

Essential Questions for Designing DH Lessons

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Essential Questions for Designing DH Lessons

We need/have opportunity to be very clear about why we are doing what we are doing, about how this learning matters, about how it connect to “real world” and other disciplines. We need to pursue thoughtful framing of prototypes for teachers new to using digital humanities approaches to our student users. Here’s what we discussed as necessary considerations *before* developing digital humanities lessons:

- Preparing students or cohort for the potential for and value of productive/generative “failure” or experimentation, build in space for failure that doesn’t overwhelm the other goals of the class, introduce digital-era culture orientation to “failure,” experimentation, and innovation.
- Comprehensive learning designs that support engagement with difficulty
- Prepare teachers for the heavy lift of technological learning
- Never overestimate computational / computing knowledge of class or cohort
- Identify levels of difficulty of tools and points of entry and pathways of progression

ESSENTIAL QUESTIONS FOR DESIGNING PROTOTYPES

1. **CLASS:** Which class or cohort will you engage in this project? Upper-division, lower-division, general education, graduate seminar, faculty, experts? How many are in this class or cohort? How often does it meet? What space will this class or cohort meet in? What is the configuration of this space? Will the students be working individually or collaboratively? Think about socioeconomic status of class or cohort, habits of mind and work, time orientation, sense of support and belonging within the university setting, and access to technology—do students have access, and under what conditions and within what time frames? What technology is needed—iPhone, tablet, etc.? Is the class IRL, fully on-line, hybrid? What privacy considerations are essential to this cohort? What are the other goals that need to be accomplished by this class, and what will we need to “give up” in terms of coverage to make this happen? Is this a DH class, or is this a DH-inflected class? How do we work with different levels of preparation? How do we design projects with multiple accessible points of entry, support for experimentation and failure, that reward the time investment, even for non-experts? Does the assignment support multiple levels of technological prowess and inclination in the same room?

2. **LEARNING OUTCOMES:** Does this project serve your purposes as a researcher / creator, student purposes in learning, development, and proto-professional development, or both? What are the outcomes that are important to you and to students in your field? Can you offer opportunities to students to accomplish tasks or acquire tools and capacities that they can list on a resume? How does engagement with the digital deepen intellectual capacities, discipline-specific methodological skill, or level of engagement? To enlist the digital in the service of...

- Building and curating an archive
- Appreciate the interdisciplinary and international / global quality of knowledge
- Claim, cultivate, and strengthen voice
- Understanding the construction of identity
- Identifying continuous and changing patterns in culture including text, rhetoric, visual culture
- Marshalling and analyzing evidence
- Understanding culture in context
- Analyzing signification and representation—the mechanics, the relationship between the seen and unseen: signifier and signified, screen and code
- Awareness of rhetorical patterns devices and arguments (critically analyzing arguments and making their own)Ro
- Collaboration in the production of meaning
- Connecting with other people/communities/institutions in the greater world
- Move from consumer to producer / creator “prosumer” (Jenkins) of meaning
- Close reading
- Asking “good” questions
- encourage self-reflection (what does it mean to engage with particular kinds of texts, e.g. trauma texts?)
- different ways of knowing: cognitive, affective etc.
- Knowledge distribution
- Digitization project
- De-provincialize

3. **TOOLS:** Humanities has been defined by millennia by the accessibility of its methodological tools—reading, discussion, contemplation, writing—and in modernity by the ease and portability of its technologies, eg., the book. With roots in computational linguistics, the term “tools” assumes a level of technological demand. How do we define what counts as DH “tools”? What tools do you want to use? Which tools are appropriate to your cohort or class? Which tools are supported by available technology? Which tools align with our desired outcomes?

