CRITICAL DIGITAL HUMANITIES PEDAGOGY:
The Field School in Digital Humanities

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Digital Humanities Field School

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W.D Jordan Special Collections

Queen's University Library/BISC DHFS Student Assistantship Programme

Virtual Exhibits
QUEEN'S UNIVERSITY LIBRARY

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Stereoscopic Views

Stereoscopic views, or stereo cards, consist of two photographs, taken from slightly different angles and mounted on card, that would appear three-dimensional when viewed through a stereoscope. Wildly popular in the mid 19th and early 20th centuries, they were an early mass medium that served a variety of social functions — ideological, aesthetic, or even spiritual — that have, thus far, received little scholarly attention.

This virtual exhibit is an in-depth exploration of 6 of the 108 stereocards held in the W.D. Jordan Library at Queen's University. Each section contains images of the stereocard's front and back, socio-historical context, and an animated GIF that approximates the
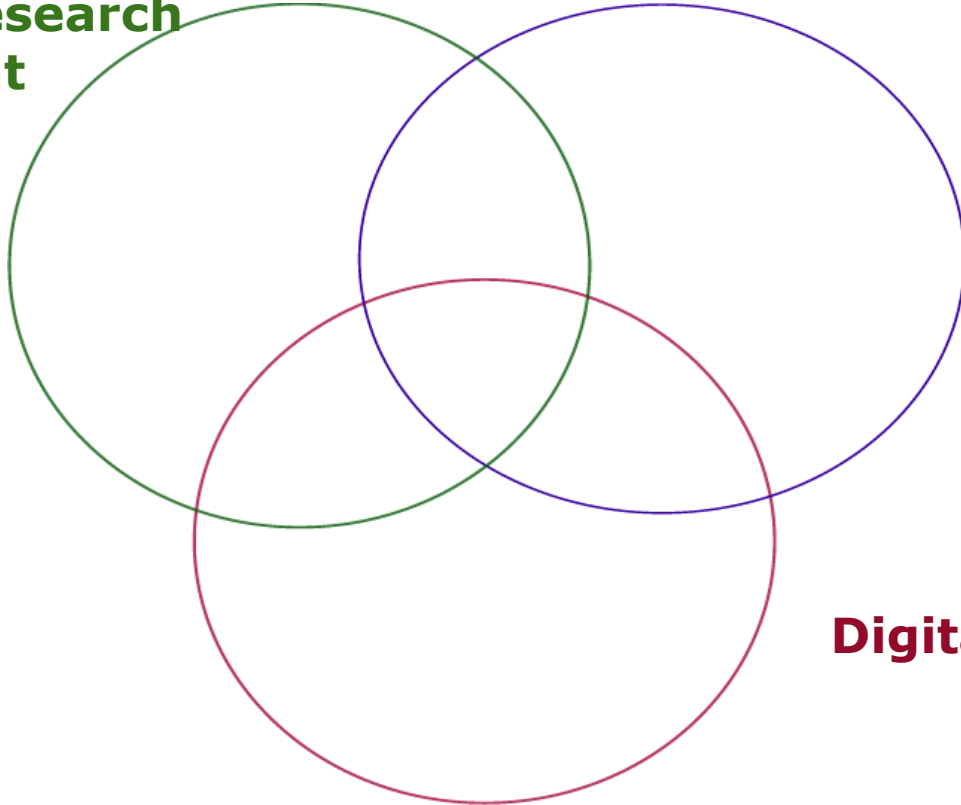
1) **What level of technical knowledge do humanities students need in order to critique the role of data in contemporary culture?**

1) **What is the humanities' relationship to data?**

1) **What kinds of communities are necessary or desirable for this kind of pedagogy?**

Collaborators' Bill of Rights

1) All kinds of work on a project are equally deserving of credit (though the amount of work and expression of credit may differ). And all collaborators should be empowered to take credit for their work.

2) The DH community should default to the most comprehensive model of attribution of credit: credit should take the form of a legible trail that articulates the nature, extent, and dates of the contribution. (Models in the sciences and the arts may be useful.)

   a) Descriptive Papers & Project reports: Anyone who collaborated on the project should be listed as author in a fair ordering based on emerging community conventions.

   b) Websites: There should be a prominent "credits" link on the main page with PIs or project leads listed first. This should include current staff as well as past staff with their dates of employment.

   c) CVs: Your CV is **your** place for articulating your contribution to a collaboration. All collaborators should feel empowered to express their contributions honestly and comprehensively.

3) Universities, museums, libraries, and archives are locations of creativity and innovation. Intellectual property policies should be equally applied to all employees regardless of employment status. Credit for collaborative work should be portable and legible. Collaborators should retain access to the work of the collaboration.

4) Funders should take an aggressive stance on unfair institutional policies that undermine the principles of this bill of rights. Such policies may include inequities in intellectual property rights or the inability of certain classes of employees to serve as PIs.

(http://bit.ly/1gmwPyU)

http://www.cdh.ucla.edu/news-events/a-student-collaborators-bill-of-rights/

Scholar-Citizen Model

1) All students have a "local" identity.
2) DH pedagogy should work to break down academic and generational divides.
3) Students should retain intellectual control over their coursework.
4) Students have the opportunity to extend their DH skills in an environment which explicitly values their labour.
5) Students should have the opportunity to build their own DH community.