student in this class, you are expected to:

- Bring an open mind and critical perspective to the course materials and class discussions (ASK QUESTIONS)
- Be thoughtful and Civil to classmates and instructor.
- Attend Class: Attendance is not optional. Absences due to university-sanctioned excuses will not result in a letter grade reduction. https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/
- read the assigned readings BEFORE class, not during
- Food is permitted. Bring snacks if needed.
- Turn in all assignments
- Check SLACK/CANVAS/PERUSALL regularly.
- post required feedback to the class SLACK by the agreed-upon deadline
- Complete assignments in a timely fashion

Accessibility and Special Needs

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting https://disability.ufl.edu/students/get-started/. It is important for students to share their accommodation letter with their instructor and discuss their access needs as early as possible in the semester.

Please note that I am a mandated reporter and am legally obligated to report any sexual violence reported to me. The University of Florida offers confidential support for sexual or relationship violence: https://police.ufl.edu/divisions/behavioral-services/office-of-victim-services/resources-for-victims/

University of Florida Honor Code

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the

University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click here to read the Conduct Code. If you have any questions or concerns, please consult with the instructor or TAs in this class.

UF Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: http://www.counseling.ufl.edu/cwc/Default.aspx, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please get in touch with umatter@ufl.edu, 352-392-1575, or visit the U Matter, We Care website to refer or report a concern, and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

University Police Department: Visit U.F. Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

U.F. Health Shands Emergency Room / Trauma Center: For immediate medical care, call 352-733-0111 or go to the emergency room at 1515 SW Archer Road,

Gainesville, FL 32608; Visit the U.F. Health Emergency Room and Trauma Center website.

Academic Resources
For e-learning technical support, contact the U.F. Computing Help Desk at 352-392-4357 or at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010, or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

On-Line Student Complaints: [View the Distance Learning Student Complaint Process](#).

Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at http://writing.ufl.edu/writing-studio/ or 302 Tigert Hall for one-on-one consultations and workshops.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at https://gatorevals.aa.ufl.edu/. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at [https://gatorevals.aa.ufl.edu/](#).

Assignments

The course grade will be based on the following elements:

Reading Discussion Leader & Question	You are required to lead two discussions on two readings of your choice. There are multiple aspects to this assignment: 1. You must provide an analysis of the arguments made in your assigned reading. a) Post your analysis to the Slack Channel of the assigned week for the appropriate reading. 2. In class, lead the discussion by (if possible) offering a (brief) media example that highlights an element or argument found in the reading All discussion leaders must present THREE discussion questions with their analysis. Post your discussion questions to the Slack Channel of the assigned week for the appropriate reading. Your discussion question can/should be based on current (or recently completed) readings. **All Discussion Questions should be posted to SLACK by 11:59 pm of your presentation date.**	10%
SLACK Discussion Responses	**All SLACK Discussion responses must be posted before class on Monday.** If you're not the discussion leader, you must follow, post, and contribute to the Slack channels for the course. You should post a MINIMUM of five (5) comments on your classmates' posts during the semester. Participation online can include: • Posting questions or responding to other students' forum postings • Providing examples and counter-examples	12.5%

	• Performing scholarly, constructive criticism of the assigned reading • Proposing additional literature, websites, or resources • Sharing current news items and media reports that are relevant to class topics The best comments will respond actively to the topic of discussion or extend discussions from the section or even the lecture. Thread-jacking or trolling will not be tolerated and will result in a grade reduction.	
(Critical Thinking) Portfolio – Reading Reflections and Responses	Periodically, we will have portfolio check-ins. You will be required to respond to the three reading prompts. The prompts will require you to understand the arguments and their contribution to the field or society. Any assigned multimedia can be used to replace reading.	20%
Annotations/Class Participation	Perusall! I firmly believe in annotating readings and making notes in the margins while reading a text. I've had great success showing students how to use Perusal in previous semesters! To annotate each assigned reading as a class. Persuall is an annotation layer for any online content; this tool allows you to collaborate on your reading, synthesis, and understanding of the reading selections across the semester. I'll send the invitation link and explain how we use this tool during class. In addition to highlighting snippets of text that you find interesting (or confusing), Perusal! allows using images and other multimedia content within your annotations. I am inclined to offer extra credit to those whose annotations include compelling, relevant multimedia content illustrating complex or interesting concepts in the reading. Your annotations will count towards your participation grade. You must annotate every reading with at least THREE notes to get credit.	12.5 %
Genealogies of Digital Humanities (Short Essay)	A short paper analyzing two readings on the development of digital humanities. More information will be distributed later.	15%

Analysis of a Digital/Public Humanities Project	More information will be distributed later.	15%
Digital Project for the Public Proposal	The cumulative project for the semester will be for you to conceptualize a digital public humanities project and write a grant proposal to fund it. We will use the NEH's digital projects for the public application as our guide. This project will be completed in several steps with peer review.	15%

Grade Policies

A good grade requires thoughtful, informed participation in class and online discussions, well-executed arguments in writing, and an outstanding portfolio. Readings will be DISCUSSED on the day marked on the syllabus. Assignments are due as scheduled.