- digitalhumanities.unc.edu/resources/tools: very comprehensive tool site
- Youtube
- [Prezi](http://prezi.com)-best for making amazing presentations/multi-dimensional
- Music
- <http://www.morguefile.com> For finding images keyed to theme/subject matter
- <http://www.fotor.com> For easily manipulating images and adding text sans photoshop
- [Smartphone](#)
- Pencil
- Omeka
- Podcasts
- Scalar scalar.usc.edu
- Library’s digital archives
- Library’s traditional special collections resource

ESSENTIAL PRIORITIES FOR DESIGNING PROTOTYPES

- Feasible implementation of tool within institutional and resource contexts
- Outcomes-driven
- Accurate understanding of time commitment required to learn and use tool
- Being clear about the questions you want opened by the tool
- Consider the use of personal archives and support for safe space for this text corpus
- Website building (wordpress, google sites, etc.)
- Role-playing, simulations
- Games
- Interactive Time Lines (timerime, etc)
- Online conferencing tools
- Korsakow (non-linear storytelling)
- WordPress
- Learning Glass
- Video production

4. **CORPUS:** What archive or text corpus is accessible to your students? Are there archives already in place for your course, or on your campus, or on publicly-accessible platforms? Will you ask the class to engage one corpus, or will you ask students to identify—perhaps even generate and identify—an individual corpus for engagement? Corpus selection offers the opportunity to engage public bodies of knowledge and collaborate with community partners in developing research opportunities and agendas. What are the constraints for archive use: copyright, access? Is this a production, digitization or curation project? Are the archives open-access? What is the cost of using the archive? What level of text prep / scrubbing will be required? Are there natural partners for your student projects? What are the ethical and political obligations entailed in use of archives?
- Image banks-Creative Commons (Getty <http://www.getty.edu/art/>) scholarly archives already on-line (e.g. Blake Archive), special collections on campus, CSU World Image Kiosk <http://worldimages.sjsu.edu>
 - companion website for textbook
 - <http://www.loc.gov/library/libarch-digital.html> Library of Congress
 - How is the content produced and meaning made? Media-specific analysis
 - Graphic Narrative/Sequential Art resource: <http://www.tcj.com>
 - [Project Gutenberg](#) (50,000 free, clean pre-1923 texts, which require no scrubbing)
 - I-Witness database iwitness.usc.edu
 - Major digital libraries (links inside): <http://library.sdsu.edu/guides/sub2.php?id=266&pg=247>
 - literary websites on specific authors e.g. Walter Scott or Emily Dickinson (with great dictionary)
 - AP Archive: <http://www.aparchive.com/compilations/19621/Universal%20Newsreels> and British Movietone: https://www.youtube.com/channel/UCHq777_waKMJw6SZdABmya

5. **EXTENT:** What is the optimum extent of the project in terms of student / cohort hours and classroom hours? How many classroom days can be designated for project design, tools workshops, and assignment support? What will you give up? Can you realign existing assignments to accommodate this project? Can you get support on your campus or other campuses for training? If not, what content or assignment will you exchange for the project? Have you realistically assessed the length of engagement required by the project and its appropriateness to the setting? Have you designed the project implementation in order to allow for tools acquisition? Is your role to create a space where students can experiment, or is your role to coordinate the production of a collaborative single endeavor? Have you assessed time required to support and publish / distribute the project? If your students are in a community college, first generation, or otherwise time-constrained context, can you provide lab space and time in class to sustain the project? Is this project sustainable in terms of your workload? Is it a one-time, or can it be built to accumulate and evolve over time? Can you reproduce this assignment so as to maximize your learning curve? What will happen to the projects at end of the term? Is the project continual? Can it be used for something? How is it stored? Showcased?

6. **RESOURCES:** What platforms for web-based projects are available to you? Are there platforms or tools already in use at your institution or favored by users at your institution? How will your platform align with, build on, or innovate for your department, college, or university? Can you use existing resources, or will you need to advocate for new resources? Who owns the platform or program? Who pays for use? Who owns the content? Who will have rights to distribute or use? How will it be archived? Will it “expire” or be formally retired at some point? Has the intellectual labor of project designers been credited? Are students properly credited? Are we making fair and ethical use of student labor?

7. **EVALUATION / ASSESSMENT:** How will you evaluate student performance on the project? How will you assess the course: formative / summative? How do you grade—what rubrics— digital project? How do we assess levels of understanding?

Examples of rubric: See Maura Giles-Watson (multimodal book project), Jessica Pressman (digital essays)

8: All of this leads us to the development of the following: ***Our “Mad Libs” Approach to prototype development***

PROTOTYPE SYNOPSIS: Write a one sentence synopsis capturing the core of your project, filling in the blanks: *I will develop a [TIME EXTENT] project on the [PROJECT TYPE] model for [CLASS OR COHORT] using [TOOL] to engage [CORPUS] in order to develop student capacity to [OUTCOMES] and we will publish the results on [PLATFORM].*

Our “Mad Libs” Approach

Below is the result of our discussion on Day 2 about things to consider when developing digital humanities pedagogical prototypes. We found it quite helpful and hope that you do too!

