

Sabbatical Report: Fall 2019
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“New Frontiers in English Studies: Exploring the Digital Humanities”

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1. Research Plan

The Digital Humanities are rapidly growing in many disciplines, including English. This field incorporates digital tools, such as data analysis, geospatial mapping, and textual visualization, to find new ways to study the humanities. There are many digital and multimedia platforms and programs that can accommodate Digital Humanities' scholarly and pedagogical projects. As a Professor of English, integrating Digital Humanities into the curriculum allows students to use technology to enrich both their understanding of the course content and to engage more fully with digital resources. As Professor Anne B. McGrail points out, at the two-year college specifically, Digital Humanities can "offer empowering tools for students to represent their communities and to challenge inequalities." The field of Digital Humanities models for students' active engagement, collaboration, and the importance of community, all characteristics that are especially important at the two-year college.

This proposed sabbatical project will allow me to explore the Digital Humanities in more depth, consider their pedagogical opportunities, and think specifically about how they can enrich teaching in the two-year college. Through research and reading a variety of articles and books, as well as exploring websites, digital archives, and software programs, I hope to find tools and resources that will allow me to integrate Digital Humanities into both composition and literature courses. As an example, in Composition, I will explore how utilizing programs such as Story Maps can provide students ways to reconsider their writing and narrate their experiences in innovative new ways. With a program like Story Maps, students can re-imagine a personal narrative essay into a multimedia project that allows them to integrate maps, and images, along with the written word.

In American Literature, I will consider how students can locate and research primary sources, such as newspapers, maps, photographs, and other contextual information, as a way to increase their understanding of literary works. For instance, if the class is reading Jack London's "To Build a Fire," perhaps students will research maps of the Yukon from the time and photographs of the camps where gold seekers lived. Digital humanities offer incredible opportunities to explore not only the American experience but also to transform the way we narrate that experience. In American literature, I envision Digital Humanities as a way to help students gain a better sense of how history, culture, economics, politics, and region impact literature and society. Integrating Digital Humanities into the classroom provides a unique opportunity to transform the way my students and I consider both individual and communal experiences.

Additionally, with the emphasis on collaboration and community, I believe there are rich opportunities to connect Digital Humanities with the current work being done at The Texas Center for Working-Class Studies at Collin College. As Director of this Center, I know the importance of a strong online presence, as well as the opportunities that digital projects can offer. Exploring the intersection of Digital Humanities and Working-Class Studies could open up new possibilities for the Center's website, student projects, and faculty development, as well as its annual conference.

The project will benefit Collin College and its students by allowing me to: 1) research the Digital Humanities and create new assignments for both composition and literature classes; 2) develop workshops or conference presentations, so I can share my discoveries with colleagues both at Collin College and at other institutions; and 3) consider the opportunities that Digital Humanities offer at the two-year college for both collaboration and community engagement.

2. Revised Summary Timeline

August 2019

- Began research into Digital Humanities by reading articles, books, and exploring websites related to the topic.
- Researched examples of Digital Humanities projects related to Hurricane Katrina.
- Worked on presentation for Louisiana Studies Conference, “Becoming Louisiana/ Empowering Communities: The Intersection of Digital Humanities and Hurricane Katrina Studies.”

September 2019

- Continued research into Digital Humanities by reading scholarly articles, books, and other resources.
- Presented “Becoming Louisiana/ Empowering Communities: The Intersection of Digital Humanities and Hurricane Katrina Studies” at the 11th Annual Louisiana Studies Conference.
- Created a blog to showcase Hurricane Katrina Digital Humanities projects (<https://digitalhumanitiesclass.blogspot.com/>).
- Explored software and online programs that could be used for classroom projects, such as geospatial literacy programs, StoryMaps, Knight Lab, Blogger, Prezi, and other multimedia programs.

October 2019

- Researched various online Digital Humanities Centers housed at universities, and research online collections and projects that other universities and institutions are implementing.
- Began drafting new Digital Humanities assignments for Composition I, Composition II and/or American Literature II classes.
- Began online, five-week course, “Putting Social Studies in Its Place: Using GIS to Enhance the Classroom” hosted by the Virginia Geographic Alliance and the National Humanities Center.

November 2019

- Completed online course, “Putting Social Studies in Its Place: Using GIS to Enhance the Classroom.”
- Submitted proposal to present research findings at the January 2020 Faculty Development Conference at Collin College.
- Finalized composition and literature assignments for spring 2020 courses.
- Considered opportunities to connect Digital Humanities with The Texas Center for Working-Class Studies.

December 2019

- Completed presentation for Faculty Development Conference.
- Began integrating Digital Humanities assignments into Canvas for spring courses.

January 2020

- Implemented new assignments into spring Composition I, Composition II, and/or American Literature II courses.
- Updated the Texas Center for Working-Class Studies website with a new section devoted to Digital Humanities resources in Working-Class Studies (<http://faculty.collin.edu/lkirby/index.htm>).
- Considered next steps and future opportunities to engage in Digital Humanities.
- Presented research findings and sample assignments at Spring 2020 Collin College Faculty Development Conference.
- Created blog to showcase projects used in presentation (<https://digitalhumanitiesresearch.blogspot.com/>).
- Completed report for Dean regarding sabbatical project.
- Submitted report on sabbatical project to Associate Dean and Human Resources.

3. Research Findings

My research into Digital Humanities made clear that this discipline is both complicated and in-depth. Even after a semester of reading, writing, and thinking, I feel there is much more to learn. This discipline is one I had no experience with, and I enjoyed learning something new and thinking about how it could inform my teaching. While I certainly cannot summarize every detail of my research, I did come away with several “big ideas,” which I will highlight here. For more detailed information, please also see my Annotated Bibliography and Faculty Development Conference presentation (attached).

Definition

To begin, defining Digital Humanities is a tricky proposition. The term “Digital Humanities” is an intentionally broad one that can incorporate many different meanings, both simple and complex. The definition I found most helpful came from the University of Southern California Libraries:

- [Digital Humanities is using various technological resources and platforms to further our study of the humanities.] It is necessarily collaborative and interdisciplinary. It comprises a broad collection of scholarly activities that apply new technologies to humanities research while expanding traditional forms of scholarly communication. Some of its many facets include:
- The preservation and sharing of collections that are otherwise difficult to access (e.g., the creation of digital editions, archives, maps, visualizations and exhibitions, often through collaboration between faculty, students, librarians, technologists and others).
- The fostering of new creative expression by using digital media (e.g., social media, human-computer interaction, and cultural informatics).

- The use, analysis, and/or creation of digital tools for research or in the classroom.
(“Digital”)

For the purposes of my project, this was the definition I returned to again and again. While some many find the ambiguity of the discipline frustrating, I actually think the broad nature of DH can be an opportunity. What I like about Digital Humanities is that, as faculty, we can do as much or as little as we want with technology—there is no one-size-fits-all form of Digital Humanities—so we can all find ways to use these strategies based on our knowledge, discipline, and comfort with technology.

Pedagogical Opportunities

When thinking about the classroom, there are three strategies for integrating Digital Humanities: 1) faculty can use already-existing DH projects to help students better understand specific historical and literary events; 2) faculty can create their own projects to highlight specific topics or issues; and 3) we can have students create their own DH projects. I worked with all three of these options when completing my research. I found ways to integrate projects as a supplement course content, I created my own DH resources, and I also created assignments for students.

Benefits

There are multiple benefits to using Digital Humanities in the classroom. Some of the most striking opportunities include:

- **Collaboration with the community.** There are ample opportunities in English studies for connections with public humanities, as William Fenton points out, whether it is through public access [, . . .] inclusion [, . . . or] reinterpretation.” In some of the projects I explored, especially those that collect oral histories, we can

see how DH provides a forum to share stories and ensure history is not forgotten. As William Fenton points out, “English departments ought to celebrate digital projects that make literary studies relevant outside university gates (and MLA conventions). As reading is increasingly mediated through screens, we have a responsibility to meet the public where they read” (“Literary”). This is both a responsibility and an opportunity for those working in the Digital Humanities.

- **Student empowerment.** Anne B. McGrail suggests that many digital tools allow students to take ownership of their work in powerful new ways. As such, they can develop an “‘expert amateurism’—that is, knowing *how* to learn about something.” DH demonstrates there are multiple ways to learn and construct knowledge and allows students to find the means that best suit them. Those involved with the Digital Humanities Initiative at Xavier University point out that Digital Humanities can “empower students as knowledge *producers* [emphasis mine] rather than simply knowledge consumers. When students participate in such initiatives [. . .] they are offering their voice as part of public scholarship” (“Frequently”).
- **Democratic classrooms.** DH projects can provide for more democratic classrooms by disrupting the teacher-student dynamic and demonstrating that the learning process is one that is both collaborative and reciprocal. As Professor Ella Howard suggests, “students can take on a leadership role in the classroom through DH projects, and can also become truly self-directed in much of their learning. As they master increasingly complex and sophisticated tasks, students may eagerly volunteer to demonstrate their work to the class.” Creating DH projects can help students develop confidence and expertise in both the content area and technology

that can serve them well beyond a specific course. As Matt Cohen of the University of Nebraska-Lincoln points out, “our digital humanities students aren’t just doing projects—they’re inventing them and leading them. We are helping Nebraska’s students bring creativity to code, so that they can be innovators in an ever-shifting electronic world” (“Department”). DH provides students opportunities to realize more of the real-world potential of our courses.

- **Rethinking the literary canon.** Utilizing digital archives can also provide the opportunity to move beyond anthologies and textbooks to expand the literary canon and expose students to new authors and texts. Recovering these works and assigning them helps students reconsider traditional notions of “classic” literature. Digital archives and projects of this nature can help us rethink American literature in new and innovative ways.

Potential Issues

As with any newly emerging field, there are complications that must be considered. While there are certainly those who strongly advocate for Digital Humanities, there are also those who recognize the limitations of the discipline. The drawbacks of technology use in the classroom have been well-documented: technology can be a distraction, it can break down a sense of community in the classroom, and it seems particularly problematic for some vulnerable student populations, to name just a few (Wexler). Some, like Ryan Cordell, suggest that using DH in the classroom is not always a seamless integration. He argues that “undergraduates are [actually] scarred by digitality.” While these “digital natives” have “spent their educational lives using digital tools—researching online, using applications to learn math or spelling, listening to PowerPoint lectures and then downloading the slides [. . .]—does not

mean that they've learned all that much about or from those digital tools.” The idea that all of our students are comfortable with these technologies we assign them or can “figure it out” may be a false assumption. Technology, if not used in meaningful ways, can instead become a deterrent to true learning.

While there are certainly hitches with digital pedagogy, Shawna Ross suggests that DH can also complicate scholarly research: many faculty discover the “pitfall of the ‘eternal September,’ a pattern by which scholars who wish to pursue digital projects are gradually led away from ‘personal research agendas’.” Learning new technologies can be time-consuming and, rather than being a tool to enhance scholarly research, can instead become the main focus. If the technology overtakes the content, then learning outcomes and research areas may get lost in the shuffle.

At the community college specifically, there are special concerns. As McGrail points out, there are often institutional roadblocks at work in integrating Digital Humanities into the two-year college: “adoption of digital approaches in community colleges is hindered, however, by systemic barriers such as faculty workloads: Community college faculty spend more than two times the number of hours in the classroom teaching than do public doctoral faculty; 67 percent of community college faculty teach from 75 to more than 150 students (Rifkin), and 58% of community college courses are taught by part-time and contingent faculty (Center for Community College Student Engagement).” This makes adoption of new technologies and DH projects very difficult and time-consuming.

Conclusion

Considering these points, it is clear that Digital Humanities can be a valuable way to enrich our teaching and help students better understand history and context, if done in a thoughtful,

considered way. Digital Humanities projects can empower students, as well as increase their understanding of literature, culture, and history. As teachers, Digital Humanities offers us the opportunity to “increase, rethink, or complicate the ways [...we] incorporate technology in the classroom” (Battershill and Ross 2). Again, there is no one-size-fits-all form of Digital Humanities. To reiterate Battershill and Ross’s point, what is important is being mindful about how technology can be used in meaningful ways and not just “the use of technology for its own sake” (Battershill and Ross 11). Instead, it is clear that Digital Humanities can add a great deal to our classrooms by providing new and creative ways for students to construct knowledge and allow for both community building and empowerment.

Future Research

In terms of next steps, now that I have a more solid grounding in the theory and scholarship regarding Digital Humanities, I plan to continue the project in the following ways:

- I hope to continue my reading and research into Digital Humanities and think more about how it can inform my teaching and scholarship.
- I will be incorporating Digital Humanities projects into my Composition I and American Literature courses during the spring 2020 semester and beyond.
- I hope to find opportunities to connect what I have learned in Digital Humanities to my work with The Texas Center for Working-Class Studies.
- I hope to attend the 2020 Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) Conference will be held in October at the University of Texas at Dallas.

- Finally, I hope to submit an article to the *Teaching American Literature: Journal of Theory and Practice* about teaching Digital Humanities projects on Hurricane Katrina specifically.

4. Annotated Bibliography

“ArcGIS Online,” *ESRI*, n.d. <https://www.arcgis.com/index.html>.

ArcGIS is a geographic information system program, which “is a platform [. . .] to create, manage, share, and analyze spatial data.” Creators can use various layers of maps to create visualizations of specific historical and contextual events by helping to connect different types of data and analysis. I think it could be a very useful tool for teaching. For instance, I will be teaching Arthur Miller’s *The Crucible* in my American literature course this spring. As an example, I want to point out a map on ArcGIS called “Virus of Fear: Witchcraft in Salem.” This map shows where the accusations and trials took place and “explores the geographic context and spatial extent of the witch trials in the American colonies” (“Virus”). Geospatial mapping is a great way to help students consider the impact geography and location have on literary and historical events.

Allington, David, Sarah Brouillette, and David Golumbia. “Neoliberal Tools (and Archives):

Political History of Digital Humanities.” *Los Angeles Review of Books*, 1 October 2016.

This article from the *Los Angeles Review of Books* looks at the complicated politics behind Digital Humanities. Allington, Brouillette, and Golumbia point out, “advocates position Digital Humanities as a corrective to the ‘traditional’ and outmoded approaches to literary study that supposedly plague English departments. Like much of the rhetoric surrounding Silicon Valley today, this discourse sees technological innovation as an end in itself and equates the development of disruptive business models with political progress.” This article demonstrates much of the criticism of DH and how many believe it is only “technology for technology’s sake.” The authors also point out that Digital Humanities is “about the promotion of project-based learning and lab-based research over reading and writing, the rebranding of insecure campus employment as an empowering ‘alt-ac’ career choice, and the redefinition of technical expertise as a form (indeed, the superior form) of humanist knowledge.” They believe it is being promoted by university administrators far more than my faculty and students. What follows is a proposal of what they believe DH should be and how it can avoid many of the pitfalls that have plagued Silicon Valley. This article provided a useful counterpoint to many of the other texts I have read and will be useful in constructing a counterargument.

