

**1. Cover Page**

- Type of Report: Final performance report
- Grant number HD-228956-15
- Title of Project: Building and Strengthening Digital Humanities Through a Regional Network
- Project Directors: Jessica Pressman and Joanna Brooks
- Name of Grantee Institution San Diego State University
- Date Report is Submitted:

## **1. Narrative Description**

Digital Humanities (DH) offers vast pedagogical opportunities for teachers and students, but implementation may be seemingly untenable at certain institutions, particularly large public teaching schools grappling, after years of budget cuts, with impacted class sizes and overburdened faculty. Similarly, R1 institutions or liberal arts colleges might possess a single DH expert but lack infrastructural support, limiting DH pedagogy to individual classrooms. Our project pursued the hypothesis that building and broadening the Digital Humanities requires developing models that allow us to distribute and support innovation beyond siloed experts so that the largest, broadest, and most diverse population of faculty and students possible can have access to the intellectual energy, technological savvy, and lessons in critical thinking about human communication, culture, and commerce that DH offers. This is important because broadened opportunities for DH education can prepare diverse students not only to enter but also to critique and transform the digital and data economies, and DH pedagogy also has the potential to change how scholars and teachers engage with and contribute to the larger community through community-based research projects and regional commitments. In service to this vision, we sought to develop a model for what Anne McGrail has described as DH “moving from pockets of innovation to a community of practice model.” We sought to build an infrastructure for DH that was not focused on tools and technologies but rather on people sharing passion in real-time meetings and in one, regional place.

### **Project Activities**

We organized a regional network of faculty at institutions ranging from Research 1 to teaching-intensive Hispanic Serving Institutions to community colleges and staged two workshops to learn together about the potential for DH across a wide spectrum of institutions and student bodies, to learn about a common DH tool, and to build pedagogical strategies around that tool which we could implement in our classrooms. We built into these project in-person meetings in which we learned together and from each other by sharing successes and failures. In so doing, we not only learned about DH tools and practices but learned to build a DH collective that can support further experimentation and elaboration.

On October 23-24, 2015, we convened a two-day workshop at SDSU about DH pedagogical innovation, during which we planned to provide opportunity for participants to develop pedagogical prototypes that they could then test out at their home institutions over the academic year. Our goal was to provide space, direction, and support for participants to develop and test concrete approaches to teaching DH in an environment

emphasizing flexibility, free-flowing discussion, and a sense of ground-up community building, and with the explicit collective goal of developing a model that could be scaled and replicated to develop efficient ways of teaching DH in the context of particular institutional challenges not yet the central to DH discourse.

Our particular plan adhered to the mantra and model of one tool/one lesson plan/one region. We intended to lead the group in learning a single tool that each participant could then take back to their respective campuses and experiment with it in their classrooms. Our goal was to generate 300 student projects using the tool and lesson plan generated during these workshops (see supporting materials in the appendix).

In pursuing this a “one tool, one region” approach, we selected NEH-funded and CSU Northridge professor Scott Kleinman to share the LEXOS tool: to provide a LEXOS tutorial and training session that would provide a foundation for faculty in diverse disciplines to develop lesson plans during day two of the workshop. Despite the best efforts of our expert presenter, our tools session proved to be a spectacular but highly productive failure. The tool was not user-friendly, the supporting materials provided by tool developers were not helpful, and the intellectual pay-off for using LEXOS did not feel to any of the participants to merit the struggle of learning it themselves, let alone trying to teach it to students. At the end of day one, as workshop co-organizers, we jointly decided to scrap all plans for day two and reinvent our approach. Rather than take a “one tool, one region” approach, on day two, we dug into our shared knowledge and elicited from the faculty members in the room the tools and lesson plans that they were already using in their own research and teaching. This is what we should have done from the beginning, and it is what we would suggest to others attempting such an initiative.

Instead of using the second day to build pedagogical plans around the LEXOS tool, as we had planned, we invited participants to share the knowledge they already had in using digital tools for classroom pedagogy. We turned the morning into a tools-already-in use series of quick lightning talks (3-5 minutes). We then clustered faculty members by discipline and interest to develop five distinct tool-project prototypes for lesson plans or projects that clearly connected user-friendly DH tools and DH “hacks” to pedagogically-valued outcomes. “Hack” became a keyterm for one group of participants; building from the guidance of a SDSU graduate student (Linnea Zeiner), this group developed plans for prompting students to use digital tools to intervene or “hack” into texts and images from cultural history as a means of demonstrating comprehension over the content in creative ways. (For examples of hack lesson plans, see Zeiner and Capello in the Appendix).

The day was experienced as a success and as a valuable learning experience, both because faculty taught each other as experts and also because we confronted a shared

lesson in DH: the limitations of DH tools and tools-centered approaches to learning. We discovered first-hand, as learners ourselves, that we needed to privilege the community of learners over the tool or outcome. This was an important lesson, perhaps the most important of our DH seminar; it became the bedrock of the community, the regional network that grew out of the workshops. We learned, and want to share with others, that in the interest of momentum and capacity building it is better to hack our way in—better for us as faculty and for our students as well.

Workshop participants returned to their home institutions to implement their pedagogically prototyped lesson plans between November and April. They stayed in touch via an online discussion forum, regular emails, and an organized group meet-up in March.

At our final meeting, on May 21, 2016, participants reunited at SDSU to assess, refine, and share the outcomes of their pedagogical prototype experiments. Participants gave five-minute lightning talks in which they shared their lesson plans, outcomes, and lesson learned. The projects ranged in scope but all shared a sense of deep learning on the part of the faculty member (and NEH participant) and the students. The impact of the workshops was great and widely distributed.

Projects included 1) a Twine lesson in storymaking that emphasized DIY practices, 2) a Wordpress-based site built by college students titled “Shakespeare Comes Alive” intended to teach high school students about the bard, 3) a “technological essay” for community college students (at a school lacking technological support) in an Introduction to History class that had low stakes assignments scaffolded in to encourage experimentation, 4) a “hack” assignment that promotes digital acts of deformance as a means of critiquing political structures, 5) a digital archive built in Scalar by a Science Fiction class that used archives in Special Collections and collaboratively created a scalable digital resource for pulp science fiction, 6) a Facebook page for an undergraduate course where students posted their assignments and shared commentary, 7) a text-analysis lesson for course in modern European nationalism, 8) Wikipedia lessons in a social history class, 9) storymapping in multiple classes, and 10) text analysis stylometry lesson to determine authorship of early modern Tudor plays. (See project examples in Appendix)

After sharing pedagogical experiments and lessons learned, the group then moved to discuss how to best use the newly-forged bonds of the regional collective. The group decided to move swiftly and to use the energy of the NEH workshops to host a regional DH conference where we could invite the larger San Diego community, including our students, to share in our learning process. We held “Learning Through Digital

Humanities: A Showcase” at USD on October 21, 2016. (For information poster, see Appendix). In addition to the event, we created a sub-committee to organize a travelling group of NEH participants who could travel to campuses in our network to share lessons learned about DH and digital pedagogy with other faculty and students. The group also decided to continue communication through the email network. The workshop ended not with a sense of completion but, rather, with a plan for next steps. We believe that focusing on process and shared effort during the workshop rather than end-product was the key to generating this collaborative cohesion.

## **Accomplishments**

Our objectives were to disrupt the conventional institutional model for “doing DH” and to develop a new, more sustainable model based on principles of distributed knowledge, networking, and radical accessibility / usability. Specifically, we sought to 1) generate a needs assessment for implementing DH at diverse institutions, 2) develop a diverse regional network for supporting DH learning and teaching, 3) develop a broadly usable and adoptable entry-level lesson plan to be “plugged in” within classroom settings by participating in a networked group of faculty.

### **1. Needs assessment**

Our workshop developed the following summary assessment of DH challenges at their respective universities:

	Research	Teaching intensive	Liberal Arts	Community College
Faculty time	X	X	X	X
Academic term time: constraints on integrating new approaches	X			X
Lack of institutional resources / support	X	X	X	X
Resistance to innovation by students			X	
Fear that digital work will displace traditional academic work and workers		X		X
Need for greater integration between library, instructional	X	X	X	

tech, and faculty				
Need for better networking and resource sharing among faculty doing DH	X	X		
Perception that DH innovation does not deliver sound pedagogical / intellectual outcomes (“faddish”)	X	X	X	X
Lack of elementary DH tool skill sets				X
Resistance to interdisciplinary, networked quality of DH work in evaluations of research	X		X	

Our assessment yielded some anticipated findings: faculty across institutional types cite time and resource (including technology budgets, release time, and grant support) constraints as the major challenges to doing DH, and a secondary challenge in the disciplinary and divisional divides that conventionally structure academic institutions. But faculty across institutional types also named two lesser recognized barriers to Digital Humanities: first, the suspicion that DH innovation does not yield a sound intellectual payoff, and second, the fear that DH will displace traditional academic work and workers. The second of these can be linked to lingering fears generated by the MOOC movement. The first--which materialized and was legitimated in our own workshop in response to the failed attempt to implement LEXOS--deserves additional reflection and a considered response from the proponents of Digital Humanities.