PROTOTYPE SYNOPSIS:

Write a one sentence synopsis capturing the core of your project, filling in the blanks: *I will develop a [TIME EXTENT] project on the [PROJECT TYPE] model for [CLASS OR COHORT] using [TOOL] to engage [CORPUS] in order to develop student capacity to [OUTCOMES] and we will publish the results on [PLATFORM].*

List of Challenges to Teaching DH at Institutions of Various Types

Dear NEH Workshop Participants,

This is a shared GoogleDoc wherein we will collectively build a description of the particular types of challenges related to teaching Digital Humanities at our institutional types.

Please add content **before** our workshop so we that can discuss this table on the morning of the very first day. Thanks!

Institutional Type	Challenges to Teaching Digital Humanities
R1	<ul style="list-style-type: none"> -Attitudes that teaching with technology is “edutainment,” trendy, gimmicks, gadgets; that active learning or engaged teaching “waters down” expectations or sacrifices content; less support for innovative pedagogy in general. -The large lecture classroom -The 10-week quarter system (discourages time-intensive, project-based learning) -May have great resources, but do faculty have time to learn about them and learn how to use them (new skills)? -Lack of incentive/support for skill learning and experimentation with innovative teaching -teaching evaluations that do not recognize teaching innovation (little patience for experimentation if high scores are not earned) -students also need courses to learn DH skills -Difficulty of creating team-teaching opportunities that would allow creative encounters between various skills and creative impulses. -Challenges in transforming this practice as research into publishable works. -Inexperience on how to transform an idea into teachable material.

	<p>-Perception in Theatre, Dance, and Performance that digital tools are somehow inert or a lesser version of the real live encounter between artist and spectator.</p> <ul style="list-style-type: none"> - lack of coordination among different departments and fields - lack of resource visibility (faculties aren't even aware that the library has certain resources suitable for DH teaching such as digital databases) - there doesn't seem to be a sustained discussion of the epistemological issues surrounding DH pedagogy <p>How to ensure that next-gen DH does not merely replicate the politics/dynamics of OG Humanities.</p> <p>-If you want to do anything DH-related, you have to do it yourself. No visible organization. Feels like starting from scratch each time.</p>
Large Teaching University	<ul style="list-style-type: none"> -overburdened faculty who don't have time to do extra work, meetings, learning, etc. (especially learning new technical skills and pedagogical approaches) -lack of institutional and departmental support for DH TAs and Research Assistants to assist faculty in pedagogy and in scholarship -lack of departmental trust of DH pedagogy due to lack of interest/skepticism regarding its ephemerality as an academic "fad" -lack of technical support for non-Blackboard technologies (like WordPress) -lack of a robust wireless system in classrooms; currently unable to sustain electronic streaming and communications from phones, ipads, and computers being used in class. -lack of in-classroom technical capacities that have multi-platform abilities; such as smart platforms to be fully functional with MAC, not just Windows; lack of easy accessibility to connect Apple TV and third party streaming/gaming devices -greater need for departmental and interdisciplinary connections regarding research and teaching in pedagogy that incorporate DH (who is doing what/who is willing to collaborate) - inexperience/lack of technical vision (i.e. I want to add an assignment that does "x", but I don't know how to engage technology to do this) - lack of funding or support designated by the library specifically for tools or efforts in this arena, despite a perceived understanding of its centrality to our mission and strategic plan (as they relate to the humanities) - workshops that do exist are skills-based and do not necessarily lead to