Battershill, Claire, and Shawna Ross. *Using Digital Humanities in the Classroom: A Practical Introduction for Teachers, Lecturers, and Students*. Bloomsbury, 2017.

This is perhaps one of the most useful books I have read about how to integrate Digital Humanities into the classroom. The authors take a very practical, nuts-and-bolts approach to how teachers new to Digital Humanities can find ways to integrate technology in meaningful ways and not just “the use of technology for its own sake” (Battershill and Ross 11). Their approach is “to increase, rethink, or complicate the ways [teachers] incorporate technology in the classroom. After some initial definitions and foregrounding about Digital Humanities, the authors give a variety of assignments, syllabi suggestions, and activities that can be used in the classroom. They also confront the issue of teachers who may not be entirely comfortable with technology by saying that, as educators, we need to “value the unforeseen, accidental, and contingent” (5). They also have a

comprehensive web companion that provides even more resources (www.teachdh.com). This book is useful because it has a variety of activities I hope to make use of, as well as some useful suggestions for further research. I even learned of some tech-based tools that could assist with my own annotations, research, and writing. This book was perhaps the most useful read during my sabbatical research.

Bjork, Olin. “Digital Humanities and the First-Year Writing Course.” *Digital Humanities*

Pedagogy: Practices, Principles, and Politics, ed. Brett D. Hirsch, Open Book

Publishers, 2012. <https://www.openbookpublishers.com/htmlreader/DHP/chap04.html>

Bjork’s article considers the use of Digital Humanities in composition courses and believes this is a very complementary fit. He believes that “the movement to teach students to be engaged producers and not merely informed consumers of digital culture reflects a shift in composition theory.” It is not enough for students to focus just on being critical thinkers of digital materials; instead, they also need to become proficient producers of them. Bjork also discusses specific assignments he integrated into his writing courses and their success. This article is a bit dated in that it mentions programs like Wordle as being innovative, when it is now very commonplace; moreover, some of the projects he mentions seem to no longer be in existence. However, what is useful is the way in which he demonstrates how quantitative research can take place in the English classroom.

Brazier, Hayley, and Heidi Kaufman. “Dr. Anne McGrail: Connecting Community Colleges and

the Digital Humanities.” *Digital Humanities at the University of Oregon*, 23 April 2018,

[https://dh.uoregon.edu/2018/04/23/anne-mcgrail-connecting-community-colleges-the-](https://dh.uoregon.edu/2018/04/23/anne-mcgrail-connecting-community-colleges-the-digital-humanities/)

[digital-humanities/](https://dh.uoregon.edu/2018/04/23/anne-mcgrail-connecting-community-colleges-the-digital-humanities/).

This blog includes a feature on Anne McGrail, an expert on teaching Digital Humanities in the community college. While McGrail points out the challenges inherent in DH in the CC, she also suggests, “learning how to think about and teach humanities courses that are accessible and relevant to students who may never have read a full book until your class—that’s what takes a long time to learn.” She urges faculty to get out of a “deficit” way of thinking about community college students and instead realize they often have a maturity and work ethic those at four-year colleges do not. She also points out that much Digital Humanities work being done at the community college is not necessarily deemed that way; however, there is certainly a focus on technology, the media, and writing. In all, those short article provided a bit more insight into teaching DH at the two-year college.

Bunin, Christopher et al. *GIS for Teachers: A Guide to Authentic K-12 Integration & Application*, Dallas, 2017.

This textbook accompanied the online course I took, “Putting Social Studies in Its Place: Using GIS to Enhance the Classroom.” Written by the faculty who taught the course, it provides the rationale for why GIS can be useful in the classroom, as well as step-by-step instructions for how to create maps in ArcGIS. As someone new to GIS technology, these detailed instructions were vital to my creation of ArcGIS maps. The book also provides sample assignments for students. This book was very useful to me during the course, and I plan to use it as a resource when working with GIS in the future.

Burgers, Johannes H. “Using the Digital Yoknapatawpha Database for Research.” *Mississippi Quarterly*, vol. 68, no. 3/4, Summer/Fall 2015, pp. 466-69. *EBSCO*.

This article was based on a roundtable presentation about the *Digital Yoknapatawpha Project*. The specific focus here is the research capabilities of the project and what it offers to scholars. Burgers focused on two aspects: 1) “a guide to the databases for researchers [...that] includes descriptions of data types and their creation process”; and 2) a general statistical tool kit that will provide broad statistical overviews of individual stories or the entire [Faulkner] corpus through interactive dashboards” (468). This article is meant as a guide for those who wish to maximize the potential of the project and was useful to help me better understand this resource, especially since I plan to use it in my American Literature II course.

“Carolina Digital Humanities Innovation Lab.” *University of North Carolina at Chapel Hill*, 2018, <https://cdh.unc.edu/resources/tools/>.

The Carolina Digital Humanities Innovation Lab was started in the Department of American Studies in 2011 “with a mission to collaborate across units at UNC-Chapel Hill in order to integrate project-based, digital methodologies into humanities scholarship and to promote public humanities through digital innovation.” Like Knight Lab, they are also developing open-source programs that are accessible to students and faculty. One interesting point mentioned is what Digital Humanities can provide: “Digital humanities approaches enable a new way of creating and communicating knowledge: its visualizing tools have literally created new ways of seeing information and in particular, new ways of confronting ambiguity. Digital humanities experiences are equipping our students to function more successfully in their future endeavors, with a greater understanding of nuance and willingness to embrace diverse points of view.” This is a useful way of exploring DH and its possibilities. Many of the projects featured through the Lab are specific to North Carolina; however, this lab is an excellent example of the type of Digital Humanities initiatives that can take place at colleges and universities.

Carter, Shannon, and Kelly L. Dent. "East Texas Activism (1966-68): Locating the Literacy

Scene through the Digital Humanities." *College English*, vol. 76, no. 2, Nov. 2013, pp.

152–170. *EBSCOhost*.

This article has a very specific focus on a Digital Humanities project at Texas A&M Commerce (formerly East Texas State University). The project explores the influence of two African-American, former students, Joe Tave and John Carlos, who had a substantial influence on civil rights issues at the university. The DH project, *Remixing Rural Texas: Local Texts, Global Contexts*, explores the way "these two students used literary for social justice during one of the most divisive periods of our nation's history" (153). The article details the research methods used to recover these artifacts and how these texts were compiled to demonstrate how local issues can mirror global ones. While this project is not necessarily one that would work in my own research and classes, the article did inspire me to consider ways that I could use these narrative techniques in my own composition classes. I was also impressed by Carter and Dent's final summation in which they explain, "the greater hope is that our discipline's increased attention to the local combined with innovative uses of digital tools elsewhere will help us explore local-global connections in ways unimaginable today. That, it seems to us, is the real promise of the digital humanities" (168). This article reiterates the idea of how DH can be empowering, a notion that has been echoed in other sources I have encountered.

Cordell, Ryan. "How Not to Teach Digital Humanities." *Ryan Cordell*, 1 February 2015.

In this article, based on several talks on the same topic, Cordell discusses some of the problems and issues with the field of Digital Humanities. As an Associate Professor of English at Northeastern University, Cordell's specialty was Digital Humanities. However, when a proposed course on the topic was not approved, he began thinking about the issues with the field. He outlines these issues as: 1) a problem with defining with Digital Humanities is and who it can exclude; 2) the intentionally vague nature of the Humanities field itself; and 3) the way in which "undergraduates are scarred by digitality." It was this final point that I found most intriguing. Cordell's point is that these "digital natives" have "spent their educational lives using digital tools—researching online, using applications to learn math or spelling, listening to PowerPoint lectures and then downloading the slides, or even drawing boxes around the Mona Lisa's face on a Smartboard—does not mean that they've learned all that much about or from those digital tools." He points out that students also believe that, often, their instructors expect them to already know how to engage in technology or to seek help from others. Cordell then offers ways in which faculty can integrate Digital Humanities in successful ways. He says to "start small" and find ways to organically blend DH into courses. He also suggests to "integrate when possible" and "scaffold everything." Finally, Cordell thinks that "thinking locally can help you connect DH classes and projects to collections, colleagues, and your institution's mission, all things more likely to generate student enthusiasm and buy-in, and perhaps also cooperation from colleagues and administrators." This article was very useful in thinking about the pitfalls of DH and how to avoid them. I also think the idea of keeping it local ties into the points about empowerment raised in other articles. I also really liked his assignment of the "unessay," which has students develop a blog post into a

longer, multimedia project. This is something I would like to consider for my own courses, especially in ENGL 1302 when I teach “Choose Your Own Adventure.”

Cornell, Elizabeth. “Digital Yoknapatawpha in the Context of the Digital

Humanities.” *Mississippi Quarterly: The Journal of Southern Cultures*, vol. 68, no. 3–4, 2015, pp. 460–463. *EBSCOhost*.

This short article provides an overview of the *Digital Yoknapatawpha* project at the University of Virginia, which provides “interlinked databases, maps, and timelines [that] afford new ways to think about and explore Faulkner’s works” (460). Cornell emphasizes the collaborative quality of this project, as well as how it makes Faulkner’s works more accessible beyond just books on a library shelf. After a brief description of how Digital Humanities developed, Cornell explains that “DH incorporates traditional resources with new ones for humanistic inquiry and making new knowledge” (461). This is especially important with a project that focuses on the complex, multi-layered world of William Faulkner’s fiction. Cornell also discusses how Digital Humanities “engages with several approaches and methodologies, including data-mining, creating databases, visualizing data, curating archives, designing humanities games, remixing media, coding, analyzing text, tagging, editing, and much more” (462). In all cases, though, the hope is that DH provides a new and innovative way to read and better understand Faulkner’s world. This article was helpful in introducing me to the *Digital Yoknapatawpha* project, which I hope to use in my American Literature II class.

“*The Crucible*.” *StoryMaps*. 25 September 2019,

<https://storymaps.arcgis.com/stories/fadf9b0552be494b9e1e1c4e1f708871>.

This *StoryMap* presents the motivation for Arthur Miller’s writing of *The Crucible* in 1953, as well as information about the McCarthy hearings. I plan to present this to students late in the reading process as a way to discuss historical “witch hunts” and the political motivations for the play. This will again be useful in helping students understand the motivations of the play and could also be a model for students if I assign them to create their own *StoryMap*.

Dennihey, Melissa. “Instructional Technology in the Literature Classroom: Using a Wiki to Construct an Interactive Time Line in an American Literature Survey

Course.” *Pedagogy: Critical Approaches to Teaching Literature, Language,*

Composition, and Culture, vol. 17, no. 3, Oct. 2017, pp. 523–533. *EBSCOhost*.

This article discusses Dennihey’s use of a Wiki in her American Literature II course. She has students use a wiki to collaboratively construct a timeline of “literary, cultural, historical, and political events and eras relevant” to the course (523-4). Dennihey has had great success with this assignment in her hybrid literature course. She likes how it encourages collaboration and participation, and she also notes that students “are active creators, rather than passive consumers,

of literary history” (524). Much of what Dennihy discusses here echoes what Battershill and Ross suggest in that use of Digital Humanities through a wiki can empower students and break down the “teacher-student hierarchy” (525). She also suggests that technology for just technology’s sake is not very useful (532). Another interesting aspect of this article is how Dennihy organizes her course thematically, rather than chronologically—something I have been considering for some time. Dennihy’s article is useful in that it provides details about a specific Digital Humanities assignment and provides options for alternative ways to organize a literature course.

“Digital Humanities in the Department of English.” University of Nebraska—Lincoln, 2019,

<https://www.unl.edu/english/digital-humanities>.

This document features the Digital Humanities program at the University of Nebraska—Lincoln. In addition to outlining the program’s course of study and the benefits of studying the Digital Humanities, it also includes links to specific project students and faculty in the program have created. These projects, such as the *Willa Cather Archive* and the *Walt Whitman Archive*, demonstrate the broad range of possibilities in DH projects and will also be valuable pedagogical resources. I also very much appreciated how Matt Cohen, a professor in the program, described the opportunities that DH can afford: “our digital humanities students aren’t just doing projects—they’re inventing them and leading them. We are helping Nebraska’s students bring creativity to code, so that they can be innovators in an ever-shifting electronic world.” This goes along well with the empowerment and leadership opportunities that DH can provide students.

“The Digital Humanities: What Are ‘the Digital Humanities’?” *University of Southern California Libraries*, 17 April 2019, <https://libguides.usc.edu/digitalhumanities>.

This site provides one of the most useful definitions of Digital Humanities. It suggests that “scholarship in the ‘Digital Humanities’ is necessarily collaborative and interdisciplinary. It comprises a broad collection of scholarly activities that apply new technologies to humanities research while expanding traditional forms of scholarly communication.” Some of its many facets include:

- “The preservation and sharing of collections that are otherwise difficult to access (e.g., the creation of digital editions, archives, maps, visualizations and exhibitions, often through collaboration between faculty, students, librarians, technologists and others).
- The fostering of new creative expression by using digital media (e.g., social media, human-computer interaction, and cultural informatics).
- The use, analysis, and/or creation of digital tools for research or in the classroom.”

This is a nice working definition that could be used both in teaching and scholarship. I particularly like how it emphasizes collaboration and creativity.

Digital Thoreau. n.d. <https://digitalthoreau.org/>.

Digital Thoreau is a project devoted to Henry David Thoreau and his writing. Users can access the “fluid text edition” of Thoreau’s writings to see how his writing and revision processes took place. This project also seeks to provide a collaborative space for scholars and students to provide

their feedback and conversations about Thoreau's works. I envision this being useful in classes where I cover Thoreau and also as an example of the open-source, collaborative opportunities of Digital Humanities projects.

Digital Yoknapatawpha. University of Virginia, n.d., <http://faulkner.iath.virginia.edu/>.

Digital Yoknapatawpha, a project through the University of Virginia, allows users to “map Faulkner’s fictions through space and time” (“Using”). Through maps correlated to each of Faulkner’s Yoknapatawpha works, we can see learn about characters, locations, and events in each work. In American literature class, I have taught a number of Faulkner’s works, so this resource will be very helpful. *Digital Yoknapatawpha* allows users to think about how setting impacts character and plot, and we can search the database in a variety of ways. For students, the project allows for a visualization of the text, both spatially and temporally, as a way to understand Faulkner’s narrative structure.

