

Clio Wired I (History 696)

Professor T. Mills Kelly

Robinson Hall B377a
703-993-2152
tkelly7@gmu.edu
<http://chnm.gmu.edu/history/faculty/kelly/>
IM: tkelly7029@aim.com

Office Hours

M 2-4, W 2-3
or by appointment

This is a course about tomorrow's yesterdays. Over the next fourteen weeks we will examine the changes that digital media have wrought in the research, writing, presentation, reading and teaching of history. As befits a class with a heavy emphasis on technology, this semester will be a mixture of analytical and hands on work. We will discuss readings, websites, teaching modules, and other manifestations of what some like to call the "digital revolution" in the history business. Rarely do we get a chance to step back and reflect on such seemingly momentous changes in a discipline as they are happening, so this course is often very entertaining even as it is challenging. We don't have a canon of literature and methodology to fall back on, so much of what we will do will be brand new.

Because this is a graduate seminar, I place a high premium on your full participation in all aspects of the course. That means I expect you to keep up with the readings, contribute to our discussions in class and online and to complete all of your assignments on time. This class is part of a two semester sequence and because the second course is much more technical, this is your chance to become familiar with the technology, to overcome any anxieties you might have, and to play with ideas in a slightly less structured environment. To do that, though, you have to come to class and take part in all that we do.

Course Requirements

There are five main requirements for this course.

1. Active participation in class discussions, both online and in class.
2. A "Weblog Journal" (blog) in which you will record your reactions to readings and carry out other assignments. Unexcused, late entries will cause your grade to suffer, so be diligent on this.
3. A website that will primarily be the repository for your review essay and final project.
4. A web review essay in which you will assess the coverage of a particular historical topic in digital forms.
5. A Digital History Project Proposal: You will make a proposal for a digital history project and also develop a home page for it. This project will be the basis for the work you do in History 697, so please put particular care into this assignment.

Participation: By definition a seminar (especially a graduate seminar) is intended to be a collaborative learning endeavor and so I have high expectations of your participation--both in class and online. Unlike a conventional class where almost all the advice and assistance comes from the instructor, in a seminar everyone will take a hand in shaping our discussions and helping fellow class members. In addition to

our discussions in class, all of us will participate in an on-going online discussion via the class weblog. Too often new insights or problems appear outside the boundaries of our time slot on Monday nights and so the purpose of the weblog is to extend class discussion beyond our once a week meetings.

The class weblog is also an ideal forum for discussion of your projects with other members of the class. Everyone is expected to post regular reflections on the class discussions, readings, and projects in their weblog and to participate regularly in our collective blog. You might, for example, comment on a reading that particularly intrigued or annoyed you. Or, you might comment on problems that you have been confronting in carrying out your projects or getting your website to work. Or, you might have come across a terrific history Website that you think other members of the class should examine. You are also strongly encouraged to post comments on the blog entries by me or other members of the class.

Readings: Because this topic is so new, there are relatively few books that directly address it. As a result, there are only two books for purchase for this course:

Janet Horowitz Murray *Hamlet on the Holodeck : The Future of Narrative in Cyberspace*, MIT Press, paperback; ISBN: 0262631873.

Robin Williams and John Tollett, *The Non-Designer's Web Book*, 2nd edition, Peachpit Press, paperback.

Much of the additional reading will be available online and linked from the online syllabus, but a few items will be provided in hard copy. I may have to assess a modest additional charge for the copies.

Software: You should purchase the educational versions of both Dreamweaver and Photoshop Elements. Both are available at an educational discount at the GMU computer store. These will be used in both History 696 and 697. Students who are particularly interested in new media (e.g., are pursuing a minor in new media in the doctoral program) will probably want to purchase the full version of Photoshop.

Grading

Your final grade for the semester will be derived as follows:

Class participation	15%
Weblog entries	20%
Review essay	30%
Project proposal	35%

Office Hours: My official office hours will be Monday from 2-4 and Wednesday from 2-3 in Robinson B377a. I am also available other times by appointment and am generally on campus every day of the week except Thursdays from around 9:30-4:30. Feel free to stop by any time, but be aware that I also teach MWF from 12:30-1:45 and M from 10:30-11:45. Feel free to call me at work (703-993-2152) or at home (703-330-2169). I'm an early riser, so that means it's generally best to call me before 9:00 pm. I am often most accessible via email and I have even begun using AIM (tkelly7029), although I'm not as devoted to IM as I am to email.

