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Title:	Book review: Jennifer Guiliano, <i>A primer for Teaching Digital History. Ten Design Principles</i> (Duke 2022)
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Jennifer Guiliano, *A primer for Teaching Digital History. Ten Design Principles* (Duke 2022), xiii + 254pp, ISBN: 978-1-4780-1768-4, €33,95.

This concise and informative book provides a much-needed overview of the topics and techniques taught in Digital History classes. Jennifer Guiliano draws on her experience, conversations, and practices to create a book that explores the possibilities enabled by digital methods and forms of scholarship in history classrooms today. In the introduction, Guiliano clarifies that this is not a prescriptive textbook but rather a guide that showcases the potential of digital tools and methods. The book is structured into three parts, each addressing key challenges when working with digital sources and providing students with assignments that address their learning goals. The first part, titled "Foundations," situates Digital History within current education. This section explores the importance of integrating digital tools and techniques into history classes and highlights the benefits of doing so. The second part, "Selected Methods," focuses on digital source criticism, text and network analysis, and visualizations. These chapters offer a critical reflection on the techniques used in Digital History while showcasing best practices from various institutes. The final part, titled "Forms of Scholarship," turns towards the practitioners and target group of digital output. This section explores the different forms of digital scholarship and how they can be used to engage with a wider audience.

Overall, this book is an excellent resource for anyone teaching Digital History or interested in exploring the possibilities of digital tools and methods in history education. It has many references to (re)sources, methods, and suggestions on how these can be used in class. Unconventional methods such as an unessay are explained on the side, offering insights into giving students co-ownership and involvement in shaping their learning process. While Guiliano honestly talks about struggling with technical tasks in class—and being intellectually stimulated—to the great amusement of her students, this book shows the reader that Digital Humanities is indeed not easy and that this could (and should) be something to be honest about. It offers not only suggestions for introductory courses but also intermediate and advanced ones in which students have to select their own methods and tools.

This book does not offer examples of course guides or lesson plans; it remains at the level of suggestions and possibilities that one would need to piece together depending on the course one offers. Whether that is a Digital Humanities course or a topical course using digital (re)sources, it could have been inspirational to see the integration in 'real-life' courses instead of speaking about it at a meta-level. Therefore, this book is more suitable for those who have previously designed courses than those starting their educational careers.

It is well-organized, clearly written and contributes to the Digital (Legal) History field. The conclusion itself is powerful: it is a pledge to see Digital History and the data it handles within close connection to the conditions and contexts of production. It draws attention to underrepresented groups ('Black people, women, trans individuals, Indigenous people, and others,' p. 176) and the fact that they may have claims on data, and—without mentioning—CARE principles which should be acknowledged. The relationship between those practicing digital history, the subject, and ethics is a triangle that runs through the book, making hermeneutics a crucial part to consider in one's lessons with some ethical-legal consequences in the back of one's mind.

Amsterdam, 9 June 2023, Huygens Institute for History and Culture of the Netherlands

Dr. C.A. Romein