## 2. Network

Recognizing that the hiring of isolated DH experts and the isolation of self-taught DH practitioners in many institutions prevents DH from gaining momentum, our workshop sought to recruit and launch a regional network of faculty to share resources across institutions. Diversity of institutions and students impacted was a central goal of our project. We drew twenty-nine participants, five (17%) from research universities (University of California, San Diego), ten (34%) from hybrid research intensive-teaching universities (SDSU), five (17%) from teaching-intensive four-year comprehensives (Cal State San Marcos), three (10.3%) from private liberal arts colleges (University of San Diego), and four (13.7%) from community colleges (City College, Mesa College, Palomar College). Collaborations begun during our workshops have continued, with

network colleagues sharing resources and inviting each others' participation in campus DH events, and even planning a ThatCamp conference in fall 2016.

The establishment of working regional DH network is perhaps the greatest achievement of the grant. By focusing on people, not tools, we build a DH network that can support and sustain DH pedagogical innovation. The regional network can (already does) support faculty in teaching DH where such programs and resources are not available; the network can (already does) advocate for each other's DH work by showing up for DH events, writing letters of support to local administrators, and otherwise providing collaborative capabilities beyond the confines of a particular campus. The network is already a model for other regions. We have been contacted by DH groups in Florida, Georgia, and northern California to provide guidance in how to build a regional collective. Members of our network were invited to speak about the project at UCLA's Digital Infrastructure conference in 2016 and in 2017 (see Appendix). The group continues to this day, with leadership members meeting regularly to share pursuits and practices.

Recognizable accomplishments at the various institutions include USD's new Digital Humanities Studio in the new Humanities Center (<https://www.sandiego.edu/cas/humanities-center/digital-humanities>), SDSU's research cluster hiring initiative "Digital Humanities and Global Diversity" ([http://dh.sdsu.edu/about/area\\_of\\_excellence.html](http://dh.sdsu.edu/about/area_of_excellence.html)), publications forthcoming from group members in *Debates in the Digital Humanities*, new collaborative grant-writing efforts to continue the collaboration, and more. We plan to continue to build upon these accomplishments by organizing cross-campus events, facilitating communication via a website and archive of projects, and more.

### **3. Entry-level lesson plan(s)**

We had initially envisioned organizing our workshop so that every participant would learn the same tool and then work in collaborative groups to develop common lesson plans for implementation in their individual classrooms that would produce student projects for a common regional web-based archive / exhibit. The failure of our tool workshop led us to scrap this "one tool, one region" approach in favor of crowd-sourcing. First, we asked each group to carefully consider "Essential Questions for Designing DH Lessons." (See Appendix). Then, we identified low-barrier entry-level tools already in use in the region and compiled a table of possible projects. (See Appendix). Next, we organized collaborative cohorts to develop a set of lesson plans for implementation. We asked each group to develop a one-sentence synopsis on this model, and the resulting conversation was extremely productive. In a sense, we created an algorithm for designing DH lesson plans, and it worked. Here is the model/algorithm:

*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].*

Here are the lesson types our groups developed:

**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.

**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) 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.

**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.

For full descriptions of individual lesson plans, visit our on-line archive: <http://regional-dh.sdsu.edu/>

### **Audiences**

Our primary project “audience” was college and university faculty members and graduate students with an interest in Digital Humanities. We drew twenty-nine participants, five (17%) from research universities (University of California, San Diego), ten (34%) from hybrid research intensive-teaching universities (SDSU), five (17%) from teaching-intensive four-year comprehensives (Cal State San Marcos), three (10.3%) from private liberal arts colleges (University of San Diego), and four (13.7%) from community colleges (City College, Mesa College, Palomar College). Seven participants (24%) were adjunct / temporary faculty, and two (6.8%) were graduate students. Eight participants (27.5%) were men, and 21 (72.4%) were women. For a complete list of participants, see the Appendix.



A secondary but equally important “audience” for our project consisted of the students enrolled in these faculty members’ courses. *In post-workshop surveys, 100% of participants reported implementing knowledge from the workshop during the current academic year, with each participant impacting 40 - 75 students, for an estimated workshop impact of 1,160 - 2000 students this year alone.*

A substantial number of these students are members of historically underrepresented minorities (URM). When asked what percentage of the students in their impacted classes were URM, participating faculty responded as follows:

- 25 - 50% URM students: 60%
- 50 - 75% URM students: 30%
- 75 - 100% URM students: 10%

The majority of the students impacted were also new to Digital Humanities. When asked what percentage of the students in their impacted classes were entirely new to critical thinking about the digital or digital tools in academic contexts, participating faculty responded as follows:

- 0 - 25%: 12.5%
- 25 - 50%: 25%
- 50 - 75%: 25%
- 75 - 100%: 37.5%

## **Evaluation**

We conducted project evaluation through mid-year and end-of-year participant surveys. Quantitative feedback suggests that the workshop was extraordinarily effective.

- On a scale of one to five, how confident do you feel in your ability to teach digital humanities content or practices after this year-long series? Average response: **4.4**
- On a scale of one to five, how confident do you feel in your ability to share your digital humanities teaching goals with your home institution? Average response: **4.46**
- On a scale of one to five, how confident do you feel in your ability to share your digital humanities teaching goals with broader audiences? Average response: **4.53**
- Over the course of this series, how successful have you been in developing networks and collaborations that have strengthened your work in DH? Average response: **4.46**

In their qualitative feedback, participants expressed appreciation for the exposure and access to tools like Scalar already in use among digital humanists in the region and for colleague modeling of ways to integrate these tools into teaching. Participants were uniformly enthusiastic about the “learn-together” collegial environment:

- *Honestly, this is the best professional development activity I ever attended. I hope there will be more opportunities for us to work together and strengthen our new working relationships across the regional campuses.*
- *“I loved that attention was paid to scaffolding: we did not all come with the same levels of expertise and the collaborative structure of the workshop allowed for more people to get started in DH and for a wide sharing of resources.”*

The ability to network was critical, especially for participants at community colleges and teaching-intensive regional comprehensive universities:

- *Coming from a department where there is little interaction among colleagues about teaching (and where online resources are generally not encouraged in the classroom), it was great to meet other people with similar interests and ideas to share.*

We are pleased that all of our participants now have access to a shared repertoire of lesson plans and low-difficulty tools that they can bring into their classrooms. One participant pointed to the prospect of being able to develop a “cross-institutional tool belt” of the most “popular established tools (i.e. Voyant, Scalar, Omeka, etc).” This would be a great next step for our network.

But seemingly even more important was the collective shift in perspective the workshop achieved in prioritizing knowledge-sharing and critical thinking in our approach to Digital Humanities. This shift impacted the way participants taught in their own classrooms:

- *The workshop helped me to focus on user-friendliness and critical thinking, rather than tech skills, in my DH teaching.*
- *I developed several new digital pedagogical assignments and put them into practice. Only one of these, the scalar project in collaboration with SCUA, was formally presented for the workshop. However, I did begin experimenting with digital humanities pedagogy in my early British Lit course offerings, in addition to the more formal integration of DH pedagogy into my Gen. Ed. Science Fiction course. In both, these new assignments were among the most well-received, with students commenting on their challenge, novelty, enjoyability, and usefulness. I plan to continue similar experiments in the future, as well as continuing to use the assignment developed during the workshop.*

The “failure” of the planned tools workshop was perhaps the best collective experiential lesson of the entire event. As one participant wrote:

- *While I agree that the tool focus of the first session was something of a failure, it was an extremely instructive failure. It was as if it was planned that way! It helped us all see "what not to do," and really paved the way for the positive steps we all took together throughout the semester. I was incredibly impressed with the showcases at the second session. I don't think we could have taken these huge steps without the debacle of the first day of the first session. (By the way, I was really impressed with the way that the leaders -- Jessica and Joanna -- were able to steer "failure" into something positive. They didn't try to sell or hang on to the Lexos tool: they quickly realized it wasn't going to work, and immediately charted a positive new course. Bravo!)*

In shifting from viewing DH as tools-driven to a humanistic, critical-thinking driven enterprise, several participants extrapolated key lessons for the future direction of Digital Humanities, if it is to truly build and broaden:

- *While I believe tools are important, I think sessions like this are going to be much more important to the adoption and success of DH in higher education. This workshop has taught me that **the way forward is through accessible, easy-to-implement lesson plans and course modules that promote critical thinking about and through the digital**. I do, however, strongly believe that DH tools must be developed in collaboration with computer scientists, interface designers, graphic designers, and user experience experts. The tool we learned in the workshop, Lexos, suffered from being developed by too insular a DH team. As a result, it was neither very sophisticated nor very easy to use.*
- *Many people want to incorporate DH into their classes but have little knowledge of even basic tools. I think a lot of people are looking for less complex tools, as well as a network to turn to with questions or problems.*
- *I strongly endorse funding projects focused on collaboration, networking and making less complex tools more accessible.*

A few pointed out the link between an emphasis on accessibility and impact on diverse communities in higher education.