Additional Workshops: I have set up in-class workshops for Dreamweaver, FTP, and Photoshop. The Student Technology and Assistance Center is willing to offer additional workshops, and if there are topics that enough class members would like covered I will help arrange additional workshops. In addition, they offer a regular series of workshops; the list is posted at <http://media.gmu.edu/workshops/> (although none listed for September yet). Many of the topics (beginning Dreamweaver and Photoshop) are ones that we will cover in class, but you could re-take the workshop as a refresher or you might want to explore additional tools like Flash, PowerPoint, and Premiere.

The University also offers a variety of free online courses in software and technology applications (including Dreamweaver): <http://smartforce.doit.gmu.edu/>

Tentative Schedule

Note: This schedule is only tentative. In an experimental course like this one, we need to be open to changes in schedule, format, and requirements. I may, for example, alter the specific assignments or their order based on the needs and interests of the class. I welcome your input in shaping the course so that it most effectively meets your needs. Because some changes may be made at the last minute, it is important that you check with a member of the class if you should be forced to miss a particular class for some unavoidable reason.

WEEK 1: 29 August: Digitizing the Past: Possibilities & Problems: Introduction, Requirements, and Themes

Over the next week, post to the class weblog. Elaborate a bit on your introduction to the class and feel free to say something about your expectations for the class, your research interests, or anything else you'd like to share with the group. Use some basic html code in your posting (bold, italics, a hyperlink) and comment on at least one posting by someone else in the class. Use the category that is your name.

Note that the blog has an introduction to blogging. To make your own entries, you need to log in, which you can do at <http://chnm.gmu.edu/movabletype/mt.cgi>. There is a link to that log in on the main blog page under "links."

September 5: Labor Day, No Class

For 6 September, write a diary about your Web History Scavenger Hunt (see website for details) in the blog that includes things like what you found, how you found it, what problems you encountered, how long it took you. Be sure to assign your posting to the category "Scavenger Hunt."

WEEK 2: 12 September: WWW 101: Getting Yourself on the Web

Introduction to Dreamweaver and FTP by Allison Meyer O'Connor, IRC & History doctoral program

Preparation: Ideally, you should purchase or get access to Dreamweaver MX. You can purchase Dreamweaver for \$99 (educational price) from Patriot Computers 993-4100) in the Johnson Center <http://compstore.gmu.edu>. If you don't own

Dreamweaver yet, download a free 30-day trial version from: <http://www.macromedia.com/software/dreamweaver/trial/>. At last check you could buy the Dreamweaver suite for \$198, which includes Fireworks, Freehand, and Flash.

If you don't have an Internet file transfer program (e.g. WS_FTP, Fugu, or Fetch), download one (e.g., from <http://download.cnet.com/>), make sure you bring the password for your Mason (osf1) account, which is not necessarily the same password as for your Netscape Mail account, if you have that. (This is only relevant if you are going to post your Website on <http://mason.gmu.edu>. Some students already have Web hosting space that they will use.)

Dreamweaver is also available on all the machines in web*STAR, <http://media.gmu.edu/web/webstar.html>, 311 Johnson Center (993-3766). Their hours are 10:00 am to 10:00 pm Mon-Thurs; 10:00 am to 6 pm Fri, Noon to 6 Sun. According to their site: "The web*STAR lab provides peer mentors, to provide guidance and problem solving, and the latest in hardware--and when possible, software--to facilitate Web development activities." This is an important resource for students who are just starting out on creating web pages.

Required for class:

1. Read and Try: Beginning HTML

<http://www.irc.gmu.edu/resources/workshopmaterials/html/html1.html>

You should be able to do all of the exercises in the materials.

2. Read: Managing Websites Using Templates and Cascading Style Sheets.

<http://www.irc.gmu.edu/resources/workshopmaterials/website/css-design/index.html>

This will be covered in class, but you should read through it to familiarize yourself with the idea of a template and the idea of a style sheet.

3. Have your web space set up before coming to class and bring your password.

a. If you are using your own web space through your ISP or web hosting service, you need to bring the host name as well as their user ID and password.

b. If you are using your Mason web space, you should have your account activated and the permissions set for your public_html folder.

<http://www.irc.gmu.edu/resources/workshopmaterials/pageonmasonnew/pageonmasonnew.htm> has some basic instructions on how to do this.

If you are not comfortable with computers, you should probably go to web STAR (Johnson Center 311) for assistance. If you are not able to get set up by class time, then please bring some portable media (floppy disk, zip disk, or a USB drive) to the class and we will figure out how to get you set up later.

4. Read: Robin Williams and John Tollett, *The Non-Designer's Web Book*, chapters 1-

4. If you already know all this; you can do the quizzes at the end of the chapters to find out). (If you can't get this in time for class, obviously you won't be able to do this.