	<p>curricular innovations; challenge is to incentivize faculty to attend workshops and then to also integrate new approaches into teaching practices</p> <ul style="list-style-type: none"> - difficult to communicate what DH is and how it is not simply a trend (definitely in the library, but probably campus-wide); lack of institutional and individual understanding of relevancy of DH to pedagogy - lack of grants or course releases for faculty to shift practices, learn new approaches, and develop DH curriculum - fundraising process can be a vortex of obscurity - contractual and proprietary software limitations
Liberal Arts College/ Small University	<p>-A Department-focused research and teaching perspective that breeds the sense from faculty that cross-campus initiatives, especially the administrative work it entails, impede on research and teaching ---And, thus, the importance of a non-departmental partners (at Yale it was the ITG-- the tech people-- and the Library) to support such efforts</p> <p>-Sometimes students aren't open to "the new" because come to study classics and tradition.</p> <p>-Lack of resources (both time and funding) for faculty to acquire technical skills needed to develop DH projects.</p> <p>-(USD-specific barrier for students): The fact that students have to take a larger number of 3-credit classes (11 per year on a semester system) than at comparable institutions is a barrier to students acquiring technical skills needed to work on faculty- or student-initiated DH projects.</p> <p>-Structural barriers: library not formally integrated with IT or DH faculty research; need for digital scholarship specialist in the library (which currently focuses on the IR); need for admin to learn about how DH projects work and are structured (collaboration, project mgt) and provide funding support for interdisciplinary scholarship and undergraduate research without requiring yet another lengthy application or creating yet another internal competitive funding mechanism.</p> <p>-barrier for faculty: TIME. A typical 3/3 teaching load plus an ongoing research agenda and institutional service expectations (major core reform, faculty governance, etc) make it difficult or impossible for faculty to do 'new' or additional things or to learn new methods for research or for teaching.</p> <p>-DH practitioners called upon to educate fellow faculty about DH, but it is in fact every faculty member's responsibility to keep current with new developments</p>

	<p>-Massive institutional resistance on the part of administration and tenured faculty to DH as a new form of scholarship that they don't understand and don't feel themselves qualified to evaluate. This resistance impacts both students and early-career faculty. (Not a problem at USD, but definitely a problem as other LACs.)</p> <p>-Lots of talk at the top about innovation and supporting DH; little to no genuine action</p> <p>-DH projects compete with better-understood traditional forms of research for internal research funding</p> <p>-DH is 50 + years old, yet DH research and pedagogy are not formally recognized/respected in merit reviews or in tenure and promotion processes (although projects can in fact be peer-reviewed by external committees and DHCommons); early career DH practitioners are expected to do both the book and the DH project while training other faculty re DH research and pedagogy. A heavy burden.</p>
Community College	<ol style="list-style-type: none"> 1. Time issues for adjuncts traveling to several schools without access to campus computer labs that have the required software to complete digital projects, provided the college has invested in various software programs, which can be very expensive, and enables an instructor or student to use them. 2. Lack of computer skill sets for either instructors or students to teach or complete a digital humanities based project. 3. Time constraints for incorporating a digital humanities project into established curricula since survey classes already have a course outline of record and objectives mandated for content and material that is required to be covered by instructor which already takes the entire semester to cover. 4. Creating digital projects that go past merely "Wow, that is neat you can do that with little use to scholarship," but not so complex that a person would need to take several classes in computer graphic arts, website design, or coding as examples. 5. Tenured or long-term professors or instructors who are set in their ways and don't like change. They don't see the value in integrating digital humanities into their program. They think that digital humanities requires only bells and whistles and requires them to be programmers. They are out of their comfort zone. 6. Evaluations of instructors that don't encourage digital humanities teaching style. 7. Administration doesn't offer incentives, financial or otherwise, to instructors to develop a digital humanities curriculum.

	<p>8. Would increase target class participation numbers and prevent class cancellations that put adjuncts out of work. Students have more flex-time to participate online than in fixed classes.</p> <p>9. DH already utilizes Blackboard and ebooks, next logical step is integration of online survey courses.</p> <p>10. Non-standardized regional online educational services training.</p> <p>11. #5 might be the main problem, a fear of technology and/or having to change one's habitual teaching style. There are valid concerns about tech-heavy classes, though; one of them is wanting to physically see moments of insight among the students when they happen. This can be mitigated somewhat with live online conferencing tools.</p>

ALL:

Lack of support for non-Blackboard technology

We need instructional technology support that is for integrating curriculum, that understands a humanities perspective

Working Groups

Text Analytics Lesson:

This group (Paul Evans, Jonathan Ewell, Maura Giles-Watson, Adam Hammond, Susanne Hillman, Jeff Kaiser) is working collaboratively to develop digital humanities lessons using text analytics for a wide variety of courses, students, and disciplines. Take a look at the specific projects/plans here:

This break-out group is working collaboratively to develop a digital humanities lesson using text analytics.