- *The approach to networking and collaborating is a superior one if we are to extend accessibility to digital formats and methods to a more diverse cross-section of higher ed communities.*

One participant also pointed out that focusing on knowledge sharing and critical thinking also addresses some of the recent weaknesses of the humanities in generating collaborative research.

- *As more and more humanities scholars become familiar with the major tools being created for our use (and our use in teaching), the NEH might do well to consider more project-based granting with strong pedagogical components--like DH undergraduate research collaborations between faculty and students. The sciences have long emphasized undergraduate research and the traditional humanities have never been good at this. DH offers a remedy!*

This feedback tends to confirm the hypothesis that has guided this project: that Digital Humanities grows best by investing in people and relationships and that Digital Humanities will thrive when defining principles of knowledge in the digital era--its networked quality, its horizontality, its accessibility, its movement via sharing--are implemented in university-based DH programming. **Our goal has been to develop models that allow a diverse range of higher education institutions, especially institutions that cannot afford to hire a tenure-track DH specialist, to bring the fresh energy and engagement of Digital Humanities into the classroom and into the research careers of its faculty. Our goal has been innovation through renovation--of faculty teaching, research, relationships, and aspirations.**

For us this new model is suggestive of the directions in which we believe humanities scholarship can and must grow: from siloed, solo-authored, critique-driven articles on narrowly-defined questions published in specialized, inaccessible scholarly venues, to collaborative, interdisciplinary “making” engaged with critical “human conditions” (as David Theo Goldberg has argued in “The AfterLife of the Humanities,” <https://humafterlife.uchri.org>) and accessible to if not generated from diverse publics. As feminist humanities scholars, we are also mindful of Rita Felski’s argument in *Uses of Literature* that critique is not the only function of humanistic scholarship but rather the opening up of “multitudinous” “terrain[s] of practices, expectations, emotions, hopes, dreams, and interpretations.”

### **Continuation of the Project**

We plan to continue this project in the coming years at SDSU and to maintain our relationships in the regional network by maintaining our communication network and ensuring that all faculty participants have access to events at participating campuses. We have received support from our home institution, which has provided an additional four faculty lines and \$50,000 in funding from SDSU to support a Digital Humanities and Global Diversity “Area of Excellence” that implements this same approach at SDSU.

### **Long Term Impact**

On the success of our revised model, we have developed a five year DH plan for SDSU that complements the hiring of four Digital Humanities experts in media studies, digital

humanities librarianship, computational linguistics, and history of technology with workshops, classroom implementation supports, and programming that we expect will impact 30 - 50 existing faculty members and in their classrooms at least 1000 - 1500 students per semester. Our goal is to create transformative student learning experiences that generate 500 on-line student Digital Humanities projects by AY 19 - 20.

We launch this year by organizing our current faculty knowledge base to deliver monthly all-comers workshops designed to prepare faculty to implement the following tools in project-centered lesson plans: critical digital literacy, social media artifact creation and deformation, networked publishing (via Commons in a Box), geospatial analysis, digital annotation, e-literature, humanities coding, tool-based visualization (via Twine and Timerime), application incubators, and text analysis.

As we build out across SDSU faculty and implement in classrooms, we look forward to preparing students to engage in transformative learning experiences that help them conceive of themselves as “makers” and to create web-based projects that they can feature on their co-curricular transcripts. We hope too that it will serve home departments and colleges for our participants as they seek to make visible, accessible, and viable the products of humanities learning.

We also welcome opportunities to share this model of doing DH more broadly with a national audience. We are considering options for doing so and would welcome feedback, input, and support from the NEH.

## **Grant Products**

The major products of our workshops are archived and accessible on-line at <http://regional-dh.sdsu.edu/>. These include tools that will be helpful to others who seek to conceptualize and enact entry-level DH innovation in humanities courses:

Essential Questions for Designing DH Lessons:

Our workshops also inspired a number of classroom and research projects, which can be viewed in the appendix and at the following sites:

- Student dramaturgy blog: <https://ucsddramaturgy.wordpress.com/>
- Digital thesis: <http://kboyce.csusmhistorydepartment.com/thesis/>
- Web-based tutorials for using Twine storytelling platform: [adamhammond.com/twineguide](http://adamhammond.com/twineguide)
- <http://scalar.usc.edu/works/strange-data/index>

- "Italian Migration: San Diego's Little Italy Digital Project:  
<http://scalar.usc.edu/works/italian-migration/index>
- Hip Hop italiano: <http://scalar.usc.edu/works/hip-hop-italiano/index>
- <https://www.youtube.com/watch?v=VlkKFZMeAmk>
- <https://sdsushakespearecomesalive.wordpress.com/>
- [https://www.youtube.com/watch?v=8pyALTF\\_ojw](https://www.youtube.com/watch?v=8pyALTF_ojw)

## **1. Appendices**

## Appendix I: Call for Participation

July 15, 2015

Dear Colleagues in the San Diego Region,

We invite you to apply to participate in an exciting Digital Humanities initiative sponsored by the [National Endowment for the Humanities](#) (NEH).

This year we received a Level I start-up grant from the NEH Office of Digital Humanities for our proposal, “Building and Strengthening Digital Humanities Through a Regional Network.” The project seeks to develop a regional network through which to develop and distribute Digital Humanities (DH) curriculum to a range of institutions and to improve access for student populations often left out of the DH movement, namely, large state “teaching” schools, small universities, and community colleges, particularly those that serve largely Hispanic and other historically under-represented groups.

Our grant enables us to gather together a group of 30 invested faculty members from our regional San Diego universities and community colleges for a series of workshops and pedagogical experimentation that will take place over the 2015-2016 academic year. The workshops will focus on developing concrete approaches to teaching DH, and we will collectively develop 3-5 prototypes for in-classroom DH lessons and 2-3 projects for pursuing DH across campuses and in our local communities. Our goal is to generate a much-needed set of protocols and best practices that can be adapted and scaled. We seek not only to build a regional collective that can support DH advancement across multiple institutions in San Diego. We also envision this project as one that will allow us to develop models for implementing DH pedagogy that can be employed not only at our particular institutional homes, but also at the institutional types they represent.

This yearlong initiative includes a two-day workshop about Digital Humanities pedagogical innovation, which will be held at **SDSU on October 23-24, 2015**. During this first workshop, participants will develop specific goals and pedagogical prototypes that they will then test out at their home institutions over the academic year. A final meeting, on **May 20-21, 2016 at SDSU**, will bring participants together to assess, refine, and publicize our findings. In addition, a midterm, check-in phone call will be held on **December 20, 2015**.



We write to invite your participation in these workshops and in this larger project. A small stipend of \$300 will be provided to all participants. Participation entails attending **ALL** workshops; so, if you have conflicts with any of these dates, please do not apply. We are accepting applications for 30 participants in total, with 2-3 faculty members from institutions in the region. Applications are due on **August 31, 2015**.

If you are interested in applying to participate, please send the following to Dr. Jessica Pressman at **jessicapressman0@gmail.com**:

- 1) While previous experience in teaching Digital Humanities is not required, your letter of application should explain a) your experience teaching Digital Humanities, b) why you want to participate in the project, c) how your participation would serve your institution. This section should take assessment of the existing Digital Humanities presence and capacities at your home institution and identify any challenges you see in building DH there and/or at other institutions like it;
- 2) CV or short bio highlighting your Digital Humanities experience;
- 3) Optional: Short description of an inventive Digital Humanities activity that demonstrates your ability to contribute innovation in the classroom.

Please share this email with any colleagues you think might be interested in the project.

Many thanks,

Jessica Pressman (SDSU), PI  
Joanna Brooks (SDSU), PI

Core Faculty:

Maura Giles-Watson (USD)  
Katherine Hjar (CSU San Marcos)  
Sarah McCullough (UCSD)  
William Nericcio (SDSU)  
Stefan Tanaka (UCSD)  
Charles Zappia (San Diego Mesa College)

## Appendix II: Acceptance email

September 19, 2015

Dear XXX,

I am pleased to inform you that your application to participate in the NEH-sponsored yearlong project "**Building and Broadening the Digital Humanities Through a Regional Network**" was accepted. On behalf of the group of core faculty involved in planning, we look forward to working with you this year to develop sustainable digital humanities pedagogy for our students and colleagues.

Please block the dates of **Friday, October 23** and **Saturday, October 24** for full-day workshops at SDSU. An agenda will be sent out soon, along with pre-workshop readings and other preparatory information. You will receive a stipend of \$300 for participating during the four days: 10/23-4 and 5/20-1. Your parking at SDSU will also be covered and meals will be provided.

Our group will consist of faculty from UCSD, SDSU, CSU San Marcos, USD, Palomar College, San Diego City College, and San Diego Mesa College. We are diverse in digital humanities experience and disciplinary perspective as well as in professional position and institutional affiliation. It will be an honor to meet and work with all of you in this collaborative and important effort.