Strongly Recommended:

Do some background reading on Dreamweaver, you can download Getting Started with Dreamweaver MX 2004 at:

<http://www.macromedia.com/support/documentation/en/dreamweaver/>

You have to register to do this, but it's free.

Note: Last day to drop with no tuition liability and last day to add: September 13. If you are a new student, it is worth knowing that GMU does not make exceptions for this deadline unless you can prove, in writing, that the University somehow made a mistake with your registration.

WEEK 3: 19 September: Varieties of Digital History

Read: Roy Rosenzweig and Daniel Cohen, "Exploring the History Web" in *Doing Digital History* (see web syllabus for links).

Vernon Takeshita, "Tangled Webs: The Limits of Historical Analysis on the Internet"

<http://www.dartmouth.edu/~history/newsletter/spring01/web.html>

Phil Agre, "Designing Genres for New Media: Social, Economic, and Political Contexts," <http://dliis.gseis.ucla.edu/people/pagre/genre.html>

Visit and evaluate the following websites: Don't just quickly browse; spend a significant amount of time (enough time to look at everything or, if you can't look at everything--certainly the case at Valley of the Shadow--then spend at least two hours):

The Valley of the Shadow: Two Communities in the American Civil War

<http://valley.vcdh.virginia.edu/>

National Geographic: Remembering Pearl Harbor

<http://plasma.nationalgeographic.com/pearlharbor/>

Brainerd, Kansas: Time, Place, and Memory on the Web

<http://www.rootinaround.com/brainerd/>

Do History <http://www.dohistory.org/>

One project of your choice from the Institute for Advanced Technology in the Humanities website: <http://iath.virginia.edu>

Write and post in the blog (use categories "website evaluation" and your name): An evaluation (500-1000 words) of one these four sites, using the Journal of American History evaluation guidelines <http://chnm.gmu.edu/jah> and, where relevant, drawing on some of the week's reading. Note especially the questions in the key areas of content, form, audience/use, and new media.

Write and post in the blog (use categories "review essay proposal" and your name) your proposal for the web review essay *by 24 September*.

Do at least a basic homepage for your website and email me the address *by 19 September*. Post a link to this page in the class blog using the categories "website" and your name.

WEEK 4: 26 September: The Future of Historical Narrative?

Read: Janet Murray, *The Future of Narrative in Cyberspace*

George Landow, *Hypertext: The Convergence of Contemporary Critical Theory and Technology*. Amplified, updated version of Chapter One (1996). (just read "Hypertextual Derrida, Poststructuralist Nelson?"; "The Definition of Hypertext and Its History as a Concept:" and "Predictions.")

<http://www.scholars.nus.edu.sg/landow/cpace/ht/jhup/contents.html>

William Cronon, "A Place for Stories: Nature, History, and Narratives," *Journal of American History*, 78:4 (March, 1992), 1347-1376

Keith Jenkins, "Introduction: on being open about our closures," in Jenkins, ed., *The Postmodern History Reader* (1997), hand out.

Lev Manovich, "What is New Media," and "The Forms," pp. 18-61, 213-43 in *The Language of New Media*, hand out.

Write and Post: Blog Entry ("narrative" and your name) on questions provided.

WEEK 5: 3 October: Website Design and Infrastructure

Reading: Williams and Tollett, chapters 5-15.

Cohen and Rosenzweig, *Doing, Digital History*, chapters 2, 4, and appendix.

Paula Petrik, "Top Ten Mistakes in Academic Web Design," *History Computer Review*, May 2000, <http://chnm.gmu.edu/assets/historyessays/topten.html>

Michael O'Malley, "Building Effective Course Sites: Some Thoughts on Design for Academic Work," *Inventio*, Spring 2000, <http://chnm.gmu.edu/assets/historyessays/building.html>

Jacob Nielsen, Alertboxes: "Are Users Stupid?" at <http://www.useit.com/alertbox/20010204.html>; "End of Web Design" at <http://www.useit.com/alertbox/20000723.html>; "Why Web Users Scan Instead of Read" at <http://www.useit.com/alertbox/whyscanning.html>

Larry Gales, "Web Page Design Inspired by Edward Tufte" <http://staff.washington.edu/larryg/Classes/Rinflux/zz-influx.html>

Post on your blog (categories "design" and your name): Links to two history websites, one that you regard as well designed or structured and one you regard as poorly designed or structured. You should not choose sites that are praised or criticized in the reading. Write at least one paragraph on why you have chosen them. On your website, illustrate an example of good or bad design drawn from the sites.