Enoch, Jessica, and David Gold, eds. “The Digital Humanities and Historiography in Rhetoric and Composition.” *College English*, Special Issue, vol. 76, no. 2, Nov. 2013, pp. 105–196. *EBSCOhost*.

This article is an introduction to a special issue of *College English* that focuses on the “Digital Humanities and Historiography in Rhetoric and Composition.” Enoch and Gold introduce the topic by discussing “new scholarship emerging out of the digital humanities works not only to see technology as a mode of literacy [. . .] but rather to use technology to develop digital tools and platforms that position scholars to do more robust as well as new kinds of interpretive and historiographic work” (106). They mention four articles that follow, two of which are highlighted in this bibliography, that demonstrate the connections between historiography and digital humanities and demonstrate “a different kind of digital practice: the work of *building* digital historiographic projects ourselves” (108). For my project, this article did not prove as helpful as I had hoped, but it did demonstrate the important connections between the historical and digital humanities.

Fagnan, Thomas. “*Southern Spaces* on Hurricane Katrina.” *Southern Spaces*, Emory University, 28 August 2012, <https://southernspaces.org/2012/southern-spaces-hurricane-katrina>.

To mark the seventh anniversary of Hurricane Katrina, the online journal *Southern Spaces* collected a number of articles from its archives that address Katrina. Many of these articles feature maps, images, and other digital content. Along with other resources, this site can be a useful way to help students differentiate between primary and secondary sources, as well as an example of a digital collection of Digital Humanities resources.

Fenton, William. “Digital Humanities: The Most Exciting Field You’ve Never Heard Of.”

PCMag, 13 January 2017, <https://www.pcmag.com/commentary/350984/digital-humanities-the-most-exciting-field-youve-never-hea>.

This article discussed how Digital Humanities has primarily been confined to academic institutions where they have “incubators” or Digital Humanities centers. It also mentions how educators often do not have the time or resources to experiment with digital humanities and how many students at community colleges, specifically, are unlikely “to take risks on technological experimentation.” There are several suggestions made for how print and digital documents can be explored “in tandem,” and connections are also made with the importance of media literacy. This article is useful because it provides some real-life examples of what professors are doing with digital humanities. It also cites Anne McGrail, who has done work with digital humanities and community colleges. Since it was published in 2017, it also begs the question of where the future of digital humanities lies.

—. “The Digital Humanities as Public Humanities. ’ *Inside Higher Ed*, 29 January 2018,

<https://www.insidehighered.com/views/2018/01/29/literary-scholars-should-use-digital-humanities-reach-of-ignored-public-opinion>.

Fenton’s article is a call to action for literary scholars to rethink the possibilities of Digital Humanities as Public Humanities. Already being embraced by historians, connecting Digital and Public Humanities offers exciting new opportunities. Fenton points out, “by public humanities, I advocate for what has been termed Local Digital Humanities, which connects digital work with nearby communities. Local engagement enables scholars to reach individuals who might have been previously ignored by their institutions, and it doesn’t require media training we might not possess.” I like this approach to DH and see that it might have some value in terms of thinking about how to connect to DH to The Texas Center for Working-Class Studies. Fenton also believes we have a responsibility to think about Public Humanities: “English departments ought to celebrate digital projects that make literary studies relevant outside university gates (and MLA conventions). As reading is increasingly mediated through screens, we have a responsibility to meet the public where they read.” This article reiterates many of the points raised by other scholars that DH can be an opportunity for English departments to both expand and diversify their mission.

FitzHenry, Sarah. “Behind the Shelves: What Is a Literature-Based Makerspace?” *Fitz Between the Shelves*, 2019, <https://fitzbetweentheshelves.com/2019/01/14/behind-the-shelves-what-is-a-literature-based-makerspace/>.

When reading some of the scholarship on Digital Humanities, the idea of makerspaces came up several times. I happened upon this blog posting that focused on the potential makerspaces might

have in the literature classroom. Considering we have such an amazing makerspace at Collin College, I was excited to read about the possibilities. FitzHenry, a librarian, details several different options: a makerspace book club, family event, student-led makerspace, and a project or curriculum based on the makerspace. I found all these ideas intriguing and hope to find a way to make use of our Collin makerspace in a future literature course.

“Frequently Asked Questions.” *The Digital Humanities Initiative*, Xavier University, n.d.

<https://preview-assets-us-01.kc-usercontent.com/fe4e660e-85ed-0023-f96f-6d77d24a5fdb/bc12c80e-6f96-4b04-b007-7f639a508bdb/DHFAQs.pdf>.

This short but very helpful document from Xavier University goes through some FAQs that those interested in the Digital Humanities Initiative might have. Geared toward scholars and teachers, this document provide some useful definitions about DH, as well as a great approach to how tech-savvy teachers need to be. Emphasis is placed on teacher-student collaboration and integrating DH projects into the core curriculum. This document was useful in helping me think through the role of faculty in Digital Humanities: “Just as digital humanities projects help students move beyond the role of “consumer,” they also empower faculty to take on new roles in the classroom that include facilitator, peer researcher, and learner.” The document was also very straightforward and user friendly.

Gardiner, Eileen, and Ronald G. Musto. *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015.

This book is intended as a resource for students and teachers who are just starting in Digital Humanities. While much of the book was specific to a course being taught in DH, and so not necessarily relevant for my courses, I did find some aspects very useful. The specific examples of student projects helped me envision what students could do with DH, and I especially liked the focus on collaboration between teachers and makerspaces. There was also a very helpful list of resources, as well as a glossary, which is something I have not seen in other books. Finally, Gardiner and Musto detail very specifically the different in DH in academic vs. corporate culture. This book is useful in providing specific definitions, resources, and projects related to Digital Humanities.

Gold, Matthew K., and Lauren F. Klein, eds. *Debates in the Digital Humanities 2019*. University of Minnesota Press, 2019.

This extensive collection of forty-four essays is one of the recent publications in Digital Humanities, and the editors make clear that, published in 2019, it represents a very different world. In the introduction, they ask, “what is the role of the digital humanities in the charged environment of 2019, and how can digital humanists ally themselves with the activists, organizers, and others who are working to empower those most threatened by it?” (ix). While most of the essay were written prior to the 2016 election, Gold and Klein point out the activist nature of the volume reflects

a world where change is needed, and Digital Humanities can be a source of that change. In Jackson's essay, "Material Care," he suggests a "broken-world thinking" (222) and that Digital Humanities has the potential "to extend to our fragile and often dispiriting world small acts of recuperation that may be the building blocks of larger collective actions" (xiii). This approach informs the entire volume, which is divided into five different parts: "Possibilities and Constraints, Theories and Approaches, Methods and Practices, Disciplines and Institutions, and Forum: Ethics, Theories, and Practices of Care." While many of the essays were focused on specific topics outside the range of this project, I did find the overall approach interesting. Also of note was Greenspan's essay, "The Scandal of Digital Humanities," where he responds directly to Allington et al.'s article critiquing Digital Humanities. Greenspan argues that DH is often an easy target for criticism, but it has the potential to "take the first steps toward a genuinely materials and radical critique of scholarship in the twenty-first century" (94-5). Overall, I found this volume interesting in its timeliness and its sense of what Digital Humanities can provide to both academia and larger society.

Goldberg, Theo, Stefka Hristova, and Eric Loyer. "Blue Velvet: Re-dressing New Orleans in Katrina's Wake." *Vectors: Journal of Culture and Technology in a Dynamic Vernacular*, 2007.

"Blue Velvet" is perhaps one of the most innovative examples is *Blue Velvet*, a digital project that, according to the creators, "combin[es] sound, text, photography, video, and several maps, the piece sculpts an evocative and poignant landscape that nonetheless refuses all registers of nostalgia, insisting as it does that we locate Katrina and the Crescent City among multiple trajectories of policy, memory, and representation" ("Blue"). This project not only combines multimedia elements to show the enormity of Katrina itself, but it also dives deep into the political causes and implications of the disaster, which can help students better understand the how layered and complex the hurricane really was. I plan to use this project in my American Literature and Composition courses.

Gould, Amanda Starling. "Doing Humanities Scholarship Online: A Case Study for the Literary Digital Humanities Writing Course." *Interdisciplinary Humanities*, vol. 31, no. 1, 2014, pp. 23-41. *EBSCOhost*.

This article presents a case study of Gould's course, *Augmenting Realities*, that is offered at Duke University. While this course is different than those I offer, I found there to be many be useful ideas here that might be adapted to my own courses. To begin, Gould offers a very intriguing case for how Digital Humanities is a necessary extension of traditional humanities courses. She also mentions, "digital materials and the questions they provoke urge us to reevaluate how we teach, assess, and create digital scholarship in the humanities" (23). I think this is a useful way to think about the opportunities DH can afford. Gould also mentions how a "makerspace learning environment" where students are encouraged to experiment and try new media (26). This is in line with what John Medea of the Rhode Island School of Design believes: "critical making *is* critical

thinking” (32). I like this idea of Digital Humanities being a way we can extend our notions of critical thinking. Some of the teaching ideas here that appeal to me are Gould’s weekly blog assignment, the one-slide presentation, and the transmedia project. I also learned about the online program Szoter.com, which can be useful for graphic annotations.

HASTAC: Changing the Way We Teach and Learn, n.d., <https://www.hastac.org/>.

This website for the Humanities, Arts, Science, and Technology Alliance and Collaboratory is a useful resource for information about Digital Humanities conferences, research, and initiatives. The site provides collaborative opportunities for scholars in Digital Humanities, and it was through this site that I found several useful articles, as well as a Call for Proposals for the 2020 conference, which will be held at the University of Texas at Dallas. The blog features articles on trending topics, and they also offer Digital Fridays online workshops. I can see this website being a useful resource as I continue my research into Digital Humanities.

Heppler, Jason. *What Is Digital Humanities*, 2015, <https://whatisdigitalhumanities.com/>.

This website was referenced in Battershill and Ross’s *Using Digital Humanities in the Classroom*, and they use Heppler’s website as a way to demonstrate how complicated and fluid defining Digital Humanities is. The term “Digital Humanities” is an intentionally broad one that can incorporate many different meanings, both simple and complex. To see just how complicated this act of defining is, one can look at the website whatisdigitalhumanities.com, where a new, randomly generated definition that pops up each time you refresh the page. According to the website, “quotes were pulled from participants from the Day of DH between 2009-2014. As of January 2015, the database contains 817 rows and randomly selects a quote each time the page is loaded.” Examples of quotes include the simple, such as “Field in which scholars use digital tools to investigate/explore humanities topics.” Or the complex: “For me, 'DH' is an umbrella term for some recent trends in the humanities: amongst others collaborative working and writing, data driven research and visualization. Very often the current discussions on DH are discussions of delimitations and demarcations. One of the main questions is - imho - if DH should be either an integrated part of the humanities or else be some kind of an auxiliary discipline (in the field of History, in German we have the expression ‘Historische Hilfswissenschaften’).” And even the humorous: “I don’t! I just do it.” This website is not only useful for the variety of definitions but also to demonstrate to students that definitions are fluid and ever-evolving.

Holliman, Nancy. “The MLA and the Digital Humanities.” By William Pannacker, *HASTAC*:

Humanities, Arts, Science, and Technology Alliance and Collaboratory, 30 December

2009.

This article, posted by Nancy Holliman on the *HASTAC* blog, was actually written by William Pannacker about the 2009 MLA Convention, which featured a number of panels on Digital Humanities and digital pedagogy. It was in this piece by Pannacker that he called DH “the next big thing.” Pannacker points out that many bemoaned the fact that there was so much focus on technology; however, he suggests that “I think we are now realizing that resistance is futile.” He

also suggests that focus on technology can lead to opportunities for English departments: “Digital literacy is going to be as essential as information literacy and critical thinking. And English departments can have an important role to play in fostering those new skills.” In all, this posting was useful in learning about the early days of the DH movement and in thinking about how the discipline has evolved.

Howard, Ella K. “Empowering Students through Digital Humanities.” *Ella Howard.com*, n.d.

Ella Howard is an Associate Professor of History at Wentworth Institute of Technology in Boston. She uses Digital Humanities in several of her courses. This specific page of her website offers some useful definitions of Digital Humanities, as well as programs and resources that can be used for student projects. Especially intriguing was her focus on how DH can be empowering for students: “Students can take on a leadership role in the classroom, and can also become truly self-directed in much of their learning. As they master increasingly complex and sophisticated tasks, students may eagerly volunteer to demonstrate their work to the class.” This idea was part of what guided my interest in DH, and her examples of student work helped me to consider some of the many possibilities of DH.

Hurricane Digital Memory Project. Roy Rosenzweig Center for History and New Media at

George Mason University and the University of New Orleans, 2005-2019,

<http://hurricanearchive.org/>.

This archive is an excellent example of a Digital Humanities project that focuses on primary sources. Sponsored by George Mason University and the University of New Orleans, this site “uses electronic media to collect, preserve, and present the stories and digital records of Hurricanes Katrina and Rita” (“About”). The project contains images, oral histories, videos, and maps that help construct a narrative of Katrina and Rita. It also links to a variety of other online collections about Katrina in order to demonstrate the multiple stories there are to tell. With over 25,000 artifacts in its collection, the *Hurricane Digital Memory Bank* is a useful tool for students who wish to work with primary sources as a way to better understand Katrina and Rita. This would work well in my American Literature course when I teach Hurricane Katrina writings or in my Rhetoric of Disaster course.

Joiner, Jennie. “Digital Yoknapatawpha as a Resource for Teachers and Students.” *Mississippi*

Quarterly: The Journal of Southern Cultures, vol 68, no.3-4, 2015, pp. 473-76.

This article also addresses *Digital Yoknapatawpha*, with a special emphasis on how the project might be useful in the classroom. The big idea of this article is that Digital Humanities can add a great deal to a classroom, but careful “introduction, context, and instruction” are necessary (476). Joiner presents several ideas about how teachers might make use of the project, specifically with Faulkner’s “A Rose for Emily.” Joiner concludes that *Digital Yoknapatawpha* “unifies Faulkner’s fragmented texts into cohesive, chronological, and somewhat omniscient narratives that change the reading experience” and often “raises more questions than answers,” which is a useful way to help students return to the primary source and navigate it (476). This article is

useful in that it provides some ideas of using this project in the classroom and teaching “A Rose for Emily,” a reading I often teach in American Literature II.

“Just Teach One.” *Common-Place Journal: The Interactive Journal of Early American Life*, n.d., <http://jto.common-place.org/>.