I head to Washington D.C. this Thursday to speak about our project at NEH headquarters, along with all other awardees from this grant period. Knowing that all of you will participate, I can now look forward to sharing our project's ambitions to focus on digital humanities pedagogy *through* human interaction and to imagine digital humanities *as* an ethical effort in social justice.

Thank you for your willingness to work across institutional boundaries to build and strengthen Digital Humanities in our region.

If you have any questions, don't hesitate to contact me.

Sincerely,

Jessica Pressman and Joanna Brooks

### **Appendix III: Pre-workshop Homework email**

October 7, 2015

Dear NEH Workshop Participants,

We look forward to welcoming you to SDSU in a few weeks for our two-day workshop on Digital Humanities Pedagogy and Regional Network-Building! This email contains information-- and homework!-- to prepare for the workshops. Please read carefully and in advance of our first meeting, on Friday, October 23.

#### **WORKSHOP WEBSITE**

We have a website for our project: <http://regional-dh.sdsu.edu/>

The website site contains all of the information you need: a description of the project (including the NEH proposal for the grant and Jessica's lightning talk at NEH headquarters), a list of all participants, pre-workshop preparation materials, location and parking information, and more.

#### **PRE-WORKSHOP PREPARATION**

The website also contains the things we need you to do \*before\* arriving on Friday morning, on the page titled "[Pre-Workshop Homework.](#)" but I am also listing them below:

- 1) COMPLETE THE SURVEY: [A short \(5 question\) survey](#) (also linked to our website) will provide us with information that we need to serve you better at the event and also to fulfill our grant requirements.
- 2) WRITE: Add to our our Collective Chart of Institutional Challenges for Teaching Digital Humanities, which we will use for our first discussion on Friday morning. Access the [GoogleDoc by clicking here](#)
- 3) READ the suggested reading list of articles and relevant projects.
- 4) INSTALL Lexos in preparation for our tools workshop. Learn about the tool and get instructions for downloading [HERE](#)

\*\*Again, all of this information is on your website. So, please visit it far in advance of Friday, October 23.

#### **SOCIAL MEDIA**

We will use the hashtag **#sddh** for our workshops, though you should also include [@NEH ODH](#), so please add this hashtag and handle onto your Twitter posts as you tweet before or during the project.

Feel free to email me with any questions or concerns. I look forward to meeting you all and to working together to distribute digital humanities across the San Diego region.

Best, jessica

## **Appendix IV: Workshop Agendas (Original and Revised)**

### **DAY 1: ASSESS**

Location: Aztec Student Union, Union Pride Suite (room 132)

- 8:30 Coffee and light breakfast served
- 9-9:30 Welcome and Plan for the Day (Joanna Brooks and Jessica Pressman)
- 9:30-10:00 Introductions (All participants)
- 10-12:00 Regional Assessment
- 10-11 Discussion of collectively-created document surveying institutional challenges (lead by Bill Nericcio)
- 11-11:30 Presentation on what regional collective has already achieved (lead by Maura Giles-Watson, Katherine Hjar, Stefan Tanaka)
- 11:30-12 Identify and Discuss goals for Regional Network (sd-dh): (lead by Jessica Pressman)
- Goal 1: to generate 300 student projects using the tool and lesson plan generated in these workshops (and during spring semester)
- Goal 2: to showcase these projects at May conference and on website
- Goal 3: to leverage regional network for DH-building
- 12-1 Lunch (served)
- 1-2 Tools Workshop: Lexos Text Analysis (lead by [Scott Kleinman](#), CSUN)
- 2-2:15 Break (coffee and snack served)
- 2:15-3:15 Tools Workshop: Implementing Text Analysis into Teaching (lead by [Scott Kleinman](#), CSUN)
- 3:15-3:30 Concluding Comments (lead by Joanna Brooks)

### ***ORIGINAL AGENDA for DAY 2***

### **DAY 2: BUILD**

Location: Aztec Student Union, Union Legacy Suite (room 372)

- 9-9:15 Welcome and Plan for the Day (Joanna and Jessica)
- 9:15-10:15 Tools Workshop: Topic Modeling and Implementation into Lessons (Scott Kleinman, CSULB)
- 10:15-10:30 Break

- 10:30-11:30 Roundtable Discussion: Things to Think About when Developing Pedagogical Integration (skype guest Anne McGrail on the particular needs of Community College faculty)
- 11:30-12:30 Lunch
- 12:30-2:30 Workshop: Building Lesson Plan for 1 Tool/1 Region
- Breakout by institution to build wrap-around lesson plan (learning outcomes and step-by-step practices)
- Share lesson plan with group
- 2:30-3:30 Group Discussion of Regional Plan: how to use our regional capacity and make it visible
- 3:30-4 Concluding Comments

## ***REVISED AGENDA for DAY 2***

### **DAY 2: BUILD**

[Location: Aztec Student Union, Union Legacy Suite \(room 372\)](#)

- 8:30 Coffee and light breakfast served
- 9-9:15 Welcome and New Plan for the Day (Joanna Brooks and Jessica Pressman)
- 9:15-10:00 Digital Humanities Pedagogy Paradigm

[Workshop Google doc here](#)

- 10:00-11:00 Open Mike for Tools and Teaching (All Participants invited to share)
- 11:00-11:30 Things to Think about when Developing Pedagogical Integration in a Region for Community Colleges, skype guest Professor Anne McGrail
- 11:30-12:30 Lunch
- 12:30-3:30 Workshop: Building Prototypes (Joanna Brooks and Jessica Pressman)
- 12:30-1:00 Brainstorm topics for action items
- 1:00-2:00 Breakout into groups to build plan to achieve action item
- 2:00-2:30 Share prototypes with group
- 2:30-3:30 Group Discussion of Regional Plan: next steps
- 3:30-4 Concluding Comments

## Appendix V

Original, non-tabulated responses to query on challenges of doing DH

Institutional Type	Challenges to Teaching Digital Humanities
R1	<ol style="list-style-type: none"><li>1. 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.</li><li>2. The large lecture classroom</li><li>3. The 10-week quarter system (discourages time-intensive, project-based learning)</li><li>4. Faculty time: competing research demands</li><li>5. Teaching evaluations that do not value innovation</li><li>6. Structural challenges to team-teaching that discourage coordination</li><li>7. Challenges in transforming project-based teaching into publishable research</li><li>8. Lack of institutional support for sustaining DH knowledge and work</li></ol>
Large Teaching University	<ol style="list-style-type: none"><li>1. Faculty time</li><li>2. Lack of support for graduate assistants to help develop and implement DH projects</li><li>3. Lack of institutional and departmental support for DH TAs and Research Assistants to assist faculty in pedagogy and in scholarship</li><li>4. Lack of departmental trust of DH pedagogy due to lack of interest/skepticism regarding its ephemerality as an academic “fad”</li><li>5. Lack of technical support for non-Blackboard technologies (like WordPress), robust wireless, and in-class multi-platform instructional tech</li><li>6. 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)</li><li>7. Inexperience/lack of vision (i.e. I want to add an assignment that does “x”, but I don’t know how to engage technology to do this)</li><li>8. Lack of funding or support designated by the library specifically for tools or efforts in this arena, despite a perceived understanding of its</li></ol>

	<p>centrality to our mission and strategic plan (as they relate to the humanities)</p> <ol style="list-style-type: none"> <li>9. Workshops that do exist are skills-based and do not necessarily lead to curricular innovations; challenge is to incentivize faculty to attend workshops and then to also integrate new approaches into teaching practices</li> <li>10. 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</li> <li>11. Contractual and proprietary software limitations</li> </ol>
Liberal Arts College/ Small University	<ol style="list-style-type: none"> <li>1. A department- or discipline-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</li> <li>2. Student resistance to the new</li> <li>3. Institutional resistance to new forms of scholarship, impacting tenure and promotion and competition for internal funding</li> <li>4. Lack of resources (both time and funding) for faculty to acquire technical skills needed to develop DH projects.</li> <li>5. Lack of integration between library, instructional technology, and faculty research</li> <li>6. Lack of administrative awareness of collaborative, project-management character of DH projects</li> <li>7. Faculty time: 3:3 teaching load, plus service expectations</li> <li>8. Demands on DH practitioners to educate colleagues without institutional support</li> </ol>
Community College	<ol style="list-style-type: none"> <li>1. Faculty time: acute time demands especially for commuter faculty impact ability to innovate and renovate</li> <li>2. Student time: too much to “cover” already in academic term</li> <li>3. Skills limitations: faculty and student skill sets not developed enough to sustain DH work</li> <li>4. Challenges in creating pedagogically purposeful, meaningful digital projects in a short time frame.</li> <li>5. Institutional resistance to new forms of scholarship, impacting teaching evaluation and competition for internal funding</li> <li>6. Lack of institutional incentives to innovate</li> <li>7. Concern that shift to on-line projects or teaching would increase class</li> </ol>

	sizes and reduce availability of work for adjunct faculty.
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## **Appendix VI**