WEEK 6: 11 October: Reports from the Field**Note: Class meets on Tuesday because of Columbus Day.****Write, Post (on your website rather than blog), Present:** Web Review Essay:

Note that your presentation should be five minutes long with five minutes for discussion. Five minutes is almost no time at all--think of this as a sort of "review slam" that requires you to say the most important things in the clearest, most concise way. Be sure to post a link to this essay in the class blog.

WEEK 7: 17 October: Photoshop for Historians**Guest:** Stephanie Hurter**Get:** Photoshop Elements, available from Computer Store at Educational Price of ca. \$59 or Photoshop 7.0.**WEEK 8: 24 October: The Challenge of Digital Scholarship**

Read: "Forum on Hypertext Scholarship: AQ as Web-Zine: Responses to AQ's Experimental Online Issue," *American Quarterly* (June 1999), commentaries by Roy Rosenzweig, James Castonguay, Thomas Thurston, M. David Westbrook, Louise Krasniewicz and Michael Blitz, Susan Smulyan, Christopher P Wilson, and Randall Bass, all available online through Project Muse. You can access Muse at <http://ers2000.gmu.edu/sql/alpha.php>.

David Staley, *Computers, Visualization, and History*, introduction and chapter 4, hand out.

Closely read at least two examples of digital scholarship from this list of five (I will ask you for your choices a week in advance so that we can have a spread of people choosing different examples):

Will Thomas and Edward Ayers, "The Difference Slavery Made: A Close Analysis of Two American Communities," <http://www.vcdh.virginia.edu/AHR/> You should also read the "overview" on the AHR site, which you need to access through the GMU library portal going to the History Cooperative and then to the address: <http://www.historycooperative.org/journals/ahr/108.5/thomas.html>

"Dreaming Arnold Schwarzenegger" by Louise Krasniewicz and Michael Blitz

"Hearsay of the Sun: Photography, Identity, and the Law of Evidence in Nineteenth-Century American Courts" by Thomas Thurston

"From Hogan's Alley to Coconino County: Three Narratives of the Early Comic Strip" by David Westbrook

All three of the above are available at <http://chnm.gmu.edu/aq/>

Lynn Hunt, Jack Censer, "Images of the French Revolution" at <http://chnm.gmu.edu/revolution/imaging/home.html> Username is "imaging" and password is "revolution."

Two other examples of interest:

Charles Hardy III & Allesandro Portelli, "I Can Almost See the Lights of Home ~ A Field Trip to Harlan County, Kentucky," *Journal of Multimedia History* 2(1999) <http://www.albany.edu/jmmh/>

Philip J. Ethington, "Los Angeles and the Problem of Urban Historical Knowledge" *American Historical Review* (December 2000) <http://cwis.usc.edu/dept/LAS/history/historylab/LAPUHK/index.html>

Write and post in the blog ("digital scholarship" and your name): a journal entry on whether the two examples of digital scholarship you examined fulfilled the "promise of digital scholarship." Do they do anything genuinely new with new media? Do they do it well?

Write and post in the blog ("digital project proposal" and your name): Proposal for Digital Project Proposal by October 29. (See Guidelines.)

Week 9: 31 October: Individual Meetings to Discuss Projects

No regular class; individual meetings will be scheduled.

WEEK 10: 7 November: Archives and the Futures of Research and Scholarship

Read: Cohen and Rosenzweig, *Doing Digital History*, chapters 3, 7, and 8 (digitization, copyright, and preservation). Chapter 8 is optional.

Roy Rosenzweig, "Scarcity or Abundance? Preserving the Past in a Digital Era," *American Historical Review*, June 2003, <http://chnm.gmu.edu/assets/historyessays/scarcity.html>

John Willinsky, "Copyright," forthcoming chapter from *Rights and Vanities: The Case for Open Access to Research and Scholarship* (Cambridge, MA: MIT), available for download here.

Lawrence Lessig, *Free Culture*, chapter ten ("property"), which is available for free download at <http://free-culture.org/freecontent/>

Choose an online archive (see list for suggestions) and review it carefully. Post on blog ("archives/research" and your name) an idea for a historical research and writing project based on that archive that could not be carried out--or at least not carried out easily--with a print-based archive. Comment briefly on the structure, interface, search, and presentation of sources. Is this a well-structured and user-friendly archive? Comment also on any digital tools (for search and discovery or analysis and organization or presentation and display) that would make it easier for you to complete that research and writing project. The project doesn't need to be based exclusively on the online resources but they should be a central feature. The

goal of the exercise and the reading for this week is to think about whether (and, if so, how) research and writing will be different in the digital era.