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Adam Hammond ahammond@mail.sdsu.edu

Susanne Hillman shillman@ucsd.edu

Jeff Kaiser jkaiser@sandiego.edu

Scott Kleinman scott.kleinman@csun.edu

Jonathan Ewell: I will develop a 2-3-week project on the analytic experiment model for an advanced undergraduate British literature course to engage the digital archives of 18th-century literature/culture (ECCO & Lewis Walpole Library Digital Image Collection) in order to develop student capacity for critical and distant reading, to analyze texts, and to explore the relationships between textual and visual culture/technology, and epistemology matrix driving United States mass culture. We will publish the projects online using Portfolium.

Maura Giles-Watson and Paul Evans: We will develop a year-long project on the Analytical Experiment model for the Tudor Plays Project's student cohort using the text analysis/stylometry tool R/Studio (and replicating/verifying our results in Lexos), to engage the XML-encoded Henrician plays in the Early English Books Online/Text Creation Partnership database in order to develop students' capacity to recognize and interpret patterns and think critically toward the goal of attributing authorship of the c 1525 play Gentylnes and Nobylte and submitting an article on the statistical results and interpretive findings to the print/digital journal Early Theatre late spring 2016.

Adam Hammond: I will develop a two- to four-class module for an "Introduction to Digital Humanities" course using the Twine game development platform in order to develop student capacity in *very basic* computer programming and in order to enable them to tell meaningful interactive stories. The results will be published on the web via Twine.
—and—

I will develop a four- to six-class module on the "Analysis" model for an "Introduction for Digital Humanities" course using the programming language R and the syuzhet package to engage the Project Gutenberg corpus in order to develop student capacity to engage with *very basic* computer programming skills in order to produce sophisticated sentiment analysis readings of literary texts and then to reflect critically on computational analysis. The results will be published in student papers via Scalar.

Susanne Hillman: I will develop a one- or multi-lesson(s) project on the analytical model using wordle, voyant, and n-gram for an upper-division history course in European nationalism to engage nationalist and war propaganda in order to develop student capacity to develop familiarity with digital tools, strengthen critical thinking skills, and synthesize large data sets and publish the results on Scalar.

Jeff Kaiser: I will develop a two week project based on the analytical model for my Interactive Digital Music and Art/Digital Audio Composition course. During the first week,

each student will engage artist statements (from the internet) of five successful intermedia artists and use Wordle/Voyant to analyze and explore how these musical artists use language to construct their artistic identities. The second week, students will create and analyze their own artist statement. The results will be published on my blog.

Hacking the Humanities Lessons:

This group (Heidi Keller-Lapp, Clarissa Clò, Marina Parenti, Anna Culbertson, Debbie Kang, Julie Burelle, Shelley Orr, Joe Safdie, Marva Capello, Yessica Garcia Hernandez, Laura J. Sweeney, Linnea Zeiner, Edith Frampton, Kelly Hansen, Jerry Limberg) will use various forms of “hacking”– or interpretative acts of cultural studies deformation– to empower students to use digital media to “hack” into humanities disciplines. Take a look at the specific projects/plans here:

Heidi Keller-Lapp: I will assign “hack” projects for a UCSD upper division history course on Early Modern Europe (1500-1800) to provide critical response to claims made in the textbook and those made by scholars addressing the following themes: gender identity, religious identity, self-representation, cross-cultural encounters, fears of apocalypse, ritual, reason. We will publish in closed Facebook page OR (I am going to learn SCALAR through a group led by Yessica at UCSD and will transfer the hack assignment to a longer Scalar project, if I feel confident enough to do so by Spring semester)

Clarissa Clò: I will develop a final project for the Honors 313 course (interdisciplinary seminar) I am currently teaching on Italian migrations using Storymap journal to engage students in archival research of historical records, images, maps, video interviews, personal narratives in order to develop student capacity to research, analyze, interpret and curate primary and secondary sources (novels, maps, census) in different historical periods using a geography-based narrative and we will publish the results on Storymap ArcGIS. A similar project will be adapted to other courses in Italian I am teaching this year.