### **List of participants**

Maura Giles-Watson, Assistant Professor of English, University of San Diego  
Katherine Hjar, Assistant Professor, History, CSU San Marcos  
William Nericcio, Professor, English & Comparative Literature, SDSU  
Stefan Tanaka, Professor, Communication, UCSD  
Julie Burelle, Assistant Professor, Department of Theatre and Dance, UCSD  
Marvo Capella, Associate Professor, Education, SDSU  
Jeff Charles, Associate Professor, History, CSUSM  
Clarissa Clo, Associate Professor, European Studies, Italian, SDSU  
Anna Culbertson, Assistant Professor, Library, Special Collections, SDSU  
Paul Evans, Postdoctoral Fellow, University of San Diego  
Jonathan Ewell, Lecturer, English, SDSU  
Edith Frampton, Lecturer, English, SDSU  
Yessica Hernandez Garcia, Ph.D. Student, Literature, UCSD  
Adam Hammond, Assistant Professor, English, SDSU  
Kelly Hansen, Assistant Professor, Linguistics / Japanese, SDSU  
Susanne Hillman, Lecturer, Curator of the Visual History Archive, UCSD  
Jeff Kaiser, Lecturer, Music, USD  
Deborah Kang, Assistant Professor, History, CSUSM  
Heidi Keller-Lapp, Lecturer, Assistant Director of Making of the Modern World Program, UCSD  
Kathleen Jerry Limberg, Adjunct, History, Palomar CC and CSUSM  
Shelley Orr, Assistant Professor, School of Theatre, Television and Film, SDSU  
Marina Parenti, Adjunct, History, Palomar and San Diego City Colleges  
Joe Safdie, Full Professor, English, San Diego Mesa College  
Lucy Solomon, Assistant Professor, Media Design, School of the Arts, CSUSM  
Laura Sweeney, Associate Professor, History, San Diego City College  
Jill Watts, Full Professor, History, CSUSM  
Linnea Zeiner, graduate student, History, SDSU

## **Appendix VII: Sample Lesson Plans**

- Marva Capello, “HACKing Qualitative Approaches”
- Kelly Hansen, “DH Workshop”
- Katherine Hjar, “Story Maps to Freedom”

Additional lesson plans are available on our archived project website <http://regional-dh.sdsu.edu/>

HACKing Qualitative Approaches to Inquiry  
ED 851 Qualitative Inquiry  
Professor Marva Cappello, Ph.D.  
Department of Education, SDSU

Here is the assignment as stated in the course syllabus. The project took place during the second week of class as I hoped this investigation would frame the rest of our semester's work together.

***HACKing Qualitative Approaches to Inquiry (5 Teams):***

Zeiner (2015) created HACKs as “designed digital assignments that were intended to replace traditional quizzes and encouraged students to engage with their world around them in a 21st century way... [and also] to accommodate the creativity and abilities of the students.”

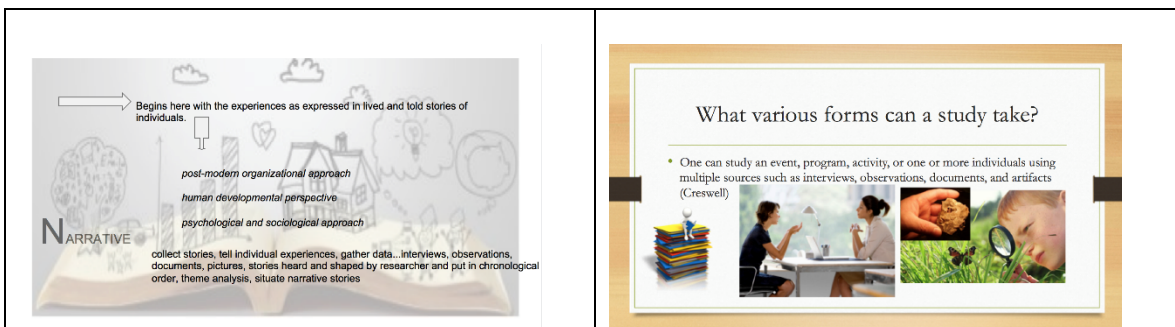
HACKs are student created learning products in the form of multimedia responses to readings and course content.

Each team will have one qualitative approach to HACK and share in class on 2.2.16.

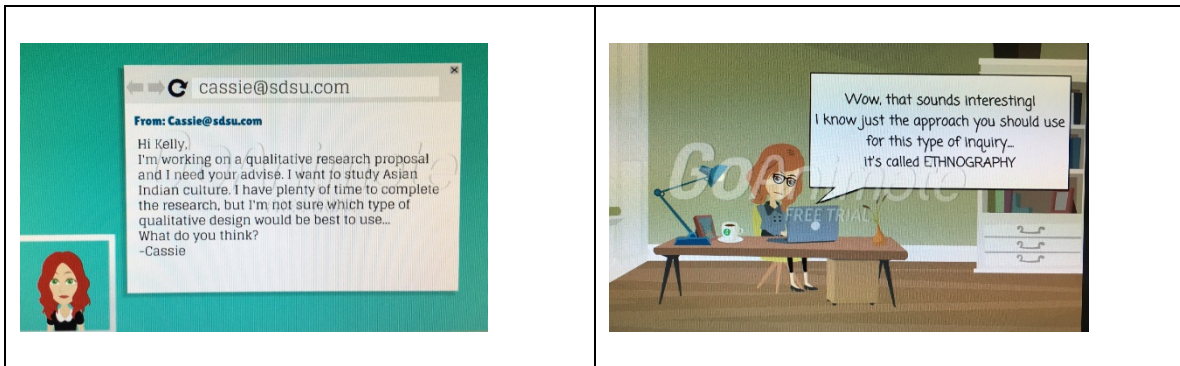
Consider the following questions (Creswell, 2013, p.70) when creating your HACK.

- What is the background for the approach?
- What are the central defining features of the approach?
- What various forms can a study take within the approach?
- What are the procedures for using the approach?
- What are the challenges associated with the approach?

In my class of 8 students, 5 presented traditional (-like) power points to meet the needs of the assignment.



One group of two students used goanimate to narrate a short clip about their approach (ethnography). Although they used an innovative tool, the team still followed a traditional in class reader response reporting format.



One student created this digital collage to represent his key idea that “Phenomenological research is for several individuals of their lived experiences of a concept or a phenomenon.”



Reflections:

Students asked for examples, but I hesitated wanting them to create their understanding of a HACK themselves. However, I contradicted that message by providing them a framework (Creswell, 2013) in which to think about each qualitative approach. I believe

by providing the guiding questions, I situated the HACK as traditional classroom outcome and that is why 7/8 students created more formulaic responses.

Kelly Hansen  
San Diego State University  
DH Project for Japanese 332 (Narratives of Japanese Popular Culture)

### Project Overview

**TEXT:** Matsuo Bashō was a 17<sup>th</sup> century Japanese poet who popularized the haiku form. In his travel journal *Narrow Road to the Deep North*, he traveled through Northern Japan to visit sites made famous in poetic history. At each site, he drew on the inspiration of premodern poetic traditions to create innovative poems in the new haiku form. The journal is packed with references to historical figures and events, well-known poems from the classical period, and other cultural references.

**FORMAT:** The original plan for this project was to use **Storymap**, assigning each group a location or part of the map to develop. I had hoped to continue adding to the map throughout the semester, to highlight the importance of place in Japanese narrative traditions, and consider how places might change – both physically and culturally – over the modern period. The final reading of the semester was a post-tsunami travel journal done by a young poet who traveled to Northern Japan three months after the tsunami, observing how many of the famous sites Bashō visited had been altered by the tsunami. The entire journal is done in tweets.

Because of the limitations of Storymap (only one image allowed per location, and limited ability to change formatting), we switched to **wikis**. The project (and the course overall) lost the emphasis on place which I had originally intended, and shifted to a focus on understanding how premodern references and traditions are incorporated in modern works.

**INSTRUCTIONS TO STUDENTS:** Each group was asked to include the following in their wiki: (1) a brief overview of their section, focusing particularly on places visited (2) analysis of any poems in their section, including contextual and seasonal references (3) explanation of any historical or cultural references, and (4) commentary on the overall tone and rhythm. I did the first few pages of the journal as a model.

For the final project of the semester, students were given the option of writing a traditional essay or creating a wiki, either alone or with a partner. Students who created wikis also gave short presentations in class. About 75% of the students chose to do wikis. The vast majority of the projects focused on popular culture products – anime, manga, music, and video games. Students were surprised to discover that many of their favorite anime and manga were packed with historical and cultural references, and eager to share their research with classmates.

Below are two examples of student-created wikis. The first is an analysis of a section of Bashō's journal. The second is selected portions from a final student project.