Primary Source Essay Rubric

Category	Excellent	Good	Fair	Poor
Argument (25%)	The paper presents a clear and well-developed argument that is original, complex, and nuanced. The argument is supported throughout the paper and shows a sophisticated understanding of the historical topic.	The paper presents a clear argument that is well-developed and primarily original. The argument is supported throughout the paper and shows a good understanding of the historical topic.	The paper presents an argument that is somewhat clear and developed. The argument may lack originality or nuance and may not be fully supported throughout the paper.	The paper presents an argument that is unclear or underdeveloped, lacking originality, nuance, or support throughout the paper.
Evidence and Sources (25%)	The paper provides substantial and relevant evidence from various credible primary and secondary sources that effectively support the argument. The author demonstrates a sophisticated understanding of the sources and their relevance to the argument.	The paper provides relevant evidence from primary and secondary sources supporting the argument. The author demonstrates a good understanding of the sources and their relevance to the argument.	The paper provides some evidence from primary and secondary sources that may not be entirely relevant or effective in supporting the argument. The author may not fully understand the sources and their relevance to the argument.	The paper provides little or no evidence from primary and secondary sources or uses sources that are not credible or relevant to the argument. The author does not demonstrate an understanding of the sources and their relevance to the argument.
Citations (15%)	The paper consistently and accurately uses proper citation style, including in-text citations and a works cited page. All sources are properly cited and referenced.	The paper uses proper citation style mostly consistently and accurately throughout, including in-text citations and a works cited page. Most sources are appropriately cited and referenced.	The paper may have inconsistencies or inaccuracies in citation style or missing citations for some sources.	The paper has significant inconsistencies or inaccuracies in citation style or missing citations for many sources.
Organization (15%)	The paper has a clear and logical structure that is easy to follow and supports the argument. Each	The paper has a mostly clear and logical structure that supports the argument. Some	The paper has a somewhat unclear or illogical structure that does not fully support the argument.	The paper has an unclear or illogical structure that does not support the argument. Paragraphs do not

	paragraph supports the thesis and follows a clear organizational pattern.	paragraphs may not support the thesis or lack a clear organizational pattern.	Paragraphs may not follow a clear organizational pattern or may not support the thesis.	follow a clear organizational pattern and do not support the thesis.
Clarity and Style (20%)	The paper is well-written, clear, concise, consistent, and has an appropriate tone for the audience and purpose. The language is sophisticated and effective, and the paper has few or no grammar, spelling, or punctuation errors.	The paper is primarily well-written, clear, and concise, with an appropriate tone for the audience and purpose. The language is mostly effective, and the paper has minor grammar, spelling, or punctuation errors.	The paper may have some clarity or style issues, including unclear or awkward phrasing, inappropriate tone, or numerous grammar, spelling, or punctuation errors.	The paper has significant clarity or style issues, including unclear or awkward phrasing, inappropriate tone, or numerous grammar, spelling, or punctuation errors.

GRADE/POINT SCALEGrading Scale Score	Percent	Grade	Grade Points
934-1000	93.4-100	A	4.00
900-933	90.0-93.3	A-	3.67
867-899	86.7-89.9	B+	3.33
834-866	83.4-86.6	B	3.00
800-833	80.0-83.3	B-	2.67
767-799	76.7-79.9	C+	2.33
734-766	73.4-76.6	C	2.00
700-733	70.0-73.3	C-	1.67
667-699	66.7-69.9	D+	1.33
634-666	63.4-66.6	D	1.00
600-633	60.0-63.3	D-	0.67
0-599	0-59.9	E	0.00