The *Just Teach One* project is a Digital Humanities project that demonstrates how the American literary canon might be expanded and revised. Hosted by the American Antiquarian Society and *Common-Place Journal*, this textual recovery project features one early American text each semester that scholars have recovered and digitized; they then make the text, as well as teaching resources, available to teachers. The goal, as put forth by Duncan Flaherty and Ed White, is that “by providing a platform to foster an ongoing pedagogical conversation about these new materials, we hope the project can serve as a practical laboratory for canonical and archival expansion” (“Just”). Digital archives and projects of this nature can help us rethink American literature in new and innovative ways, and I hope to participate in *Just Teach One* in the future by teaching one of their texts.

Knight Lab. Northwestern University, 2018. <https://knightlab.northwestern.edu/>.

Knight Lab is an online resource offered through Northwestern University that “is a community of designers, developers, students, and educators working on experiments designed to push journalism into new spaces.” The lab creates user-friendly, open-source tools, such as Juxtapose, Storyline, and Soundcite, that allows users to create digital storytelling projects. Knight Lab offers some great open-source options for students who might want to create Digital Humanities projects; their website also offers stories on some of the most cutting-edge technology and ideas emerging in the field of Digital Humanities.

Kong, Nicole, Cornelius Bynum, Chrystal Johnson, Jennifer Sdunzik, and Xiaoyue Qin. “Spatial Information Literacy for Digital Humanities: The Case Study of Leveraging Geospatial Information for African-American History Education.” *Libraries Faculty and Staff Scholarship Research*, 2017, http://docs.lib.purdue.edu/lib_fsdocz/177.

This article details the work done in a National Endowment for the Humanities Summer Institute for teachers. The authors emphasize the “spatial turn” that took place in humanities in the 1990s that “emphasiz[es] places where human actions occur” (2). The institute helped secondary teachers find ways to integrate digital platforms, specifically GIS, in the study of African-American history. Institute participants used primarily ArcGIS Online to collect spatial information to demonstrate important historical moments, such as states that had the most lynching cases (9) and a story map of writer Jessie Redmon Fauset’s life (11). This article is useful in that it provides examples of potential digital humanities projects. It also helped me realize that there are two pedagogical options when it comes to digital humanities: 1) teacher-created projects to help students understand historical and literary contexts; or 2) student-produced projects based on their own research.

Louisiana Digital Library, 2019, <https://www.louisianadigitallibrary.org/>.

The Louisiana Digital Consortium is “an online library of more than 144,000 digital items from Louisiana archives, libraries, museums, and other repositories [such as universities, including Northwestern State University], making unique historical treasure accessible to students, researchers, and the general public in Louisiana and across the globe. The items in the Louisiana Digital Library are as diverse and interesting as the people and places in Louisiana, with photographs, maps, manuscript materials, books, oral histories, and more documenting the state’s history and culture.” Certainly, Hurricane Katrina is represented in this archive, but so are many other important parts of Louisiana history. I think all of these examples demonstrate how we can extend our conversations about history and literature, while also helping students gain experience working with primary sources.

Mallios, Peter. “On Foreign Grounds: Toward an Alternative US Literary History, Archive,

Methodology.” *American Literature History*, vol. 29, no. 2, Summer 2017, pp. 352-373.

Project Muse.

In Mallios’s article, he discusses two different aspects of American literature. First, he talks about how American literature courses need to be re-imagined allowing for a broader, more inclusive definition. This “alternative conception” (353) recognizes that the “US itself is a highly elastic, heterogeneous, and uneven space” (359); as a result, American literature courses need to reflect this complexity. Mallios then describes a specific Digital Humanities project, the Foreign Literatures in America (FLA) project, “a new online, open-forum digital archive, inspired by, but not reducible to an alternative approach to conceiving US ‘American literature’” (352). This searchable archive suggests that American literature is much more global in scope and explores the “reception of non-US-authored literatures in the US” (357). While this project does not necessarily fit into the scope of my research, I did find the re-imagining of American literature to be interesting.

Marche, Stephen. “Literature Is Not Data: Against Digital Humanities.” *Los Angeles Review of*

Books, 28 October 2012.

This interesting article discusses how Digital Humanities could be the “end of books.” Marche discusses how in 2002, an engineer at Google came up with a way to digitize books and thus became the transformation of “literature into data.” While Marche is critical of much of what Digital Humanities offers, he does believe “‘Distant reading’ — a phrase Stanford’s Franco Moretti coined over a decade ago — is the most promising path, at least on the surface.” This type of reading, as opposed to close reading, relies heavily on computer programs. However, for the most part, Marche believes Digital Humanities is inherently flawed because “Literature cannot meaningfully be treated as data. The problem is essential rather than superficial: literature is not data. Literature is the opposite of data.” He believes that, for a variety of reasons, literature cannot be broken down into simply quantitative data. This article was useful because it presents a counterargument to many of the other scholars I have read. Moreover, it suggests what I have also

discovered: that Digital Humanities was meant to be the “next big thing” and perhaps an attempt to save the humanities. However, that may not be the reality.

McGrail, Anne, et al. “Digital Pedagogy in the Humanities: Concepts, Models, and Experiments:

Community College.” *MLA Commons*, n.d.,

<https://digitalpedagogy.mla.hcommons.org/keywords/community-college/>.

This very helpful resource focuses specifically on Digital Humanities in community colleges. Anne B. McGrail, the main author, has done extensive work on this subject. McGrail and her co-authors point out the benefits of having DH in community colleges. Yet, she also points out that “adoption of digital approaches in community colleges is hindered, however, by systemic barriers such as faculty workloads: Community college faculty spend more than two times the number of hours in the classroom teaching than do public doctoral faculty; 67 percent of community college faculty teach from 75 to more than 150 students (Rifkin), and 58% of community college courses are taught by part-time and contingent faculty (Center for Community College Student Engagement).” This makes adoption of new technologies and DH projects very difficult. However, the authors point out that the benefits far outweigh any potential challenges.

—. “Thirteen Ways to Do DH at the CC: A Resource Packet.” *Doing DH at the CC*, n.d.,

<https://blogs.lanecc.edu/dhatthecc/teachingnotesfall2012/american-literature-i-and-ii-syllabus-with-dh-labs/>

McGrail, the foremost authority on Digital Humanities in community colleges, has created this very useful packet to provide guidance on how to use DH in the literature classroom. She includes a syllabus, sample assignments, and links to other resources. McGrail has a variety of options for students, including having them annotate texts from digital archives, and she provides very thoughtful questions and a rubric to guide students’ thinking. I was also very intrigued by her final project, where she provides suggestions and asks students to submit a proposal on what they wish to create. This packet was very inspiring and demonstrated how diverse DH projects can be. I was especially impressed by how specific McGrail’s instructions are; this helps set up her students for success. She also links to an interesting Digital Document assignment that can be an alternative to a final exam. This packet is something I envision coming back to as I create my own DH assignments and projects.

—. “The ‘Whole Game’: Digital Humanities at Community Colleges.” *Debates in the Digital*

Humanities, CUNY, 2016, <http://Digital>

Humanitiesdebates.gc.cuny.edu/debates/text/53.

This article is particularly helpful because it focuses on the opportunities presented when teaching Digital Humanities in the community college. McGrail begins by discussing how “scholars have

rightly questions [...DH's] democratic potential, its inclusiveness, and its role in supporting equity. She mentions how, often, both community college students and faculty are the “subaltern” or “alternative academic” when compared those at four-year universities. In tackling these issues, McGrail suggests a “whole game” approach to DH that involves “meaningful learning” that engages students. She outlines seven steps to ensure that students are not just learning “about” DH or pushed into subordinate roles. McGrail also provides several sample assignments. Ultimately, she find that DH is valuable because it “favors a culture of cross-disciplinary collaboration, offers and active make ethos, and draws on and inculcates multiples literacies and fluencies at once.” As such, it provides useful opportunities specifically for community college students.

McLean, Hannah. “Storytelling With a Twist.” *Hamilton College*, 10 January 2019,

<https://www.hamilton.edu/news/story/digital-humanities-hannah-mclean-storytelling-through-virtual-reality>.

Another example of a Hurricane Katrina-related Digital Humanities Project is the video “Storytelling With a Twist.” This video is based on the work being done at Hamilton College where students have the opportunity to take a seminar in Digital Humanities called “Experiencing Empathy,” where they travel to New Orleans to interview those who have been impacted by Katrina. These oral histories are then collected and students can compile them into a variety of projects. One interesting example is that of Hannah McLean, who interviewed many who had been affected by Katrina and, of “these 15 or so interviews focus on the educational system in New Orleans, both in the context of Hurricane Katrina and today” (“Storytelling”). McLean then created a composite “character” based on these interviews and produced a virtual reality video. This project is interesting in that it allows a new and innovative storytelling style. It also gives voice to those who experienced Katrina in a way that is empowering both for the interview subjects and students and would be a great example to use in the classroom.

Movable: Narratives of Recovery and Place, Marshall University, n.d.,

<https://www.movableproject.org/>

This project from Marshall University collects stories of recovery from those living in Appalachia. With the current opioid crisis plaguing rural areas specifically, this website seems especially timely and seeks to put a personal face on a nationwide issue: “Statistics on incarcerations, overdoses, and deaths are widespread and easy enough to understand. But what about the people behind those numbers? What about the stories that remain unheard? What if we consider the weight of our words? What if we change the narrative?” The website offers suggestions for how best to write one’s story and then allows open submission, followed by editorial review. There is also a map that highlights the areas from where the stories came. This website offers a very good example of the possibilities of DH projects and makes me consider ways that I might start a similar project focused on the work and social class.

Neufeld, Josh. "A.D: After the Deluge." *Smith Magazine*, 2008,

<http://www.smithmag.net/afterthedeluge/category/chapter/>.

Josh Neufeld's *A.D.: After the Deluge* is now a print book that was originally published online at *Smith Magazine*. The graphic novel is based on Neufeld's experiences volunteering in New Orleans after Hurricane Katrina. Though fiction, his characters are based on people he met in NOLA: Denise, "The Doctor," Abbas and Darnell, Kwame, and Leo and Michelle, in the days leading up to the storm and then following the aftermath of Katrina. Whether chronicling the Doctor's reluctance to leave the city in light of the impending storm, the experiences of Denise and her family who are weathering the hurricane at Memorial Hospital, or the flight of Kwame and his family who flee to his brother's dormitory in Tallahassee, Neufeld seeks to tell the stories of these people and serve as witness to their plight. This work offers a good example of a digital text, and I have taught it several times in my American Literature II class. It would also be useful to pair with other digital projects, such as the Hurricane Digital Memory Project, as a way for students to see how fictional and documentary sources can be complementary to one another.

Ridolfo, Jim. "Delivering Textual Diaspora: Building Digital Cultural Repositories as Rhetoric

Research." *College English*, vol. 76, no. 2, Nov. 2013, pp. 136–151. *EBSCOhost*.

Ridolfo's article focuses on a very specific research project that looks at the "dispersal of Samaritan manuscripts as a challenge for digital and rhetorical scholars" (136). After explaining who the Samaritans are and their cultural significance, Ridolfo then explains how his project seeks to collect and digitize these texts. He also coins the term "textual diaspora," which considers the Samaritans' "diaspora of manuscripts and its digitization as an issue of rhetorical sovereignty" (137). While Ridolfo's project is beyond the scope of my research, I did find this point interesting: "as the Samaritan example reveals, the digital delivery of cultural heritage has the potential to help cultural stakeholders advance their heritage through broader circulation" (148). I think this reiterates some of the points about empowerment echoed by other scholars.

Ridolfo, Jim, and William Hart-Davidson, eds. *Rhetoric and the Digital Humanities*. University

of Chicago Press, 2016.

This edited collection of essays provides a specific focus on Digital Humanities in composition and rhetoric courses. The book opens with a comprehensive list of questions about what role DH should play in composition and rhetoric studies. The twenty-three essays that then follow are organized into three parts: "Interdisciplinary Connections, Research Methods and Methodology, and Future Trajectories." This volume is particularly useful in my thinking of how to use DH in Composition I and II, and there were several essays that stood out. Rice and Rice's "Pop-Up Archives" details how students at the University of Kentucky set up scanners, recorders, and computers at a downtown farmers' market to document "stories of the market" (245). As a way to document "regional food projects," the students use this non-traditional way to collect stories about foodways (250). I found this idea very intriguing and hope to find a way to incorporate something similar in my own courses. Many of the essays, including Glasser and Michie's "Digitizing

English,” also reiterate the need for DH to become more public in its scope: “a number of public humanities programs are using DH as an inspiration to participate in social justice and advocacy as well as archival activity with a social purpose” (207). This point would fit nicely with some of the DH work I hope to do with The Texas Center for Working-Class Studies. This volume was useful to help me think outside the realm of more traditional projects, and I can see coming back to it as a resource many times.

Ross, Shawna. “From Practice to Theory: A Forum on the Future of Modernist Digital Humanities.” *Modernism/Modernity*, vol. 3, no. 2, July 2018. *EBSCOhost*.

Ross’s article is primarily a literature review of articles and books about Digital Humanities in Modernism. Ross makes the point that DH scholars in literature have moved from “big tent” practices to “smaller tents, sized to stretch across only literary periods.” She also suggests that scholars are moving beyond just digital editions of texts to “truly multimodal digital scholarship.” What I found more interesting about this article is the “pitfall of the ‘eternal September,’ a pattern by which scholars who wish to pursue digital projects are gradually led away from ‘personal research agendas’.” I can see that being an issue with pursuing DH and having to choose which research path to pursue. Ross draws the conclusion that DH can not only led to new ways of using technology and collaboration but also as a way to “drive new definitions of foundational disciplinary concepts of modernism and modernity.” In all, this article provides a comprehensive bibliography about DH scholarship in Modernism and could prove useful if I choose to combine my own research in Modernism with DH.

The Salem Witch Trials Documentary Archive and Transcription Project, n.d.,

<http://salem.lib.virginia.edu/home.html>

This online archive, housed at the University of Virginia, contains primary sources related to the Salem witch trials of 1692, including transcribed court records, maps, and images. It provides literary works related to the Salem witch trials, as well as primary sources that contextualize the trials. I plan for students to work with these sources to better understand the historical and religious environment in which the trials took place in our reading of Miller’s *The Crucible*. This archive is also useful as a way to explain primary sources and their value. I hope to make use of it in American Literature II

Schreibman, Susan, Ray Siemans, and John Unsworth, eds. *A New Companion to the Digital*

Humanities. Wiley-Blackwell, 2016.