Marina Parenti: I will develop a two week analytical/evolution project to replace an essay for undergraduate students in my World History 101 class using timeline/multimedia/video/Hacking-(students choice) methods to engage them with primary sources from Source Textbook and Library of Congress and “hack” the information. We will publish these projects on a WordPress website we have designed as a class.

Anna Culbertson: I will develop a corpus of primary sources in both analog and digital formats for use by history students to create artifacts that “hack” or interrupt the popular historical/social/cultural narrative. Examples of relevant sources include zines, political memorabilia, pop culture materials (e.g. early 20th century American sheet music), speculative fiction, comics, radical ephemera and underground publication. Students then visit Special Collections to engage with primary source documents and discuss what clues they reveal of an historical topic, and then apply these documents to their hack projects (through digitization, photos, etc).

Debbie Kang: I will develop a storyboard project for undergraduate students in my History 131 class using ArcGIS. While I have to decide whether students will complete these projects individually or in groups and while I have to decide whether student projects will address a single event in history or a span of time, students, at a minimum, will be required to collect historical images (from a list of pre-approved digital archives), newspaper articles, diaries, music, among other kinds of primary sources, produce a map of their historical event(s), and write an argument-driven essay (that will be posted on their storyboard). This project will teach students about the difference between primary and secondary sources and give them an opportunity to engage in hands-on archival research. Through this assignment, students will gain a better understanding of what professional historians do; in other words, I

will disabuse students of the notion that historians are in the business of telling the “truth” about the past. In addition, this assignment will introduce students to online archival research, teach them how to avoid plagiarism and how to cite in accordance with the Chicago Manual of Style, bolster their writing and analytical skills, and give them a brief, yet, accessible introduction to the digital humanities.

Julie Burelle: I will create a hacking project with my Graduate Seminar in Radical Dramaturgies. Responding to the plays that will be part of the following theatrical seasons at UCSD, students will create hacks (using a variety of archival, multimedia sources) that nourish/challenge/ subvert/question these texts alongside the research they do to create a dramaturgy portfolio. Over one quarter, these hacks will be posted on a wordpress or facebook page and could serve as inspiration (and credited work) for the creative team (director, dramaturg, designers, etc.) when pre-production and production start.

Shelley Orr: I will develop a three-week assignment on the Engage through Creation model for THEA 525 Dramaturgy at SDSU using a podcast format to engage students in primary and secondary research in order to foster the development of the student’s critical awareness and personal aesthetic and publish the results on the course Blackboard site. This assignment requires students to research the social and historical context of a play or film of their choosing, consult significant secondary sources, identify a local expert in this area to interview, and to contribute their own view of the work and of the research that has been done to date. The students will present their background research, independent research (the interview), as well as their own evolving perspective on the work and on the secondary research in a five- to seven-minute podcast.

Joe Safdie: I’ll develop a two-week group assignment on the hacking model for my British Literature survey class using various online archives (e.g., The Blake Archive, Victorian Web.) and have students annotate various texts and images and re-contextualize them, having different writers engage each other and/or criticize each other’s texts based on principles of their own (and/or a variation, to have students introduce characters from *The Canterbury Tales* to a modern audience, by creating Facebook pages, online dating profiles, etc. for them); this last would satisfy the outcomes of understanding the construction of identity, identifying continuous and changing patterns in culture including text, rhetoric, and visual culture, and marshaling and analyzing evidence and would be published on various public platforms.

Marva Capello: I will develop a unit/module (2 weeks) project using the HACK model for Doctoral Students studying Qualitative Inquiry using *multimedia tools of student choice* to engage Cresswell’s Five Approaches to Qualitative Inquiry in order to demonstrate deep understanding of the characteristics of each approach and publish the results on Facebook page or WordPress

Yessica Garcia Hernandez: I will create a scalar group (outside of classroom) with undergraduate, graduate students, and faculty where we will be discussing “Born-digital, open source, media-rich scholarly publishing”. The goal is to create individual multimodal projects by the end of Spring. The scalar books will be public/private depending on the person’s choice, but they will be shared in an end of a year symposium/presentation. In addition, I will create a hacking project/Instagram Introduction project with my NACCS Scholars at the Raza Resource Center responding to the readings that we will be discussing about research methods/theory. Their hacks will respond to how they see the methods/theory apply to their own projects that range from popular culture, immigration, spirituality, and film. These hacks will be posted on our Facebook page and could serve as inspiration for their own visual projects that they can also incorporate in their presentations at NACCS.