Course Schedule

Week	Topic	Reading	Exercises
Unit 1: Race, Space, and Place,		
Week 1	**Holding Space**	Gallon, K. (2016). Making a case for the Black digital humanities. In M.K. Gold & L.F. Klein (Eds.), Debates in the Digital Humanities (42-49). Minneapolis: University of Minnesota Press. Retrieved from http://dhdebates.gc.cuny.edu/debates/text/55	
	Day 2	Brock, A. (2009). "Who do you think you are?": Race, representation, and cultural rhetorics in online spaces. Poroi, 6(1), 15-35	
	Day 3	Chun, W.H.K. (2012). Race and/as technology, or how to do things to race. In L. Nakamura & P.	
Week 2	**Where and When We Enter**	MLK Holiday	
	Day 2	Bailey, M. Z. (2011). All the digital humanists are white, all the nerds are men, but some of us are brave. Journal of Digital Humanities, 1(1). Retrieved from http://journalofdigitalhumanities.org/1-1/all-the-digital-humanists-are-…	
	Day 3	Gray, K.L. (2012). Deviant bodies, stigmatized identities, and racist acts: Examining the experiences of	
Week 3	**Geographies and Genealogies of Knowledge**	Bailey, M. (2015). #transform(ing)DH writing and research: An autoethnography of digital humanities and feminist ethics. Digital Humanities Quarterly, 9(2). Retrieved from http://www.digitalhumanities.org/dhq/vol/9/2/000209/000209.html	
	Day 2	Steele, C.K. (2016). The digital barbershop: Blogs and online oral culture within the African American community. Social Media + Society, 2(4), 1-10.	
	Day 3	Florini, S. (2013). Tweets, tweeps, and signifyin': Communication and cultural performance on "Black Twitter." Television and New Media, 15(3), 223-237.	

Week 4	Theorizing "The Archive"	Caswell, M. (2014). "Inventing new archival imaginaries: Theoretical foundations for identity-based community archives." In Identity Palimpsests: Ethnic Archiving in the U.S. and Canada (35-55). Sacramento, CA: Litwin Books. Winner, 2014 Library Juice Paper Competition.	
	Day 2	Drake, J.M. (2016). "Liberatory Archives: Towards Belonging and Believing," Parts 1 and 2. Retrieved from here and here.	
	Day 3	Drake, J.M. (2016). "Expanding #ArchivesforBlackLives to Traditional Archival Repositories." Retrieved from here.	
Week 5	Intersectionality & Critical Race Theory Day 2	Collins, P.H. (2015). Intersectionality's definitional dilemmas. Annual Review of Sociology, 41, 1-20.	
	Day 3	Cottom, T.M. (2016). Black cyberfeminism: Intersectionality, institutions, and digital sociology. In J. Daniels, K. Gregory, & T.M. Cottom (Eds.), Digital Sociologies (211-232). Bristol: Policy Press.	
		Gray-Denson, K.L. (2015). Race, gender, and virtual inequality: Exploring the liberatory potential of Black cyberfeminist theory. In R. Lind (Ed.), Producing Theory in a Digital World 2.0: The Intersection of Audiences and Production in Contemporary Theory, vol. 2 (175-192). New York: Peter Lang. Retrieved from here.	
Unit 2: Race, Place, Space Incubator			
Week 6	Surveying the Terrain Day 2	Library Day	
	Day 3	Wynter, Sylvia. "1492: A new world view." Race, discourse, and the origin of the Americas: A new world view (1995): 5-57.	
		Incubator Day	Digital Harlem
Week 7	Meaning and Mapping	Howard Rambsy, "Geo-coding Black Short Stories," http://www.culturalfront.org/2016/04/geocoding-black-short-stories.html	

			Mapping Decadence, http://mapping decadence.org/, read the homepage, About, and play around with the site.
	Day 2		
	Day 3	Mapping Marronage, http://mapping-marronage.rll.lsa.umich.edu/about, read About and play around with the site. Incubator Day	Carto
Week 8	**Time and Narrative**	Lauren F. Klein, "The Image of Absence: Archival Silence, Data Visualization, and James Hemings," American Literature. V 85 (4) December 2013. (BB)	
	Day 2	Amy Earhart, "Can Information Be Unfettered?: Race and the Digital Humanities Canon,"	
	Day 3	Incubator Day	StoryMaps
Week 9	**Representing Movement**		
	Day 2		
	Day 3		Airtable
Unit 3: Black Movement(s)			
Week 10	**Springbreak**		
Week 11	**Movement of Ideas**	Nowatzki, Robert. "From datum to databases: Digital humanities, slavery, and archival reparations." the American Archivist 83.2 (2020): 429-448.	
	Day 2	Digital Dialogue: Hacking TEI for Black Digital	
	Day 3	Jessica Lu?	TEI
Week 12	**Social Movements & The Digital**		
	Day 2		
	Day 3		Wayback Machine/Nvivo
	Critical AI and DH		

Week 13	Day 2 Day 3	Rianna Walcott	ChatGPT ImageAI	
Week 14	**Markers Week** Day 2 Day 3			
Week 15	**Makers Week** Day 2 Day 3			
Week 16	**Digital Research Expo** Day 2 Day 3			
Final Exam				

Exam schedule

Date	Subject
Portfolio Checks	??? 11:59 PM
Portfolio Checks	??? 11:59 PM
Portfolio Checks	??? 11:59 PM