A follow-up companion to the 2004 edition of the book questions “whether digital humanities should be regarded as a ‘discipline in its own right,’ rather than a set of related methods” (xvii). This seems to be one of the central questions in DH scholarship and again points to the complexity of definition. This comprehensive collection of essays features five different sections, focusing on “Infrastructures, Creation, Analysis, Dissemination, and Past, Present, and Future of Digital Humanities.” Many of the essay focus on issues such as globalization, the state of the field, and

collaborative opportunities. Since much of the volume was very technically oriented theory-based, rather than pedagogical, it was not necessarily in the vein of my own research. However, there were a few high points for me. In “Mapping the Geospatial Turn,” authors Presner and Shepard discuss how the release of Google’s mapping technology in 2005 radically changed the way we create and analyze maps, as well as a way to better “understand the rhetorical of mapping and geovisualization” (207). With regard to my own work in GIS this semester, I found this historical timeline very interesting. Also useful was “Sorting Out the Digital Humanities” in which author Svenson points out that it is a “field in disarray” (477). Like other scholars I have encountered, he believes the Digital Humanities should not be an “institutionalized discipline” (477). He also argues that working collaboratively is a key element of the field that needs to be encouraged (490). Though this collection did not necessarily cover some of the main points of my research, I found the authors’ perspectives enlightening and helpful.

Shravemade, Kathryn. “From Hierarchical to Networked: Ensuring Lifeready and Lifeworthy

Learning in the Digital Age.” *The Private Teacher*, 1 June 2015,

<https://theprivateteacher.wordpress.com/tag/expert-amateurism/>.

This online article discusses how the world is changing and “the digital age [has] created a need for citizens to become lifelong learners who are constantly up-skilling in order to survive and thrive.” Through a variety of videos, infographics, and images, Shravemade demonstrates the necessity of using technology in the classroom. She suggests, “the ever-present change of the twenty-first century means that educators have to seamlessly adapt their practices to suit new technologies, skills, learning environments, and the needs of their students. Outside of school, our students are learning, engaging, and producing in productive and collaborative ways, using digital media and networked environments.” This connects well to Digital Humanities because DH allows students all of these opportunities and meets them where they are—on the digital sphere. Digital Humanities provides the space for students to take the lead and create artifacts that capture history and life in ways that a simple written text often cannot. Shravemade also points out that “by foregrounding the way we learn in the digital age, rather than focusing on knowledge attainment and expertise alone, and embracing concepts such as expert amateurism and connected learning in our teaching practice, we will provide our students with the skills and ability to continue learning in their life beyond school.” This is a useful article in justifying the importance of Digital Humanities and technology in the classroom.

StoryMaps: Harness the Power of Maps to Tell Your Story. ArcGIS, 2019,

<https://storymaps.arcgis.com/en/>.

Story Maps, by ArcGIS, states this on its opening page: “create inspiring, immersive stories by combining text, interactive maps, and other multimedia content.” With StoryMaps, users can integrate GIS (or Geographic Information System) mapping in order to tell the “story” of a specific historical event or explore specific topics. Some StoryMaps highlighted in the Gallery include “Mapping the Thanksgiving Harvest,” where users can see where Thanksgiving staples originate; “Women’s Suffrage,” which explores how the western United States, specifically, participated in

the women's rights movement; and "Bombing Missions Over Vietnam," which presents a visual record of the bombings during the war. This innovative way of digital storytelling opens up a lot of opportunities for students to rethink the way they tell their stories and also create visualizations of specific topics. I plan to have StoryMaps as one option for my Honors 1301 students and their final projects. I also used StoryMaps in the online course I took during my sabbatical. While I like the program, it is fairly cost prohibitive.

"The Studs Terkel Radio Archive." *The WFMT Radio Network*, 2019,

<https://studsterkel.wfmt.com/>.

Studs Terkel was an American writer and journalist who is known for his in-depth interviews with people, often times about their working lives. This website has thousands of those interviews collected, organized, and available for users. As the website points out, "The Studs Terkel Radio Archive celebrates 5000+ discussions, over 46 years, with movers, shakers, intellectuals, artists, celebrities, and working folks." Organized by theme, users can listen to these interviews and learn more about Terkel himself. This project is an excellent example of digital archives, and it is something I plan to use in my Composition I classes when the students begin working on their own worker profiles.

Travis, Jennifer, and Jessica DeSpain, eds. *Teaching with Digital Humanities: Tools and*

Methods for Nineteenth-Century Literature. University of Illinois Press, 2018.

This book took a very interesting approach to teaching Digital Humanities in American literature courses. Organized by "tags" (Make, Read, Recover, Archive, and Act), the authors of these collected essays focus on the various aspects of Digital Humanities by offering specific projects and examples from their own classes. Though the book focuses on nineteenth-century literature, which is only a small part of the course I teach, I was intrigued by the new possibilities listed here that DH can offer. One essay I found particularly intriguing, "DH and the American Literature Canon in Pedagogical Practice," discusses how DH and digital archives can provide access to works that are not typically anthologized in textbooks. In a similar vein, the two essays on the *Just Teach One* Project point out how having classrooms across the country focus on one specific, digitized early American text can expand the canon in new ways as well. This book really made me consider issues such as inclusivity, diversity, and the canon and their connections to DH in new and innovative ways.

"Virus of Fear: Witchcraft in Salem." *ArcGIS*, 10 April 2017,

<https://www.arcgis.com/home/item.html?id=fc54155e01234edcae83bb3c1abfd543>.

This map is available through ArcGIS [Geographic Information System], which "is a platform [. . .] to create, manage, share, and analyze spatial data." This specific map shows where the accusations and trials took place and "explores the geographic context and spatial extent of the witch trials in the American colonies" ("Virus"). I will be teaching Arthur Miller's *The Crucible* in my American literature course this spring, and this map will provide valuable context for

students reading *The Crucible*. Geospatial mapping is a great way to help students consider the impact geography and location have on literary and historical events.

Wexler, Natalie. “How Classroom Technology Is Holding Students Back.” *MIT Technology*

Review, 19 December 2019, <https://www.technologyreview.com/s/614893/classroom-technology-holding-students-back-edtech-kids->

[education/?fbclid=IwAR1FPqXsWOiIut_zKfPMukVoE9kawu_eq2p_sqyqK2pPldLQL3I8kyK3kBI](https://www.technologyreview.com/s/614893/classroom-technology-holding-students-back-edtech-kids-education/?fbclid=IwAR1FPqXsWOiIut_zKfPMukVoE9kawu_eq2p_sqyqK2pPldLQL3I8kyK3kBI).

This very recent article from the MIT Technology Review discusses the many drawbacks of using technology in the classroom, which presents a useful counterargument to my own thinking into Digital Humanities. Though Wexler focuses more on K-12 education, the article is still relevant in how it points out that technology is often not used in meaningful ways in the classroom. Moreover, too much technology can be a distraction, may break down community building, and is especially problematic for vulnerable student populations. In addition, many schools are now relying on devices to “teach students,” which is problematic because, as cognitive psychologist Daniel Willingham suggests, “it’s different when you’re learning from a person and you have a relationship with that person [. . .] That makes you care a little bit more about what they think, and it makes you a little bit more willing to put forth effort.” In all this article was very useful in helping me think through some of the potential drawbacks of technology, but it also reinforced my idea that DH must be about being mindful about technology.

5. Addenda

a. Conference Presentation: Louisiana Studies Conference, September 2019

“Becoming Louisiana/Empowering Communities:

The Intersection of Digital Humanities and Hurricane Katrina Studies”

Blog: <https://digitalhumanitiesclass.blogspot.com/>

The presence of the Digital Humanities is increasing in many disciplines. This field incorporates digital tools, such as data analysis, geospatial mapping, and textual visualization, to find new ways to extend our study of the humanities. There are many digital and multimedia platforms and programs that can accommodate scholarly and pedagogical projects in the Digital Humanities that offer new ways for teachers and students to contextualize literary and historical events. Considering the intersection of Digital Humanities and Hurricane Katrina Studies offers interesting and exciting new opportunities for how technology can enrich both our understanding of this event, while also, as Professor Anne B. McGrail points out, “offer empowering tools for students to represent their communities and to challenge inequalities” (qtd. in Fenton). Today, I will discuss how Digital Humanities (and, at times, I will be shortening that term to simply DH) can offer innovative ways to integrate technology into the classroom and look specifically at Digital Humanities projects that explore Hurricane Katrina. What I hope will become apparent is that Digital Humanities can be a very meaningful pedagogical tool, as well as a way to empower both our students and communities.

I would like to begin with some definitions. The term “Digital Humanities” is an intentionally broad one that can incorporate many different meanings, both simple and complex. To see just how complicated this act of defining is, one can look at the website whatisdigitalhumanities.com, where a new, randomly generated definition that pops up each time

you refresh the page. **[Show website examples]** However, rather than using all my time refreshing for new definitions, I have decided to share with you what I think is a nice, fairly succinct definition from the University of Southern California Libraries:

[Digital Humanities is using various technological resources and platforms to further our study of the humanities.] “Scholarship in the “Digital Humanities” is necessarily collaborative and interdisciplinary. It comprises a broad collection of scholarly activities that apply new technologies to humanities research while expanding traditional forms of scholarly communication. Some of its many facets include:

- The preservation and sharing of collections that are otherwise difficult to access (e.g., the creation of digital editions, archives, maps, visualizations and exhibitions, often through collaboration between faculty, students, librarians, technologists and others).
- The fostering of new creative expression by using digital media (e.g., social media, human-computer interaction, and cultural informatics).
- The use, analysis, and/or creation of digital tools for research or in the classroom.”

My interest in this field is fairly recent, so today’s presentation represents only the early stages of my research. I am currently on sabbatical from Collin College researching Digital Humanities and how we might integrate these resources into the writing and literature classrooms. I have used Digital Humanities in my American literature course, and I also hope to integrate it into my writing courses. I chose Hurricane Katrina as the focus of this presentation because it fits into the genre of Louisiana Studies, and it is also one of my research areas. I teach a course titled “The Rhetoric of Disaster” and also teach literature about Katrina in my American literature course. Let’s take a look at some of the examples of DH projects out there.

One of the most powerful is the *Hurricane Digital Memory Bank*, sponsored by George Mason University and the University of New Orleans. **[Show website]** This site “uses electronic media to collect, preserve, and present the stories and digital records of Hurricanes Katrina and Rita” (“About”). The project contains images, oral histories, videos, and maps that help construct a narrative of Katrina and Rita. It also links to a variety of other online collections about Katrina in order to form the most comprehensive digital database of Katrina artifacts. With over 25,000 artifacts in its collection, the *Hurricane Digital Memory Bank* is a useful tool for students who wish to work with primary sources as a way to better understand Katrina and Rita.

Perhaps one of the most innovative examples is *Blue Velvet*, a digital project that, according to the creators, “combin[es] sound, text, photography, video, and several maps, [and, according to its creators,] the piece sculpts an evocative and poignant landscape that nonetheless refuses all registers of nostalgia, insisting as it does that we locate Katrina and the Crescent City among multiple trajectories of policy, memory, and representation” (“Blue”). **[Show website]** This project not only combines multimedia elements to show the enormity of Katrina itself, but it also dives deep into the political causes and implications of the disaster, which can help students better understand the how layered and complex the hurricane really was. It immerses the viewer through sight and sound into a world that provides both data about and commentary on Hurricane Katrina.

Another example is the work being done at Hamilton College. Students have the opportunity to take a seminar in Digital Humanities called “Experiencing Empathy,” where they travel to New Orleans to interview those who have been impacted by Katrina. These oral histories are then collected, and students can compile them into a variety of projects. One interesting example is that of Hannah McLean, who interviewed many who had been affected by Katrina and, of “these 15 or so interviews focus on the educational system in New Orleans, both in the context

of Hurricane Katrina and today” (“Storytelling”). McLean then created a composite “character” based on these interviews and produced a virtual reality video. **[Show video]** This project is interesting in that it allows a new and innovative storytelling style. It also gives voice to those who experienced Katrina in a way that is empowering both for the interview subjects and students.

One important aspect of DH is the digitizing of primary documents to preserve and make them more accessible. Many institutions are moving toward this, especially when one considers the devastating effect something like a hurricane can have on traditional archives. One of the most comprehensive is the work of the Louisiana Digital Consortium **[Show website]**, which is “an online library of more than 144,000 digital items from Louisiana archives, libraries, museums, and other repositories [such as universities, including Northwestern State University], making unique historical treasure accessible to students, researchers, and the general public in Louisiana and across the globe. The items in the Louisiana Digital Library are as diverse and interesting as the people and places in Louisiana, with photographs, maps, manuscript materials, books, oral histories, and more documenting the state’s history and culture.” Certainly, Katrina is represented in this archive, but so are many other important parts of Louisiana history. I think all of these examples demonstrate how we can extend our conversations about history and literature, while also helping students gain experience working with primary sources.

There are a few other projects I’ll mention briefly that could be useful in the classroom. First, Story Maps is a great resource that has several interesting maps about Katrina. **[Show Story Map]** Story Maps allows users to “combine authoritative maps with narrative text, images, and multimedia content. They make it easy to harness the power of maps and geography to tell your story.” In this example, you can see a visualization of how New Orleans has changed ten years after the storm. Again, along with videos and other images, this is a great resource to help students

gain a better sense of context. Story Maps are also relatively user friendly and could be a space where students create their own projects. Another resource is the online journal *Southern Spaces* at Emory University also has a section devoted to essays specifically about Katrina, many of which feature maps, images, and other digital content. **[Show website]** Along with other resources, this site can be a useful way to help students differentiate between primary and secondary sources.

Now that we have looked at a few sample projects, I want to discuss how we can make use of these and other Digital Humanities initiatives in the classroom. There are two main strategies in terms of incorporating Digital Humanities. First, we can use Digital Humanities and projects like the ones I highlighted today as teaching tools, as opportunities to help students better understand Hurricane Katrina and its impact. For instance, I often teach Josh Neufeld's graphic novel, *A.D.: After the Deluge*, in my American literature course. **[Show novel on *Smith Magazine*]** The text itself is an interesting digital document because it was originally published online at *Smith Magazine*. While Neufeld's novel tackles many of the deep issues surrounding Katrina, and he develops characters based on real-life people he met while in New Orleans, many students have difficulty understanding the complexity of Katrina and the fact that it was more than *just* a natural disaster. Pairing the book with news clips, oral histories, maps, and videos helps students better understand Katrina. Something like the *Hurricane Digital Memory Bank*, for instance, would be a wonderful way to use primary documents to highlight the experiences of those who survived Katrina. After all, we have to remember that many of our students were just toddlers when Katrina took place. I will also say that I focused only on Katrina projects today. However, there are DH projects out there in every discipline on virtually any topic you can imagine. Whether maps, videos, blogs, or digital collections, these projects can help students gain a better sense of historical and

social context. Using Digital Humanities projects as a teaching tool is a valuable way to engage students and extend our conversations about literature and history.