WEEK 11: 14 November: The New Media Classroom

Read: David Pace, "The Amateur in the Operating Room: History and the Scholarship of Teaching," *American Historical Review*, October 2004.

T. Mills Kelly, "For Better or Worse? The Marriage of Web and the History Classroom," *Journal of the American Association for History and Computing*, III/2, August 2000 <<http://mcel.pacificu.edu/JAHC/JAHCIII2/ARTICLES/kelly/kelly.html>>.

And look at the following two websites: Who Killed William Robinson? <http://web.uvic.ca/history-robinson/>. Think about the different ways that the evidence in this site can be organized to arrive at different conclusions and how that feature of the site might be useful for teaching historical thinking. Also, answer the following question: Who killed William Robinson?

After you have studied it yourself, look at undergraduate student responses to the site at:

http://chnm.gmu.edu/history/faculty/kelly/blogs/h100mt4/archives/cat_investigations.html

World History Matters: Try the several of the following exercises:

<http://chnm.gmu.edu/whm/unpacking/mapsq1.php>
<http://chnm.gmu.edu/whm/unpacking/mapsq2ex.html>
<http://chnm.gmu.edu/whm/unpacking/mapsq3.php>
<http://chnm.gmu.edu/whm/unpacking/travelq1.php>
<http://chnm.gmu.edu/whm/unpacking/travelq2.php>
<http://chnm.gmu.edu/whm/unpacking/travelq4.html>
<http://chnm.gmu.edu/whm/unpacking/acctsq2.php>

Women in World History: Examine at least two of the curriculum modules at: <http://chnm.gmu.edu/wwh/wwhlessons.html>

Look also at the Webography project (<http://chnm.gmu.edu/webography>). For this class, the username is clio and the password is wired.

After our discussion in class, write and post in the blog ("digital classroom" and your name) your analysis of how you think digital media have and may change the teaching and learning of history.

Week 12: 21 November: Popular and Public History Online

Visit and closely examine the following sites (tentative list, subject to change):

Devices of Wonder: From the World in a Box to Images on a Screen
<http://www.getty.edu/art/exhibitions/devices/choice.html>

HistoryWired: A Few of Our Favorite Things <http://historywired.si.edu/index.html>

The History Channel <http://www.historychannel.com/>. This is obviously too extensive to examine in full, but spend enough time to get a full sense of the site.

Bon Appetit! Julia Child's Kitchen
<http://www.americanhistory.si.edu/juliachild/default.asp>

Website: Raid on Deerfield: The Many Stories of 1704:
www.1704.deerfield.history.museum

Steve Dietz, "Telling Stories: Procedural Authorship and Extracting Meaning from Museum Databases" <http://www.archimuse.com/mw99/papers/dietz/dietz.html>

John Vergo, "'Less Clicking, More Watching': Results from the User-Centered Design of a Multi-Institutional Website for Art and Culture" (delivered at the MW 2001,),
<http://www.archimuse.com/mw2001/papers/vergo/vergo.html>

Write and post in the blog ("public history" and your name) on one of the following questions:

1. Which of these sites most effectively conveys the past to a "general" audience? (And why?)
2. Which of these sites makes the most effective use of new media? (And how?)
3. Which of these sites has a design and interface that most effectively communicates its message and serves its audience?
4. Which of these sites has an interpretation of the past that either: a. best reflects current scholarship or b. challenges its audiences?

Week 13: 28 November: The Future of Historical Communities

Read: Barry Wellman and Milena Guila, "Virtual Communities as Communities: Net Surfers Don't Ride Alone," in Marc Smith and Peter Kollock, eds., *Communities in Cyberspace* (1999), hand out.

Pew Internet Project, "Online Communities: Networks that nurture long-distance relationships and local ties" (October 2001), at
<http://www.pewinternet.org/reports/toc.asp?Report=47>

Read: Cohen and Rosenzweig, *Doing Digital History*, chapter 5 (audience).

Write and submit to the Wikipedia (<http://en.wikipedia.org>) an original entry for a topic that interests you but that is not yet dealt with in the Wikipedia. Then write and post in the blog ("wiki" and your name) a discussion of why you chose the entry you chose, how writing it for the Wikipedia was difficult or easy, which other topics you linked it to, and what responses you received.

For the week, observe and post a blog commentary ("community" and your name) on an online historical community (See guidelines).

Week 14: 5 December: Proposing the Future of the Past

Student Projects Proposals presented:

Week 15: 12 December: Proposing the Future of the Past

Student Projects Proposals presented.

Due: Project Proposals on your website rather than blog. Post a link to the final project in the blog ("final project" and your name).