Laura J. Sweeney: I will give an optional end of semester project in lieu of a traditional paper where they create an oral history interview about a person who they personally know that has inspired and created positive change in their life, via either audio recording, video recording, (a Smartphone could be used) minimum ten minutes in length posting to a private YouTube channel, Facebook page or as a digital file submission. Optional presentation to the class if they wish.

-More complex optional assignment: Create a virtual tour of local historical sites in the community using archival research at local History Society and libraries along with using personally taken photographs or video juxtaposed to historical photographs and/ or using Google Earth Pro to document change over time physically. Additionally, demonstrate how historical and contemporary figures in the community are tied to those locations. Optional presentation to class if they wish.

Linnea Zeiner: In my next U.S. History class, the digital project will encompass primary source work created into an analog and/or digital Zine. These artifacts will be created from extractions of a variety of primary sources to be in a decade/era mash-up such as The Roaring 20s and the Reagan 80s. This will be a semester-long project with an accompanying essay where participants will write a 3 page essay articulating the historical context and argument that they wanted to examine through the deformance. They will be also describe their method of deformance and reflect on their creativity-how did the physical assembly alter their historical analysis or argument. Students will complete a peer review of their colleagues' work, including their historical argument, creativity, and work performance.

Edith Frampton: My students and I will build and curate a digital archive on WordPress of their collaborative research and performance work in our advanced Shakespeare seminar (English 533). This will be initiated during the spring semester at San Diego State University. The archive will include videos of their live performances of fully staged scenes from Shakespeare's plays. This archive will be linked to the English 544 From Page to Stage digital archive, already online at: <https://sdsufrompagetostage.wordpress.com/> and chronicled in the ITS video available at: http://newscenter.sdsu.edu/sdsu_newscenter/news_story.aspx?sid=75546. Both of these digital classes are part of the Shakespeare & CoDrama Lab initiative of the Department of English and Comparative Literature at SDSU. The digital archives provide an opportunity for students to share their work with the broader community, making their research and performances available to other students, scholars, and theatre professionals. At the same time, students develop facility with finding and analyzing primary and secondary texts, articulating their ideas, and interacting with others both in person and digitally.

Kelly Hansen: I will develop a project for Japanese 332 (Narratives of Japanese Popular Culture) using Storymap to engage students in examining the importance of place in early modern and modern Japanese literary traditions. The project will focus on Matsuo Basho's seventeenth-century travel journal, *Narrow Road to the Interior*. In groups, students will engage in archival research to understand historical and intertextual connections for key places associated with haiku poems in this journal. At the end of the semester, we will return to Storymap to examine how the physical and cultural landscape of northern Japan has been transformed by the earthquake and tsunami of 2011. I will publish the results on Moodle.

Cross-Campus Synchronous Learning Lesson:

This group (Katherine Hajar, Lucy H.G. Solomon, Stefan Tanaka, Bill Neruccio) is developing a multi-week student project on the collaborative project/analytical/creative model for community college, teaching university, and research university classrooms using a blogging platform to engage in text and/or image analysis and then share and respond to the work of students in a single or multiple

classrooms in order to develop student capacity to analyze and respond to texts and/or images and we will publish the results on the blogging platforms. Take a look at the specific projects/plans here:

William Nericcio: I will develop a Technology/Sexuality/Ethnicity-focused research project for San Diego State University Graduate Students using TUMBLR/FACEBOOK/or INSTAGRAM to engage Scholars and Graduate Students in American Studies, Comparative Literature, Cultural Studies, and Ethnic Studies in order to foster greater understanding of the social justice,

Lucy HG Solomon: I will develop a cross-disciplinary data visualization project relying on subject-specific research, cross-classroom collaboration, data analysis and image development to permit students in the general student population to translate their interests and study in the Humanities into a visually rich and publicly accessible narrative. Students will publish these projects in online classroom forums and I will encourage them to submit digital posters to CSUSM undergraduate research symposia.