## Example 1: Wiki page on *Bashō's Narrow Road*

Group 8: Pg. 89 - Pg.97

### Brief Description

Basho and Sora pass by Oguro Cape, a place not often travelled and are regarded with suspicion by the local guards. Since it's not exactly a tourist location the accommodations are not very luxurious and they end up sleeping in a barn filled with fleas and the stench of horse piss. They pass through Ouyama, the mountainous part between Shitomae and Sakata. According to the guide, this path is always filled with danger but they manage to get through the forest with little to no problem. After passing Ouyama on their way to Shitomae barrier they find lodging with a man named Seifu, who raises silkworms and treats them quite well. Seifu is a wealthy man, though Basho describes him as humble in a respectful way. Basho and Sora learn of a nearby Buddhist temple and decide to pay it a visit. The section ends with Basho and Sora walking along the Mogami river on their way towards Shitomae Barrier.

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### Location

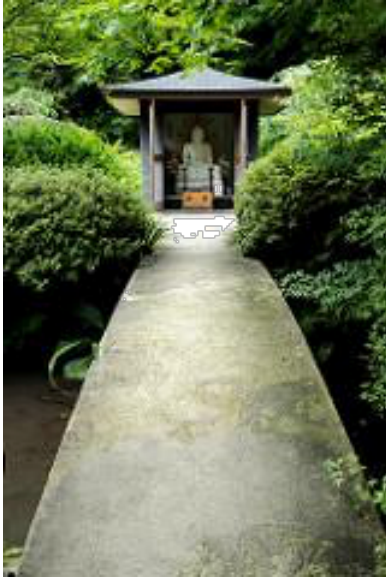
- Passes through Oguro Cape, Islet of Mizu, and hot spring of Naguro ending at the Shitomae Barrier
- *Shitomae* is literally “in front of pissing” which is played by Basho in the following hokku.



- The Area is not known to have many passengers, as such Basho and Sora were looked at suspiciously by the barrier guard.
- 
- By the time they were allowed to pass, the day was nearing its end as they climbed the Big Mountain, Ouyama, which is the mountainous part between Shitomae and Sakata.



- Took lodging in the house of a different border guard amidst wind and rain in the mountains.
- The path through Ouyama was described as “uncertain” where Basho and Sora were recommended to have a guide to pass.
- There was no sound during the travel. No sounds of nature as referred to with “not a single bird calling that we could hear, and under the overgrowing trees the darkness was such that it was like walking in the night”
- The lack of nature conveys feelings of isolation
- The path was treacherous, requiring the travelers to use bamboo as staffs to traverse streams, and laden with rocks, where Basho mentions stumbling over them.
- They eventually Made it to a man Named Seifuu, whom Basho notes was wealthy but humble, as Basho stated he did not have a “lowly heart”.
- His observation originates from the idea that men of wisdom, since ancient times, have rarely been wealthy.
- He was able to relate to Basho and Sora, as he too was a traveler, and had them stay long enough to relieve the pain and stress of their long trek, providing entertainment during that time.
- When they resumed their travels they came upon a temple known as Ryuushaku-ji, with Basho stating it to be a “particularly pure and tranquil place.”
- Basho takes care to note the age of the location and nature. He states that “the pines and cypresses were aged” and “the soil and stones old and smooth with moss”
- The place was noted as equally silent such that even “the splendid scenery was so hushed and silent that [they] could only feel [their] hearts grow clear” leading to another hokku.



- Before traveling down the Mogami River, the two travelers stayed at Ooishida. Here Basho implies that the area is uncultured with their "rustic hearts of simple reeds and horns"
- The Mogami River is noted to have two significant uta-makura: the Goten and Hayabusa



- Goten: a formation of rocks in the river that look like the stones used in the game *Go*
  - Hayabusa: the rapids are noted to be as swift as a falcon
- The Hokku**

***Nomi shirami uma no barisuru makura moto***

**Fleas and Lice: a horse pisses right near my pillow**

- Even though the environment was uncomfortable, he felt a sense of elegance in that situation.

***Hai-ide you kaiya ga shitta no hiki no koe***

**crawl out, toad: your voice under the silkworm shed**

- Spring represented by the toad  
- Listening to toad's voice, he remembered the toad in Manyo Shu. The situation was very tasteful for him.

***mayuhaki o omogake ni shite beni no hana***

**Recalling the image of the eyebrow brush: the safflower**

- Sora  
- Compliments to Seifu's hospitality as the recalling of the safflower which resembles the eyebrow



***Kogai suru hitto wa kodai no sugata kana***

**Those raising silkworms are in ancient garb**

- Old traditions are still apparent in those times, as compliment for Seifu's hospitality  
- Hard work in raising silkworms has not changed in that area

***Shizukasa ya iwa ni shimiiru semi no koe***

**Quietness: seeping into the rocks, the cicada's voice**

- Isolation and silence  
- Serenity in silence yet the apparent loneliness  
- Cicada represents summer and is considered very loud  
- Cicada's noisiness is used to contrast the silence of the surroundings and emphasize on that silence.

***Samidare o atsumete hayashi Mogami-gawa***

**Gathering the May rains and swift, the Mogami River**

- Two mountains with a river in between

- Rain collected by the mountains and is lead to the river where the depth and speed increases.
- Used to glorify the Mogami River and its complexities
- He initially used *suzushi* (cool) to give thanks for his host but
- *Suzushi* might give off the impression that the Mogami River is calm so he used *hayashi* instead to emphasize the speed and dynamic of the river.

### Historical and Cultural References

- Barrier(*seki*) : Every transportation crossroads had barrier to regulate the coming and going of people or luggage. In order to go through the barriers, people needed to show their passes or reveal their identity. In Instead of the pass, entertainer or wrestler sometimes displayed their repertoire.
- “dust were falling upon us from the tip of the clouds” : A phrase from Tu Fu’s poem. Tu Fu is was a Chinese poet. His influence on Japanese literature was big and especially, Basho loves his poems.
- *Manyo Shu* : The oldest anthology in Japan. It included more than 4500 poems.
- Kaiya, Kogai : Kaiya means "silkworm shed" and Kogai means “raising silkworms”. Silk reeling was one of the important industry for long time in Japan.

### Rhythm and Tone

Basho’s tone was concerned mainly with his focus on nature, referring to the beauty (or lack thereof) inherent in the scenery. He is either at a loss for words such that he can only write about the silence while in awe of the location, or the splendor of the powers of nature, and the *uta-makura* that are derived from it. Otherwise he focuses on the state of his travels, with the discomfort of the barrier guard’s home and horse who had urinated next to him, or the hospitality of Seifuu, who had allowed him to lie in coolness amidst the riches of his host. Their locations of residence saw a drastic change in lifestyle, from the expanses of wilderness where they are able to bear witness to the forces of nature, to the comfort of the hospitality provided by the wealthy.

## Example 2: Student Project

### Anime Propaganda During Imperial Japan

From *Dragon Ball Z* to *Pokemon*, Japanese anime is recognizable in almost all parts of the world. Anime plays a huge roll in Japanese exports with its market value to be estimated at \$2.7 billion in 2009 (Jetro US). Today, Japanese animation encompasses a plethora of genres, from Sci-Fi to historically accurate anime. Furthermore, in today's anime industry, authors and writers have the freedom to publish whatever they want. During war-time Japan, both of these scenarios were not the case. In the 1920's to the mid 1940's, a vast majority of Japanese anime were used as propaganda for the war. Based on my research, I have found overwhelming evidence that the Japanese anime industry was controlled by the Japanese military during WWII. I believe that a majority of anime films produced during the war were solely meant to be propaganda pieces, aimed at Japanese children and youth, and therefore recruiting them into the military. Furthermore, by masking the truth, with the use of anime, the Japanese people would become oblivious to the countless horrors Japan committed during its expansion.

In this wikipage, I will be looking at specific examples of anime propaganda and its connection to the Japanese military. I will be focusing on three different films, *Momotaro's Sea Eagles* (*Momotaro No Umiwashi*), *Olympic Games on Dankichi Island* (*Dankichi-jima no orinppiku taikai*), and a 1936 film from the *Omocha Bako* series. All three of these films, although at different levels, portray some form of propaganda imagery. I will be explaining the images seen throughout the three films, and how they were used to promote Imperial Japanese ideology, and to recruit young Japanese citizens into the military.

### Imperial Japan

In 1926, Emperor Hirohito ascended to the throne as the new Japanese Emperor. Historians argue that this appointment was the start of what we now know as Imperial Japan. During the early years of his reign, Japan saw a surplus in right-wing, ultra-nationalists. This caused for a massive influx in military spending, and "feudal loyalties were replaced by loyalty to the state" (History UK). Further strengthening this loyalty was the 1924 Japanese Exclusion Act which prohibited Japanese immigration into the United States. Ultra-nationalists did not take the exclusion kindly, and soon focused their ideals on anti-ABCD powers (America, British, Chinese, Dutch).

Between 1928 and 1932, partly because of their willingness to not rely on many of the world's super powers, Japan was in a domestic crisis. Unemployment and social unrest, Prime Minister at the time, Hamaguchi Osachi, was shot by an ultra-nationalist. Due to the assassination, Japan's civilian government lost control of its military, and Japanese troops invaded Manchuria. Soon after the invasion of

Manchuria, Japan expanded its occupation into China, reaching Shanghai and Nanking.