The second option, of course, is to have students construct their own Digital Humanities projects. Already, most of us probably use some sort of technology in the classroom, whether it is learning-management systems, videos, Prezis, or PowerPoints. How extensive we want our students' projects to be depends on many factors, including student access to technology, time constraints, and our own comfort level with technology. However, one relatively quick and simple approach is to have students construct blogs. **[Show examples from American Literature II]** I have used this assignment the last two semesters in my American literature class with relative success. Students work in groups and sign up for a selected reading assignment. Their task is then to find primary sources online that help us to better understand the text. When I began this assignment, I worried students would have difficulty finding primary sources. I was certainly wrong to worry about that! They were quickly pointing me to websites and collections they had found that I was unaware of. While using new technology may be scary to some of us, we have to remember our millennial students are digital natives and are very comfortable with using these different tools and resources.

On this point, I like what Claire Battershill and Shawna Ross, authors of *Using Digital Humanities in the Classroom*, have to say about our openness to using technology: as educators, we need to “value the unforeseen, accidental, and contingent” (5). Sometimes assignments may not turn out the way we intended, but that’s part of the learning process for both students and ourselves. As McGrail points out, one of the benefits of DH is that students often adopt a “maker ethos,” a sense of enjoying the “tinkering [...of] digital work.” I think this ethos is already inherent in many of our academic spaces. One need look no further than the prevalence of maker spaces

and digital learning labs. In my classes, I try very hard to be open to the possibilities of what my students create, and the results have been really powerful. Not only do the students produce innovative projects beyond what I could have imagined, but I find it also provides for a more democratic classroom by disrupting the teacher-student dynamic and demonstrating that the learning process is one that is both collaborative and reciprocal.

It is this possibility of empowerment that is perhaps most intriguing about Digital Humanities. Certainly, in all the examples I shared today, those who experienced Katrina can be empowered through DH in that their stories are preserved and their history is not forgotten. These projects draw upon memory and first-hand accounts to help us better understand Katrina, its aftermath, and those who survived it. However, Digital Humanities is also empowering for students. As McGrail points out, many of these digital tools allow students to take ownership of their work in powerful new ways. As such, they can develop an “‘expert amateurism’—that is, knowing *how* to learn about something.” DH demonstrates there are multiple ways to learn and construct knowledge and allows students to find the means that best suit them. Moreover, Professor Ella Howard suggests, “students can take on a leadership role in the classroom through DH projects, and can also become truly self-directed in much of their learning. As they master increasingly complex and sophisticated tasks, students may eagerly volunteer to demonstrate their work to the class.” Creating these projects can help students develop confidence and expertise in both the content area and technology. Kathryn Shrivemade suggests, “the ever-present change of the twenty-first century means that educators have to seamlessly adapt their practices to suit new technologies, skills, learning environments, and the needs of their students. Outside of school, our students are learning, engaging, and producing in productive and collaborative ways, using digital media and networked environments.” DH allows students all of these opportunities and meets them

where they are—on the digital sphere. Digital Humanities provides the space for students to take the lead and create artifacts that capture history and life in ways that a simple written text often cannot.

In my own classes, I have found working on DH projects can provide accessibility to many students, especially those who may be non-traditional or have complicated schedules. Most students today have access to technology, if not at home, then certainly on campus. In my own classes, these digital tools have opened up new opportunities for collaboration and group work. Most of my students have hectic lives. They may be working full time, caring for children or family members, and have many demands outside of the classroom. I was always hesitant to assign group projects (for many reasons!), in part because I knew it would be a burden on their already-complex schedules. However, DH can offer a variety of online collaborative opportunities. In my American literature class, whose projects I will show in just a moment, I allowed some class time for groups to get organized; however, the majority of the groups chose to meet “online” rather than in person. They would collaborate through FaceTime, Google Docs, text messaging, and Snapchat. Students enjoyed using these sources because they were familiar with them, and I also think it led to group members more consistently sharing in the work. These resources allow for a whole new level of collaboration and, I have also found, a bit more equity in terms of delegating group tasks.

Looking at all these projects and resources, it is clear that Digital Humanities can be a valuable way to enrich our teaching and help students better understand history and context. These projects can empower students, as well as communities, in the preservation of culture and history. What I like about Digital Humanities is that you can do as much or as little as you want with technology—there is no one-size-fits-all form of Digital Humanities—so we can all find ways to use these strategies based on our knowledge and comfort with technology. However, what is

important is being mindful about how technology can be used in meaningful ways and not just “the use of technology for its own sake” (Battershill and Ross 11). Instead, it is clear that Digital Humanities can add a great deal to our classrooms and communities by providing new and creative ways for students to construct knowledge and allow for both community building and empowerment.

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b. Conference Presentation: Faculty Development Day, January 2020

“New Frontiers in English Studies: Exploring the Digital Humanities”

Blog: <https://digitalhumanitiesresearch.blogspot.com/>

Introduction

Before I begin, I would like to say that this presentation is based on the research I completed during my fall 2019 sabbatical, and I would first like to thank Collin College and my Associate Dean, Kelly Andrews, Dean Meredith Wang, and VPP Abe Johnson, as well as the sabbatical selection committee, for the opportunity and their support.

The presence of the Digital Humanities is increasing in many disciplines, particularly in English studies. As scholar Amanda Gould points out, “the humanities are now the digital humanities. Not only are our traditional artifacts being digitized and digitally archived, but new works are born digital daily. In addition to our objects, our research and teaching methods are progressively more digital as well” (23). Digital Humanities (or DH, as I will also refer to it) incorporates digital tools, such as data analysis, geospatial mapping, and textual visualization, to find new ways to extend and enhance our study of the humanities. These “digital materials and the questions they provoke urge us to reevaluate how we teach, assess, and create digital scholarship in the humanities” (Gould 23). In addition to these new scholarly opportunities, DH can also, as Professor Anne B. McGrail points out, “offer empowering tools” for students (qtd. in Fenton “Digital”). Today, I will explain what the Digital Humanities are, explore the benefits and challenges the field offers, and provide specific ways we can integrate DH into our English classrooms. What I hope will become apparent is that Digital Humanities can be a very meaningful pedagogical tool, as well as a way to empower both our students and communities.

Definition

I would like to begin with some definitions. The term “Digital Humanities” is an intentionally broad one that can incorporate many different meanings, both simple and complex. To see just how complicated this act of defining is, one can look at the website whatisdigitalhumanities.com, where a new, randomly generated definition pops up each time you refresh the page (Heppler). **[Show website examples]** However, rather than using all my time refreshing for new definitions, I have decided to share with you what I think is a fairly straightforward definition from the University of Southern California Libraries:

[Digital Humanities is using various technological resources and platforms to further our study of the humanities.] It is necessarily collaborative and interdisciplinary. It comprises a broad collection of scholarly activities that apply new technologies to humanities research while expanding traditional forms of scholarly communication. Some of its many facets include:

- The preservation and sharing of collections that are otherwise difficult to access (e.g., the creation of digital editions, archives, maps, visualizations and exhibitions, often through collaboration between faculty, students, librarians, technologists and others).
 - The fostering of new creative expression by using digital media (e.g., social media, human-computer interaction, and cultural informatics).
 - The use, analysis, and/or creation of digital tools for research or in the classroom.
- (“Digital”)

For the purposes of my presentation today, I will be using this definition as the starting point to think about what DH is how and how it can be used in the classroom.

History and Reception

The origins and history of DH depend on who you talk to. Many scholars, who see DH as specifically quantitative and data-driven, point to the collaboration of humanities scholars and computer scientists as the beginning of the discipline. According to Eileen Gardner and Ronald G. Musto, this collaboration dates back to “1949 when Roberto Busa, an Italian Jesuit and theologian, approached Thomas J. Watson, founder of IBM, seeking help in indexing the works of Thomas Aquinas” (3). While these early roots date back many decades, DH really came on the scene in a significant way in English studies in the early 2000s. At the 2009 Modern Language Association Convention, there were several sessions offered on topics such as digital culture, digital pedagogy, and media studies. In fact, in a blog on the MLA for *The Chronicle of Higher Education*, William Pannapacker called Digital Humanities the “‘next big thing’” (qtd. in Holliman). This trend continued with Digital Humanities centers, programs, courses, and labs popping up in colleges and universities over the next decade. In 2017, an article by William Fenton in *PCMag* called DH “the most exciting field you’ve never heard of,” at least by those outside of academia. In job searches, the term “Digital Humanities” began showing up with increasing frequency, and many scholars, at least in English, began to deem themselves “Digital Humanists.” Many saw DH as the antidote to declining interest in the humanities, a way to reinvigorate disciplines such as English and make them more “relevant” for 21st-century students. As pointed out by David Allington and his colleagues, “advocates position[ed] Digital Humanities as a corrective to the ‘traditional’ and outmoded approaches to literary study that supposedly plague English departments. Like much of the rhetoric surrounding Silicon Valley [. . .], this discourse sees technological innovation as an end in itself.”

However, as you can probably tell from that last quote, Digital Humanities proved to be a complicated proposition and not all were so enamored with the intersection of technology and English studies. After all, though DH may be broadly defined, many see it as using “computational tools and methods to [further] humanistic inquiry” (Fenton “Digital”). Using technology, quantitative data, and coding to study literature seemed blasphemy to many. Some scholars, like Stephen Marche, argue that Digital Humanities is inherently flawed because “literature cannot meaningfully be treated as data. The problem is essential rather than superficial: literature is not data. Literature is the opposite of data.” In literature, many argue, meaning cannot be determined by algorithms and statistics; meaning is instead subjective, contextual, and fluid.

Now, some ten years after that surge of interest in the “next big thing” at the MLA Convention, Digital Humanities seems to have settled into a middle ground. While there are certainly those who are “all in,” there are also those who recognize the limitations of the discipline. The drawbacks of technology use in the classroom have been well-documented: technology can be a distraction, it can break down a sense of community in the classroom, and it seems particularly problematic for some vulnerable student populations, to name just a few (Wexler). Some, like Ryan Cordell, suggest that using DH in the classroom is not always a seamless integration. He argues that “undergraduates are [actually] scarred by digitality.” While “scarred” may be an exaggeration, Cordell does make a good point that just because these “digital natives” have “spent their educational lives using digital tools—researching online, using applications to learn math or spelling, listening to PowerPoint lectures and then downloading the slides [. . .]—does not mean that they’ve learned all that much about or from those digital tools.” The idea that all of our students are comfortable with these technologies we assign them or can “figure it out” may be a

false assumption. Technology, if not used in meaningful ways, can instead become a deterrent to true learning.

While there are certainly hitches with digital pedagogy, Shawna Ross suggests that DH can also complicate scholarly research: many faculty discover the “pitfall of the ‘eternal September,’ a pattern by which scholars who wish to pursue digital projects are gradually led away from ‘personal research agendas’.” Learning new technologies can be time-consuming and, rather than being a tool to enhance scholarly research, can instead become the main focus. If the technology overtakes the content, then learning outcomes and research areas may get lost in the shuffle.

So, then, what do we make of Digital Humanities if we recognize these limitations? What role should DH play in our teaching and scholarship? On this point, I found a practical compromise in Claire Battershill and Shawna Ross’s book, *Using Digital Humanities in the Classroom*: “we see DH not as an exclusive or unified discipline, but rather as a constellation of practical ideas, technologies, and tools that can be incorporated in a modular fashion into your own classroom practice” (2). I think this idea of balance and using DH as a way to enhance what we already teach and research is a viable and realistic option for integrating digital resources. The key with DH is to be mindful about how technology can be used in meaningful ways and not just “the use of technology for its own sake” (Battershill and Ross 11). So the next question is, how do we actually go about doing that? In practical terms, what can Digital Humanities actually look like? I would like to offer a few examples, just to show some of the possibilities of DH:

- Students and faculty at Marshall University in West Virginia have created *Movable*, a DH project that collects and documents stories of recovery from those in Appalachia. **[Show website.]** This project demonstrates how DH can help build community and provide an outlet for storytelling.

- *Digital Thoreau* is a project devoted to Henry David Thoreau and his writing. **[Show websites.]** Users can access the “fluid text edition” of Thoreau’s writings to see how his writing and revision processes took place. This project also seeks to provide a collaborative space for scholars and students to provide their feedback and conversations about Thoreau’s works.
- Perhaps one of the most innovative examples is *Blue Velvet*, a digital project about Hurricane Katrina, created by David Theo Goldberg, Director of the University of California Humanities Research Institute. *Blue Velvet* “combin[es] sound, text, photography, video, and several maps, [. . .] insisting [. . .] that we locate Katrina and the Crescent City among multiple trajectories of policy, memory, and representation” (“Blue”). **[Show website]** This project not only combines multimedia elements to show the enormity of Katrina itself, but it also dives deep into the political causes and implications of the disaster.

These examples are diverse in their content and scope, just as Digital Humanities is. I also want to make clear there is a spectrum on which Digital Humanities exist. Many question what it requires to be a true “Digital Humanist” and produce the projects I just showed you. As Ella K. Howard points out, “there are several sometimes conflicting takes on this question. [For instance, . . .] ‘Do you have to code to be a Digital Humanist?’ Some argue (like X) that yes, you do. Some argue (like Y) that no, you don’t. Others argue that there is a threshold, though—that you should be making something.” While some many find these vague definitions frustrating, I actually think the broad nature of DH can be an opportunity. What I like about Digital Humanities is that, as faculty, we can do as much or as little as we want with technology—there is no one-size-fits-all form of

Digital Humanities—so we can all find ways to use these strategies based on our knowledge, discipline, and comfort with technology. So next, I will point out some of those opportunities.

Pedagogical Opportunities

When thinking about the classroom, there are three strategies for integrating Digital Humanities: 1) faculty can use already-existing DH projects to help students better understand specific historical and literary events; 2) faculty can create their own projects to highlight specific topics or issues; and 3) we can have students create their own DH projects. I have done all three of these, and I will highlight some of those projects here.