Notes from Day 1: October 23, 2015

Notes from NEH Workshops “Building and Strengthening Digital Humanities Through a Regional Network” October 23, 2015

Introduction Session

Goals:

- How to learn to use Lexos for teaching. How to think of tools for
 - How to convince colleagues about need for digital and DH
 - most colleagues are skeptical and have paranoia
 - Barrier to teaching online... and teaching digital history.
 - need more online, free tools to make online teaching more interesting!
 - Often, resistance to digital tools in performance studies
 - DH is employment issue-- helps us to be more employable
 - Digital is also changing jobs, such as dramaturgy to “digiturgy”
 - How/can do we standardize DH in our region?
 - It is hard to get other faculty and folks to use the tools we make
 - How to use DH for social justice concerns
- History textbooks: open-access conversation
- How to encourage student “buy-in” of digital humanities, when the combination often overwhelms (either because of the technological learning curve in the humanities, or due to technology students viewing the insertion of humanities content as extraneous
- “Digital Humanities” should/will become “humanities”. We should be humanists who make, use, critique tools. How does technology help us think differently about History and our fields of study?
- We need to think differently about our audience... about publication and distribution, not just production, of knowledge.
 - We need to gather information on digital tools and rationale for using them
 - We need to share our projects so we can use them across campuses and benefit from the experts in our neighborhood! **(Maybe we can create a page on the website so we can put links to our projects)--YES**

Looking for ideas about how to expand what we teach and how we teach.

-Thinking about tools as part of teaching AND research, tools for helping us think differently and teach differently

How to generate funding for a regional network.. learning from [DHSoCal](#) to generate a working, sustainable collective

-We need EVIDENCE-- we need to collect it and share it so we are not reinventing the wheel each time at each institution.

Digital projects as mode of changing curriculum, departments

****SHOWCASES** matter. Need to make visible the work-- by students and faculty. We need to plan showcases into our teaching

-DH work often doesn't count for tenure-promotion. We need to collect examples and evidence to show what counts

****Suggestion:** We need to use our professional organizations for support for arguing for DH work.

Tools Workshop-- Scott Kleinman

-project development combined with social networking
 -We need to model larger projects-- larger research projects-- for our students. Not just single classes, single lessons.

Use DH to do that. Teaching them to be project leaders

-student research "high impact"
 -Council for Undergraduate Research

[Serendip-o-matic](#) for visual materials

What Digital Text Analysis is:

Ted Underwood example

-example of text analysis= word cloud

Voyant: good intro tool for learning text analysis

Google's n-gram viewer: uses Google book corpus to look for words/phrases

Critical viewing of text analysis result is a good exercise for students-- get them to think about problems with corpus of data and visualization constraints

-what's involved in applying and adapting algorithms and tools from other fields to ours.

Interesting question and possible concerns.

Lexos is good for small corpora and non-standard languages

For more about DH tools, see [DiRT directory](#) of various tools

[Lexomics Project](#): Wheaton College

<http://4humanities.org/>

TO DO:

-add repository to our website for DH lessons that we have already created

-add a page to the website for links to our project and event

-we need to make available an archive of what has already been done= SHOWCASE
 (ex. Georgetown "Visible Knowledge" Project)

-Create Intro Course in DH (collaboratively or in concert)

-Make story map of DH network and HOW we did what we did

-Create Learning Objectives for DH (history.usu.edu/htm/about/learning-objectives)

SIDEBAR NOTES:

Marina owns a comic book shop! San Diego Games and Comics, Mira Mesa.

LIST OF PROJECTS AND WEBSITES:**Adam Hammond**

Projects developed with students:

- [He Do the Police in Different Voices](#) (about voices in T. S. Eliot's *The Waste Land*)

- [The Brown Stocking](#) (about voices in Virginia Woolf's *To the Lighthouse* and James Joyce's "The Dead")

A tool:

- [GutenTag](#) (a tool for building customized literary corpora for analysis, and for generating automatic structural tagging in TEI XML)

Tools

QGIS: for GIS programming and learning

Stack Overflow

GitHub

Linnea's hacking assignment-- and everyone's favorite lessons

LARC language lab (SDSU)