Upon invading China, and creating a pact with Germany and Italy, Japan's next objective was to weaken the United States and its allies. On December 7, 1941, Japan attacked Pearl Harbor, officially declaring war with the United States. Shortly after the attack on Pearl Harbor, Japan continued its conquest throughout Asia, attacking the islands of Guam, the Philippines, Malaysia, and Thailand. However, the biggest blow to one of the United State's biggest allies, Great Britain, would come with the fall of Hong Kong and Singapore. Both of these countries were crucial to the British, with Churchill quoting "the fall of Singapore was the 'worst disaster in British history'" (History UK). Japan, who appeared to be all powerful, would come to a complete halt in August 1945. The United States dropped two atomic bombs, one on Nagasaki, the other on Hiroshima, decimating both cities. Thus with the dropping of the two bombs, the reign of Imperial Japan came to an end.

### **Olympic Games on Dankichi Island, 1932**

*Olympic Games on Dankichi Island* (ダン吉島のオリンピック大会), is an animated short film depicting Japan's colonialism through the Olympic games. The film has no recorded producer or director, but it is rumored to be a production of the Japanese Military, due to its poor quality. The film follows Dankichi, who is king of the island, hosting the Olympic Games. Dankichi and his team (Japanese) go up against the "natives" of the island (Philippino, Pacific Islander, etc.) in various events. Dankichi ends up winning, and the film ends with the "natives" tossing him into the air in celebration (Author Unknown, Youtube, 1 May 2016).



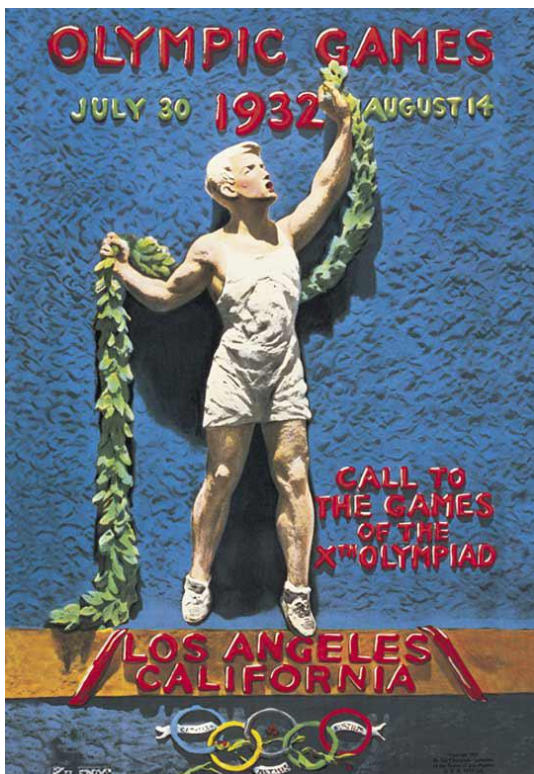
### **Dankichi:**

- The main character of the film.
- Character from a popular comic book series, *Boken Dankichi*, by Shimada Keizo.
- Said to be inspired by Mori Koben, one of the first Japanese settlers in Micronesia.



#### Los Angeles 1932:

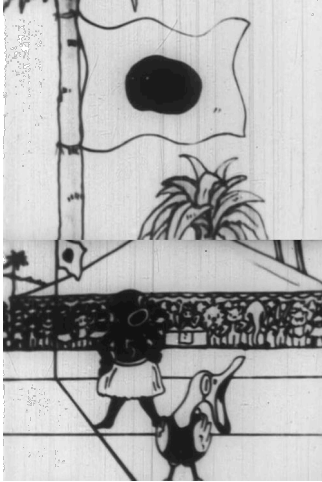
- Film was released in the same year as the 1932 Summer Olympics in Los Angeles.
- Japan's way of making their own Olympics.



#### Occupation of Southeast Asian Countries:

- In the film, the Olympic Games are taking place in a tropical setting. In the very first scene of the animation, a Japanese flag hangs from, what appears to be, a palm tree. Continuous imagery of the *hinomaru* (Japanese flag).
- Dankichi is the king of the island.





### Island Natives:

- "Natives" of the island have a Minstrel Show look about them. All the "natives" are portrayed with dark skin, over-sized lips, and bald heads. *The Jazz Singer* was first shown in Japan in 1930, so the Japanese people were familiar with the Jim Crow stereotype (Nishikata).
- The "natives" are all wearing grass skirts, denoting that they are from the Pacific Islands.
- Many scenes consist of segregation where the "natives" are on one side, and the Japanese (portrayed as cute animals) on the other.
- Portrayed as fools, who continuously make mistakes throughout the Olympic Games.
- There are a few scenes where the "natives" speak in *katakana* nonsense, while the Japanese characters use proper words and kanji.



### Promotion of Imperial Japan:

Although the film only runs for a little more than 2 minutes, it is packed with propaganda imagery. The main idea behind it all is that Dankichi and the Japanese are far superior to the "natives" of the occupied islands. Through the foolishness of the "natives", Jim Crow like appearance, and their defeat to Dankichi, children of Japan are taught that they are culturally superior to outsiders.

### **Omocha Bako Series, 1934 (3rd Story)**

*Omocha Bako Series* also known as *Ehon (Coloring Book)* 1936, is a 3 part animated film which originally aired in June of 1934. The duration of the whole series is about 228 minutes, but the story I am focusing on is the 3rd one, which only runs for 8 minutes.

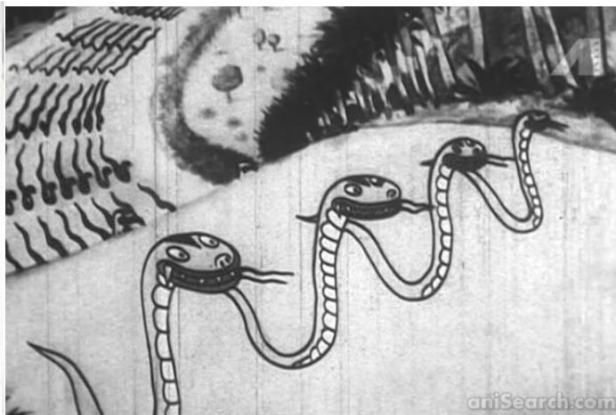
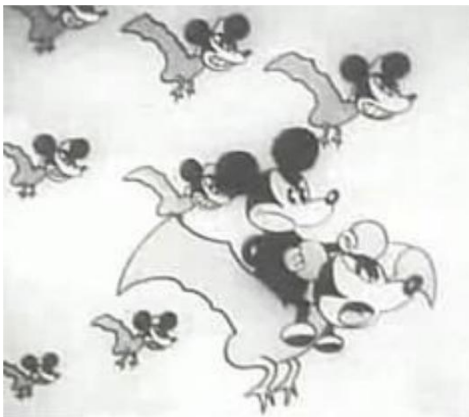


Unlike *Olympic Games on Dankichi Island*, *Omocha Bako* has an official production company called J.O. Talkie Mangabu (manga sector). The story begins on an peaceful island where its cute animal inhabitants are dancing and singing. Chaos erupts on the island when an evil Mickey Mouse comes flying in on what appears to be a bat, and begins to attack the island's inhabitants. To combat Mickey and his soldiers, the islanders call upon Momotaro and other characters from Japanese folklore. With the help of Momotaro and his friends, the islanders defeat Mickey, and the film concludes with them dancing under cherry blossom trees (J.O. Talkie Mangabu, Youtube, 1 May 2016).



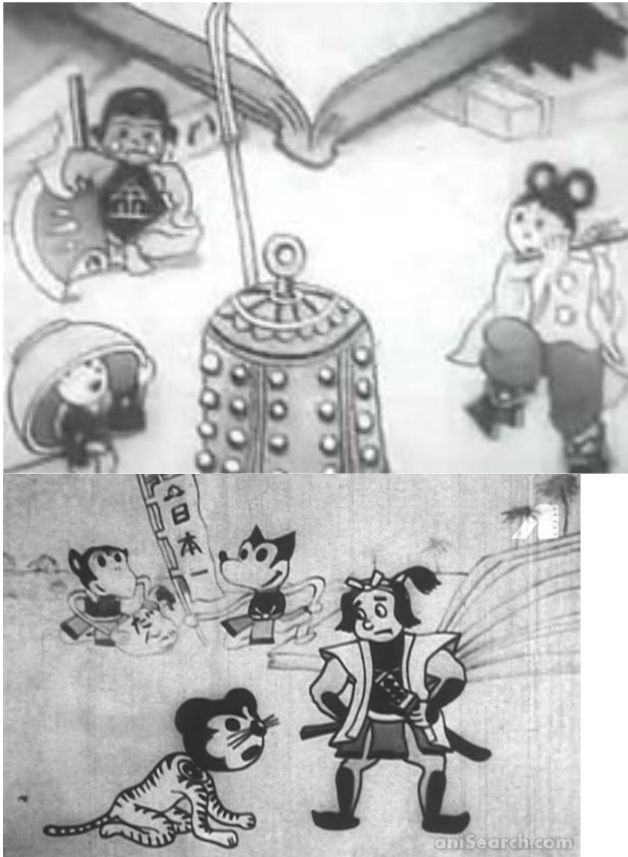
"American" Invasion:

- The most obvious reference to an American invasion is the fact that Mickey Mouse, an iconic American character, attacks the peaceful island (Japan).
- Mickey, who comes flying in on a bat, represents the air force. While the navy is represented by crocodiles and the army by snakes.
- Mickey drops a piece of paper on the island which reads "give us your island". He is also seen dropping bombs, while gunfire sound effects are added to coincide with the snakes moving their necks. Furthermore, Mickey is also seen kidnapping the children of the island.