Option 1

In my American literature course, I often teach texts about Hurricane Katrina, including Josh Neufeld's graphic novel, *A.D: After the Deluge*. **[Show novel on *Smith Magazine*]** The text itself is an interesting digital document because it was originally published online at *Smith Magazine*. While Neufeld's novel tackles many of the deep issues surrounding Katrina, and he develops characters based on real-life people he met while in New Orleans, many students have difficulty understanding the complexity of Katrina and the fact that it was more than *just* a natural disaster. Pairing the book with news clips, oral histories, maps, and videos helps students better understand Katrina. The *Hurricane Digital Memory Bank*, sponsored by George Mason University and the University of New Orleans, provides that opportunity. **[Show website]** This site “uses electronic media to collect, preserve, and present the stories and digital records of Hurricanes Katrina and Rita” (“About”). The project contains images, oral histories, videos, and maps that help construct a narrative of Katrina and Rita. It also links to a variety of other online collections about Katrina in order to form the most comprehensive digital database of Katrina artifacts. With over 25,000 artifacts in its collection, the *Hurricane Digital Memory* would be a wonderful way

to use primary documents to highlight the experiences of those who survived Katrina and find connections with a literary work like Neufeld's.

Another resource I discovered and plan to make use of in my American literature class is the *Digital Yoknapatawpha Project*. **[Show website]** This project allows users to “map Faulkner’s fictions through space and time” (“Using”). Through maps correlated to each of Faulkner’s Yoknapatawpha works, we can see learn about characters, locations, and events in each work. There are also manuscripts, audio clips, and illustrations related to the different works. **[Show examples]** In my class, I have taught a number of Faulkner’s works, but I will demonstrate the project through the short story “A Rose for Emily.” This project allows you to think about how setting impacts character and plot, and we can search the database in a variety of ways. For students, *Digital Yoknapatawpha* allows for a visualization of the text, both spatially and temporally, as a way to understand Faulkner’s narrative structure.

One last resource I will share is ArcGIS [Geographic Information System], which “is a platform [. . .] to create, manage, share, and analyze spatial data.” I will be teaching Arthur Miller’s *The Crucible* in my American literature course this spring. As an example, I want to point out a map on ArcGIS called “Virus of Fear: Witchcraft in Salem.” **[Show website]** This map shows where the accusations and trials took place and “explores the geographic context and spatial extent of the witch trials in the American colonies” (“Virus”). This particular map will provide valuable context for students reading *The Crucible*. Geospatial mapping is a great way to help students consider the impact geography and location have on literary and historical events.

Finally, I would remiss in not discussing the many digital archives available online. As Jennifer Travis and Jessica DeSpain point out, “open-access digital archives provide unprecedented opportunities for students to engage with manuscripts, multiple editions, and

primary documents, challenging them to become more proficient readers of primary source materials” (xxi). To give just one example, in English 1301, my students write a worker profile for their final assignment. They interview someone about his or her job and then write an essay based on what they learn. This assignment was inspired by Studs Terkel and his many interviews, particularly those with workers. Luckily, thousands of Terkel’s broadcasts are now available through the “Studs Terkel Radio Archive.” **[Show website.]** I have students listen to some of these interviews as models for their own work with the essay. Obviously, this is just one example of the many digital archives available online. Depending on what you teach, there are primary sources and digital texts available on virtually any subject. Utilizing these online archives can also provide the opportunity to move beyond anthologies and textbooks to expand the literary canon and expose students to new authors and texts. And I know we are all thinking about accessibility issues and open access, so online archives offer a lot of opportunities here as well. The *Just Teach One* project is one example of this. Hosted by the American Antiquarian Society and *Common-Place Journal*, this textual recovery project features one early American text each semester that scholars have recovered and digitized; they then make the text, as well as teaching resources, available to teachers. The goal, as put forth by Duncan Flaherty and Ed White, is that “by providing a platform to foster an ongoing pedagogical conversation about these new materials, we hope the project can serve as a practical laboratory for canonical and archival expansion” (“Just”). Digital archives and projects of this nature can help us rethink American literature in new and innovative ways.

Option 2

The second option is for faculty to create their own DH resources to integrate into their classes. I am still in the early stages of creating my own Digital Humanities content; however, I did learn to use a few new programs and platforms. I previously mentioned ArcGIS, and this is

one of the programs that I have been working with. During my sabbatical, I took an online course on geospatial information systems through the Virginia Geographical Alliance. We created maps through ArcGIS and also learned how to integrate them into a program called *StoryMaps*. *StoryMaps* allows users to “combine authoritative maps with narrative text, images, and multimedia content. They make it easy to harness the power of maps and geography to tell your story.” I created a fairly simplistic *StoryMap* for this online course based on Barbara Ehrenreich’s *Nickel and Dimed*, which I teach in my Honors 1301 course, “The Rhetoric of Social Class.”

[Show *StoryMap*] What is nice about this platform is that, along with videos and other images, it is a great resource to help students gain a better sense of context. *StoryMaps* are also relatively user friendly and could be a space where both faculty and students create their own projects. I also became more adept at working with blogs, infographics, and a variety of other programs while researching DH, all of these are useful for creating resources for both teaching and research.

Option 3

Finally, of course, the more involved way to use DH is to have students construct their own Digital Humanities projects. How extensive we want our students’ projects depends on many factors, including student access to technology, time constraints, and our own comfort level with technology. However, one relatively quick and simple approach is to have students construct blogs.

[Show example from American Literature II] Blogs are user friendly and easy to learn, and they can be a valuable way to showcase content. I will be using this assignment in my American literature class this spring where students work in groups and sign up for a selected reading assignment. Their task is then to find primary sources online that help us to better understand the text. With these blogs and presentations, I hope students will find valuable primary sources that will help them better understand the literary works. While using new technology may be scary to

some of us, we have to remember our students are digital natives and are very comfortable with using these different tools and resources.

On this point, I like what Battershill and Ross have to say about our openness to using technology: as educators, we need to “value the unforeseen, accidental, and contingent” (5). Sometimes assignments may not turn out the way we intended, but that’s part of the learning process for both students and ourselves. As McGrail points out, one of the benefits of DH is that students often adopt a “maker ethos,” a sense of enjoying the “tinkering [...] of] digital work.” Gould also suggests we approach the classroom as a “makerspace learning environment” that encourages experimenting, troubleshooting, and creating (26). I think this ethos is already inherent in many of our academic spaces; one need look no further than the prevalence of maker spaces and digital learning labs. Providing this space that encourages new ideas and media can lead to exciting learning moments and ways to rethink our classroom environments. We all know well the emphasis on critical thinking; however, many see DH as a way to extend that concept. As John Medea of the Rhode Island School of Design suggests, “critical making *is* critical thinking” (qtd. in Gould 32). Rather than simply thinking critically about a text, creating new media by which to view or contextualize can lead to new paths of learning. Digital Humanities can provide the opportunity for students to take the lead and create artifacts that capture history and life in ways that a written text often cannot.

Empowerment

It is this possibility of empowerment, for both communities and students, that is perhaps most intriguing about Digital Humanities. Some, like William Fenton, recognize the unique possibilities DH offers for public humanities and community building. Fenton calls for literary scholars, in particular, to focus on local engagement, which “enables scholars to reach individuals

who might have been previously ignored by their institutions, and it doesn't require media training we might not possess" ("Literary"). This is something historians are already doing very well, and there are ample opportunities in English studies as well, whether it is through public access [, . . .] inclusion [, . . . or] reinterpretation." In some of the examples I shared today, especially those that collect oral histories, we can see how DH provides a forum to share stories and ensure history is not forgotten. As Fenton continues, "English departments ought to celebrate digital projects that make literary studies relevant outside university gates (and MLA conventions). As reading is increasingly mediated through screens, we have a responsibility to meet the public where they read" ("Literary"). This is both a responsibility and an opportunity for those working in the Digital Humanities.

Another opportunity is how DH can be empowering for students. As McGrail points out, many of these digital tools allow students to take ownership of their work in powerful new ways. As such, they can develop an "'expert amateurism'—that is, knowing *how* to learn about something." DH demonstrates there are multiple ways to learn and construct knowledge and allows students to find the means that best suit them. Those involved with the Digital Humanities Initiative at Xavier University point out that Digital Humanities can "empower students as knowledge *producers* [emphasis mine] rather than simply knowledge consumers. When students participate in such initiatives [, . . .] they are offering their voice as part of public scholarship" ("Frequently"). Thinking about the public nature of writing and research is also an important rhetorical move in that it asks students to think critically about audience, style, and tone. As I will point out with my American literature students, the blog they create is a very different genre than an academic essay.

Moreover, DH projects can provide for a more democratic classroom by disrupting the teacher-student dynamic and demonstrating that the learning process is one that is both collaborative and reciprocal. As Professor Ella Howard suggests, “students can take on a leadership role in the classroom through DH projects, and can also become truly self-directed in much of their learning. As they master increasingly complex and sophisticated tasks, students may eagerly volunteer to demonstrate their work to the class.” Creating these projects can help students develop confidence and expertise in both the content area and technology that can serve them well beyond a specific course. As Matt Cohen of the University of Nebraska-Lincoln points out, “our digital humanities students aren’t just doing projects—they’re inventing them and leading them. We are helping Nebraska’s students bring creativity to code, so that they can be innovators in an ever-shifting electronic world” (“Department”). DH provides students opportunities to realize more of the real-world potential of our courses. According to those at Xavier,

participation in digital humanities projects creates opportunities for students to build electronic portfolios and demonstrate hands-on experience for internships and job applications. [. . .] Digital humanities projects extend learning into the community and demonstrate the value of thinking beyond the classroom. In ‘learning by doing’ students can be challenged and empowered to become collaborators and creators of scholarship across a wide variety of disciplines. (“Frequently”)

In short, DH can help us consider the skills students will need beyond our classrooms and, hopefully, provide them opportunities to hone those skills. Kathryn Shrivemade suggests, “the ever-present change of the twenty-first century means that educators have to seamlessly adapt their practices to suit new technologies, skills, learning environments, and the needs of their students.

Outside of school, our students are learning, engaging, and producing in productive and collaborative ways, using digital media and networked environments.” DH allows students all of these opportunities and meets them where they are—in the digital sphere.

Looking at these projects, resources, and possibilities, it is clear that Digital Humanities can be a valuable way to enrich our teaching and help students better understand history and context. These projects can empower students, as well as increase their understanding of literature, culture, and history. As teachers, DH offers us the opportunity to “increase, rethink, or complicate the ways [...we] incorporate technology in the classroom” (Battershill and Ross 2). Again, there is no one-size-fits-all form of Digital Humanities. To reiterate Battershill and Ross’s point, what is important is being mindful about how technology can be used in meaningful ways and not just “the use of technology for its own sake” (Battershill and Ross 11). Instead, it is clear that Digital Humanities can add a great deal to our classrooms by providing new and creative ways for students to construct knowledge and allow for both community building and empowerment.

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b. Sample Assignments, Activities, and Resources

i. ENGL 1301: Discussion Board Activity—The Studs Terkel Radio Archive

Our profile assignment was inspired, in part, by the work of Studs Terkel, an author, historian, and broadcaster, who interviewed and chronicled the lives of thousands of Americans from the time of the Great Depression to the 21st century. Terkel published *Working: People Talk About What They Do All Day and How They Feel About What They Do*, a book of interviews about people's working lives. It is this project that inspired our current assignment.

To get a better of idea of how to conduct interviews, I would like you to explore the [Studs Terkel Radio Archive \(Links to an external site.\)](#). Here, you will find all of Terkel's interviews, divided into different thematic collections. Note there is a specific section on work and labor, which might be useful for the purposes of our class. Please pick one interview to listen to/read (the transcripts are all available, as well). Once you have listened to this interview, please respond to the following questions:

- Who did Terkel interview, and when was the interview conducted? Please also include a link to the interview in your posting.
- In what collection is the interview housed (Civil Rights, Anthropology/Sociology, etc.)?
- What is the "big idea" that came out of this interview? What did Terkel discover about his interview subject?
- What did you notice about Terkel's interview style?
- Finally, what tips and strategies might you learn from Terkel and this interview that might help with you own writing?

Due to the nature of this post, there is no need to respond to a peer. However, please make sure your response is at least 250 words.

ii. ENGL 1301: Worker Profile and Portrait Guidelines

Important Dates

Tuesday, April 21—discuss guidelines for Essay #4

Thursday, April 23—profile topic and interview questions due (in class)

Thursday, April 30—Student Draft Review (for assigned students only)

Tuesday, May 5—Peer Review (at least two typed pages); permission forms due (in class)

Thursday, May 7—final draft due (Canvas + hard copy in class); Revision Activity and Author's Note due (in class); Worker Portrait due (e-mail)

Thursday, May 14—11:30-1:30; presentations of profiles and Worker Portraits

Essay Prompt

For our final essay in ENGL 1301, you will be writing a profile of a person that focuses on his or her job, career, or work. For inspiration, listen to *Slate's Working* podcast and also explore *The Studs Terkel Radio Archive*, both of which feature interviews that chronicle the working life of various people. This person can be someone in a field that you would like to pursue, who you think has an interesting job or profession, or who has a job you would like to learn more about. There are a great number of possibilities here—you can even write a profile of a volunteer for an organization. The only conditions are that the person cannot be a relative, significant other, or close friend. Also, make sure that the profile focuses only on the person's work and other related aspects of his/her life.

Unlike the previous two essays, where scholarly research was the basis of your writing, this assignment will require you to do field research. That means that you will need to interview and observe the person you are profiling as a way to better understand his/her job or profession. I ask that you interview and observe your subject in person at least one time; doing so several times is even better. Writers will submit to me at least ten questions that they intend to ask their subject, and I will approve these questions. When interviewing and observing, writers should take good notes and perhaps even record the interviews.