### Japan Fights Back:

- As the invasion is taking place, one of the islanders bangs on a Momotaro book, to summon the Japanese folklore hero Momotaro.
- Momotaro calls on plenty of other Japanese folklore heroes such as, Kintaro (Golden Boy), Issunboshi (One-inch boy), and Urashima Taro (the boy who turns old by opening a box).
- Along with the famous heroes, the film makes reference to many other folklore stories. For example, The Crab and The Monkey, Shita-kiri Suzume (tongue cutting sparrow), and Hanasaka Jisan (old man who makes flowers bloom).



### Japan is Victorious:

- Momotaro, who is flying on the tongue cutting sparrow, takes down the bats (airforce). The crabs take down the snakes (army), and finally Issunboshi and Urashima Taro take down Mickey Mouse by turning him old and decrepit. This is done by using the box that contains old age, from the story of Urashima Taro.
- With the war over, all the trees on the beautiful island are now dead and burnt. So, the islanders call on Hanasaka Jisan, who is able to bring the trees back to life, and cherry blossoms bloom all across the island.
- Film ends with island animals dancing and singing tradition Bon Odori, under the cherry blossom trees.



### Promotion of Imperial Japan:

The film pits America against Japan by using each nation's most iconic characters. The film portrays an evil Mickey Mouse, who invades peaceful islands and kidnaps their children. On the other hand it shows the heroics of Japanese folklore legends, who protect the people from evil. This portrayal of bad vs. good using children's characters, would be a great tool in brainwashing the Japanese children and youth.

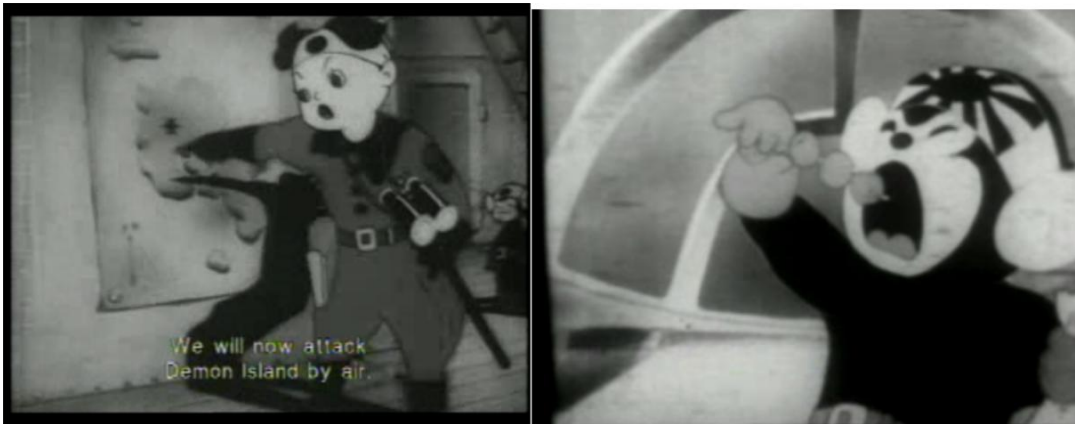
### **Momotaro No Umiwashi, 1943 (Momotaro's Sea Eagles)**

*Momotaro's Sea Eagles*, directed by Mitsuyo Seo, is an animated Japanese propaganda film, loosely related to its folklore origin. Momotaro (Peach Boy) and his story, is arguably the most iconic folk tale in the history of Japan. From children to grandparents, nearly everyone in Japan knows the story of Momotaro. Endorsed by the Japanese Navy, Mitsuyo would use this heroic tale to portray the great victory Japan achieved by attacking Pearl Harbor. The 37 minute long film includes all the details from the original folk tale including Momotaro's soldiers (dog, pheasant, and monkey), the use of kibi dango (millet dumpling), and the inclusion of Onigashima (island of Oni, monsters). As you can imagine, the film concludes with Momotaro congratulating his crew for their bravery, and the Japanese Aircraft Carrier sailing away into the distance (Mitsuyo Seo, Youtube, 1 May 2016).



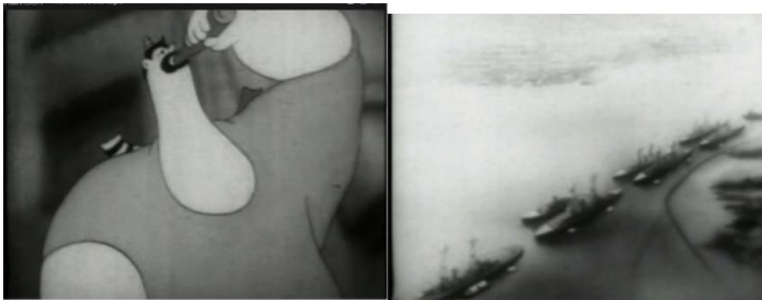
### The Story of Momotaro:

- The basis of the entire film is the iconic tale of The Peach Boy, Momotaro.
- Traditionally, Momotaro is the one that goes to battle with the Oni, but in the film he plays the role of a military leader. Instead he sends his soldiers, the dog, pheasant, and monkey, to do the fighting.
- Pearl Harbor is portrayed as Onigashima in the film, with the American people being the Oni.



### Pearl Harbor:

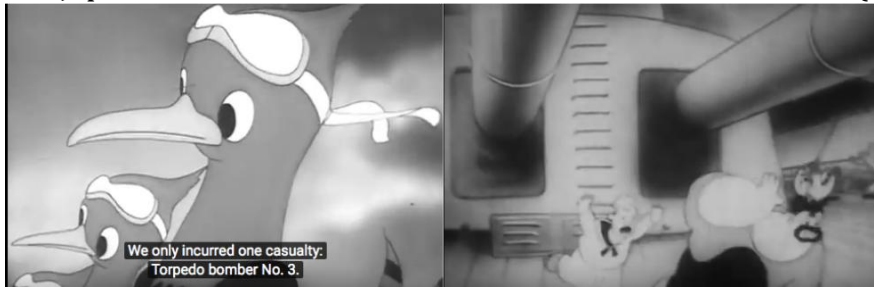
- As stated above, Pearl Harbor represents Onigashima. The American troops are all made to look like Popeye, who was a familiar character to the Japanese.
- Bluto, a famous character from Popeye, can be seen in the film with horns and a tail. He is also portrayed as a drunk and a fool who mumbles nonsense all throughout his on-screen time.
- Scene that blatantly shows the American Flag.



### Comedy and False Information:

- The film provides many slapstick, comical scenes. This would work well with the Japanese audience, especially those younger in age.
- Despite the attack on Pearl Harbor producing thousands of American deaths, the film manages to make the attack appear more light-hearted and comical.
- The film also contains false information which could be misleading to younger Japanese audiences. Toward the end Momotaro says, "we only incurred one casualty, but the crew was rescued, and they are on their way back", when in fact

"55 Japanese airmen and 9 submariners were killed in action" (Nishikata).



### Promotion of Imperial Japan:

As the film is fully backed by the Japanese Navy, it is no surprise that it glorifies, what is arguably, Imperial Japan's biggest coup. The film uses a traditional children's tale allowing them to market to and recruit Japanese youth into the military.

Furthermore, the film provides false information regarding the many deaths of the Japanese airmen. By extremely undervaluing the death toll, it promotes this false idea that even if I join the military, chances are, I will return home safely.

### Summary

Despite Japan's relatively small population (compared to the United States), they were able to maintain a sizable military all throughout the war. In my opinion, this was made possible with the continued propaganda aimed at Japanese children and adolescents. Despite the vast differences in their story lines, each film has a common denominator; the use of popular children's characters. In Olympic Games on Dankichi Island, a popular comic book character Dankichi is used as the protagonist. In Omocho Bako Series and Momotaro's Sea Eagles, Momotaro, along with many other popular characters, make appearances. These characters, at the time, would have been idolized by many Japanese children. By growing up seeing their idols colonizing countries and killing Americans, they would surely want to do the same when they have the ability to do so. This is why Imperial Japan was able to recruit so many young soldiers, and which is why, in my opinion, they played a huge part in the anime industry.

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