Criteria

A successfully written paper will contain the following components:

- Length of the essay should be at least **three-to-four pages, typed, doubled-spaced, and with proper MLA formatting and heading**;
- A strong **thesis statement** that makes clear your main claim about your profile subject;
- Focus on a person in a **particular job or profession** you find interesting. The writing should also focus on the work or job;
- **Field research** will be the basis of this assignment, so writers should plan to interview and observe their subject and take very detailed notes. The writing should include direct quotations, paraphrases, and detailed observations;
- Writers must obtain **written permission** from the profile subject for their photograph and profile information to be used. A separate form will be given for this purpose. This form must be submitted to me no later than class time on Tuesday, May 5;
- **No outside sources** are required, though students are welcome to use them if they find them appropriate. If so, students should quote and cite the sources appropriately;

- Inclusion of all aspects of profile writing discussed in **Chapter 4**;
- At least one example each of **formal, simple, and partial attribution**. Other than that, there is no requirement on the number of direct quotes and/or paraphrases you should use;
- Use of the **MLA Quick Reference Guide** and near-perfect use of direct quotes and Works Cited entries. The Works Cited page will most likely include one source: the profile subject interview. We'll discuss in class how to do this;
- Clear evidence of **revision** in each stage of your writing. In other words, your rough draft and final draft should not be the same exact paper;
- Use of **strong grammar, punctuation, and spelling** to the best of your ability.
- If you have made any grade below a C on the previous essays, you are **required** to either come see me or make an appointment with the Writing Center for this essay;
- **Profile subject/interview questions.** On **Thursday, April 23**, I would like you to bring to class a typed document that explains 1) who your chosen profile subject is; 2) why you have chosen this person; 3) how you plan to make contact/approach this subject; 4) at least ten questions you will use for the interview; and 5) any problems with or questions about the assignment;
- Participation in **Peer Review**. On **Tuesday, May 5**, we will have peer review workshop during class. You must have at least two typed pages and a Works Cited page on this day. Not having a draft on this day or participating in the workshop will result in lost points on your final grade;
- Your **final draft** is due on Canvas and in hard copy form by class time on **Thursday, May 7**. Since this is the final project of the semester, no late work will be accepted and no extensions will be granted. Please retain all rough drafts, prewriting, sources, notes, and peer review, in case I need to see them; and
- The Revision Activity and Author's Note will also be due in class on **Thursday, May 7**, in class. Information on these assignments will follow on a separate sheet. No late work will be accepted on these assignments.

Final Project: Worker Portrait

In addition to the written essay for this assignment, writers will also be completing a visual Worker Portrait related to Essay #4. Your task will be to take a photograph of your profile subject (preferably in black and white) and compile a brief (about 100 words) biography that captures the main ideas and highpoints of your longer profile. You will then submit this image and text to me to present to the class during our final exam period on Thursday, May 14.

Criteria

A successful project will contain the following components:

- Contain a **photograph** of the worker (preferably black and white) in an accessible file. If a student does not have access to a camera, please let me know ASAP;
- Include a **100-word biography** of the worker that captures the highpoints of the longer profile;
- Obtain **written permission** from the profile subject for their profile and portrait to be used in class and in other venues. This form is due on **Tuesday, May 5**. Without this form, your essay will not be accepted for a grade;

- Biography and photograph must be submitted to Canvas by class time on **Thursday, May 7**; and
- Students will **present the main ideas (2-3 minutes)** of their profiles to the class during our final exam period on **Thursday, May 14, from 11:30-1:30**. The worker portrait will serve as a backdrop for this presentation, but writers should plan to include more information than just the 100-word biography.

iii. ENGL 1301 Honors: *StoryMap: Barbara Ehrenreich's Nickel and Dimed*

Created for online course from the Virginia Geographic Alliance, "Putting Social Studies in Its Place: Using GIS to Enhance the Classroom"

Available at:

<http://istem.maps.arcgis.com/apps/MapJournal/index.html?appid=81119164cee4460da9765f25a6788ffc>

iv. ENGL 1301 Honors—Final Project

Prompt

This semester, we have been working closely with written texts. Now, we have an opportunity to broaden and scope and engage in the discipline of Digital Humanities. Digital Humanities (or DH) can be defined in many different ways; however, one definition, provided by the University of Southern California Libraries, says that DH is the “fostering of new creative expression by using digital media (e.g., social media, human-computer interaction, and cultural informatics).” That is what we will be focusing on with our final project.

Once you have completed Essay #3, the persuasive essay, I would like you to rework the argument and information from that assignment to create a visual and digital version of your argument. This visual argument can take many different forms, and I will provide some suggestions for format. However, the information presented should be true to the original argument in Essay #3; it will simply be presented in a new and innovative way.

The visual argument can take on a variety of formats. I have listed some possibilities below. Whatever method you choose for the new version, I expect to see evidence of time, thought, and work appropriate for a college-level student.

Some possibilities:

- Infographic—an infographic is a visual, such as a chart or diagram, that would represent your argument. There are many programs and websites out there to create infographics. One I enjoy using in [Canva](#).
- Prezi—a [Prezi](#) is a more dynamic presentation form than PowerPoint. It’s a great way to present complex ideas in a more engaging way.
- Video—a video is a useful way to use images and sound to present your argument. There are lots of good resources out there. One I often use is [Animoto](#).
- Blog—a blog will allow you present images, sound, video, and text. They are quick and easy to set up. [Blogger](#) is my favorite way to blog.
- Whiteboard Cartoon Video—this provides a nice way to break down complex ideas into simpler ones. While I have not created one myself, my students really like [Doodly](#)
- Story Maps—this is a fairly new technology that would allow you to “tell the story” of your argument. While it might not work for all topics, I would love to see what students do with [Story Maps](#).

These are just a few suggestions. If you have others, please send them along. As much as possible, I would prefer that students steer away from PowerPoint, simply because it is not as innovative or engaging. In this visual, remember that you can also use text, audio, and video.

Criteria

A successful project will meet the following criteria:

- The project should present your **main argument in Essay #3** in a visual and digital format.
- Students will be evaluated on how **effectively and creatively** the visual argument conveys their message.

- As with any assignment, I expect proper **spelling, grammar, punctuation, MLA formatting, and use of sources.**
- Students will have the opportunity to share their ideas for this project in both **Discussion Board postings and Journal entries during Weeks 15-16** of the semester; however, there will be no Peer Review for this assignment. More specific details will follow.
- The final project will be due on Canvas by **11:59 p.m. on Monday, May 10.** Since this is finals week, no late submissions will be accepted.

v. ENGL 2328: Digital Humanities Project Guidelines

Requirements

As part of your overall course grade (5%) in English 2328, students will be asked to work in small groups to create a Digital Humanities project and lead class discussion once during the semester. The purpose of this assignment is to give students the opportunity to lead a discussion with their peers and to become more knowledgeable about supporting materials that help us better understand the social, historical, political, and cultural contexts that surround any work of literature. Students will compose a blog entry that links to useful contextual materials, such as film clips, songs, newspapers, magazines, maps, photographs, book reviews, and other historical and cultural information, and they will also lead the class in a discussion of these materials.

On the day that we are discussing your assigned work (see options on back), your group will be expected to “teach” the class by highlighting some of the important supporting materials beyond the text. Your group will be the experts on the assigned reading, and you will be creating a digital humanities document that will serve as a resource for your classmates. This is not so much a formal presentation as it is facilitating discussion with your peers. As such, each group should prepare the following information:

- Discussion of any biographical, historical, and/or contextual information you think will be important to our understanding of the text;
- Links to and descriptions of at least three contextual documents on the blog. Feel free to focus on one specific aspect of the text, rather than its entirety;
- At least five discussion questions to pose to the class to help us work through these materials;
- Specific passages and quotes to which you can refer in the text during discussion;
- Any other points you think important; and
- Place all this information on your group’s blog entry.

While some of the information you present may be in lecture format, most of your task will be to lead the class in a discussion of the supplemental materials as a way to better understand the reading. I expect your discussion will last about 20-25 minutes, though I will consider the participation of your classmates. In other words, as long as I see that you have enough material prepared and you are working to engage the class in discussion and/or activities, I will not penalize your grade if your peers are not participating, though I encourage you to do what you can to encourage their participation (call on students, rephrase questions, ask the class for questions, etc.). I also expect all group members to participate equally.

After the presentation, I will ask students to provide some brief feedback through a Group Evaluation Form on Canvas to get a sense of how duties were divided and to ensure all group members participated equally. Depending on the results of this form, not all group members may receive the same grade.

Please note: your task is **not** to summarize the text or provide analysis of it for the class. Instead, your group is to find primary sources and explain these sources in an effort to help us better

understand the literary work. Your discussion questions should focus on these sources and relevant connections to the text.

Topics and Dates

Listed below are the topics and dates for each group presentation. On Tuesday, January 28, I will ask students to turn in their top three choices for a date/topic. I will then assign students their groups accordingly. Any students who are absent will be automatically assigned to a group. Each group will consist of about three students. Limited class time will be provided to help you get organized, so most of the work for this project will take place outside of class. That said, I don't think long, extensive meetings are necessary, and I understand that students have complicated schedules. I would suggest touching base once or twice as a group and assigning duties to be completed independently. There are also several great collaborative resources out there (such as Google docs and Dropbox) to help you collaborate at a distance.

- Group #1: Tuesday, February 11—Mary Wilkins Freeman, “A New England Nun”
- Group #2: Tuesday, February 18—Charlotte Perkins Gilman, “The Yellow Wall-paper”
- Group #3: Thursday, May 5—Willa Cather, “Neighbor Rosicky”
- Group #4: Thursday, March 26—Ernest Hemingway, “Hills Like White Elephants”
- Group #5: Tuesday, March 31—Langston Hughes, “I, Too” and “Democracy”
- Group #6: Tuesday, April 28—Phillip Roth, “Defender of the Faith”

Criteria

- There two components of this project: **the blog and the in-class presentation**. Both are on the same topic and should complement each other;
- The **request for the blog** must be submitted to me at least 72 hours prior to the presentation date;
- Each group is expected to compose one entry on the group's assigned topic. This blog entry should be between about **500-750 words** (this is generally the equivalent of two-to-three typed, double-spaced pages);
- The blog entry should provide some background information on the text, as well as links and descriptions of important contextual documents. I urge you to include some visuals as well. Please see the example I have provided on the blog about Whitman's poetry (<https://americanlitspring19.blogspot.com/>);
- Research is required for this project. Groups should find a minimum of **three primary sources**, and these sources should be historical, biographical, political, or cultural information that help us better understand the reading. These sources can come from the Internet, but they must be credible. All sources should be referenced and cited on the blog;
- The **three primary sources** must be submitted to me at least 72 hours prior to the group presentation date for approval. The links can be e-mailed to me through Canvas;
- Make sure the writing is **stylistically correct, properly cited (using MLA), and appropriate for the audience (your class colleagues, primarily)**. Remember that while there should be a level of professionalism, blogs tend to be more informal in tone
- writing;

- While groups may play around with the style and organization of their entry, I ask that you keep the blog template I have set up. While I don't want to stifle your creativity, some overall consistency will make the blog more user friendly;
- The content provided should be **informative rather than analytical**. For instance, it is *not* your group's task to analyze Whitman's "The Wound-Dresser" in your blog entry or presentation. You should instead present relevant information about the context surrounding that text;
- An important part of blogs is linking to other online content. If you find it relevant, feel free to link to other useful online resources in your own entry;
- Each group member should speak or participate at some point during the presentation;
- Groups should post their blog entries by class time on the day it is due. During class time that day, your group present the main points of your information to the class, while showing your blog. Groups should not read the blog to the class but instead present the main ideas in an engaging manner. Students might also be prepared for any questions from their peers; and
- After the presentation, I will ask students to provide some brief feedback through a Group Evaluation Form to get a sense of how duties were divided and to ensure all group members participated equally. This form needs to be completed within one week of the presentation date.

Evaluation

Students will be evaluated on the following elements:

- Length of presentation;
- Quality of blog posting and contextual documents;
- Avoiding summary and analysis of the text;
- Use of credible sources and proper citation;
- All materials submitted on time and digitally;
- Participation by all group members; and
- Submission of the Group Evaluation Form.

Logistics

Our class blog is set up through Blogger. This site is very user friendly and accessible, even for those who have never created a blog before. For you to upload your content on Blogger, you will first need to be given permission to do so. The address for our blog is <https://americanlitspring20.blogspot.com/>. To be given permission to add your content, you will need to send me your e-mail address. Once you have sent me your address, I will add you as an author and then you can upload your group's blog entry before it is due. I recommend that groups appoint one member to upload to the blog. **The request for blog access must be made at least 72 hours prior to the presentation date.**

Before your due date, I recommend you play around with Blogger a bit, to make sure you make the best use of its tools and resources. Also realize that you can keep your entry as a draft and work on it privately; when it is finished, you can make it public. **I would highly recommend not composing your blog in another program (Google Docs, Word, etc.). Many times, the formatting does not carry over.** As with all the assignments in class, you should not hesitate to ask me for help. I have worked with and taught blogs for several years now, and I'll be happy to offer advice.

Some Tips for Searching for Primary Sources

First, Google is your friend! Feel free to Google the title of your text and words like “review,” “newspaper,” “critical response,” “map,” “photograph,” etc. It’s also helpful to look up the author you have been assigned to. There are websites devoted to many American writers that feature primary sources. Just make sure your sources come from the time period in which the text was written and is not a more contemporary or secondary source. **Remember I must approve your three sources at least 72 hours prior to the presentation date.**

Here are some other places to look:

- National Humanities Center, “America in Class”: <http://americainclass.org/primary-sources/>
- Library of Congress, “American Memory”: <http://memory.loc.gov/ammem/index.html>
- Annenberg Learner, “American Passages”: [https://www.learner.org/interactives/?g\[\]=COLLEGE&d\[\]=LIT](https://www.learner.org/interactives/?g[]=COLLEGE&d[]=LIT)

vi. ENGL 2328: Discussion Board Activity—Mapping Washington and DuBois

For our next class, we will discuss selections from Booker T. Washington and W.E.B. Du Bois. After completing the assigned reading in your textbook, I would also like you to read Sarah Bond's "How Is Digital Mapping Changing the Way We Visualize Racism and Segregation" (Links to an external site.) from *Forbes Magazine*. Consider Bond's points about how mapping can help us better understand race relations and segregation in the context of Washington and Du Bois's views. How does her article, and mapping technology specifically, help us think about Washington and Du Bois in new and innovative ways?

Remember your response should be at least 250 words and should respond to both the prompt and a peer.

vii. ENGL 2328: Digital Humanities Activities—*The Crucible*

For our unit on Arthur Miller's *The Crucible*, students will be working with the following Digital Humanities resources:

- *The Salem Witch Trials Documentary Archive and Transcription Project*
<http://saalem.lib.virginia.edu/home.html>

This archive contains primary sources related to the Salem witch trials of 1692, including transcribed court records, maps, and images. I plan for students to work with these sources to better understand the historical and religious environment in which the trials took place. This archive is also useful as a way to explain primary sources and their value.

- *Virus of Fear: Witchcraft in Salem*
<https://www.arcgis.com/apps/MapTools/index.html?appid=7486cc82498d4ee4a63ed28b4dca7622>.

This map of the eastern seaboard demonstrates the number of accusations in different states. It will be useful to show students the geographical implications of the witch trials and provide a sense of setting.

- *StoryMaps: The Crucible*
<https://storymaps.arcgis.com/stories/fadf9b0552be494b9e1e1c4e1f708871>

This *StoryMap* presents the motivation for Arthur Miller's writing of *The Crucible* in 1953, as well as information about the McCarthy hearings. I plan to present this to students late in the reading process as a way to discuss historical "witch hunts" and the political motivations for the play.