PLAY, COLLABORATE, BREAK, BUILD, SHARE:
"SCREWING AROUND" IN DIGITAL PEDAGOGY[1]
THE DEBATE TO DEFINE DIGITAL HUMANITIES ... AGAIN

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Abstract

Digital Humanities has become a "hot" topic in academia over the last few years, primarily in research and scholarship. While many push forward into new realms of using technology to articulate cool findings, others at non-research intensive universities are moving forward with engaging their undergraduate students in various forms of Digital Pedagogy, a facet of Digital Humanities. Single-day bloom-and-fade projects, individual assignments, and larger scaffolded projects all comprise Digital Humanities curriculum. Here, I provide examples of all three types of projects and include a discussion about risk, play, and productive failure to situate my type of pedagogy in a non-research intensive university setting.

Over the last five years, scholars from various realms of the Humanities and beyond have been grappling with the definition of Digital Humanities and have even felt significant backlash against the phrase and the movement. William Pannapacker's February 16, 2013 *Chronicle* article, "Stop Calling It 'Digital Humanities'"[2], articulates a divide between Humanists and Digital Humanists that smacks of intellectual insecurity. Pannapacker suggests that we rename the entire field of Digital Humanities to mitigate the recalcitrance of some faculty towards "digital" since some faculty believe that Digital Humanities has become the latest fad in theory and methodology, a well-funded fad, but a fad nonetheless. While Pannapacker's article does not defend or support this position, what is more revealing are the comments – the *overwhelming* question throughout :

What is digital humanities?
An all-inclusive big tent?
 – The Digital Humanities?
An interdisciplinary methodology?

http://chronicle.com/article/Stop-Calling-It-Digital/137325/

– digital humanities?

The Wikipedia entry, authored by those who participate in Digital Humanities, recognizes and records these debates but makes an attempt at inclusivity:

Digital humanities

From Wikipedia, the free encyclopedia

The **digital humanities** is an area of research, teaching, and creation concerned with the intersection of computing and the disciplines of the humanities. Developing from an earlier field called **humanities computing**, today digital humanities embrace a variety of topics ranging from curating online collections to data mining large cultural data sets. Digital Humanities currently incorporates both digitized and born-digital materials and combines the methodologies from the traditional humanities disciplines (such as history, philosophy, linguistics, literature, art, archaeology, music, and cultural studies) with tools provided by computing (such as data visualisation, information retrieval, data mining, statistics, computational analysis) and digital publishing.

Even after Matthew Kirschenbaum published a 2010 article in the *ADE Bulletin*[3] that articulates a strategy for incorporating Digital Humanities into English Departments and highlights the primary tenets of this field, here we are three years later still attempting to define this thing, Digital Humanities.[4]

ADE BULLETIN · NUMBER 150, 2010   55

What Is Digital Humanities and What's It Doing in English Departments?

Matthew G. Kirschenbaum

Whatever else it might be then, the digital humanities today is about a scholarship (and a pedagogy) that is publicly visible in ways to which we are generally unaccustomed, a scholarship and pedagogy that are bound up with infrastructure in ways that are deeper and more explicit than we are generally accustomed to, a scholarship and pedagogy that are collaborative and depend on networks of people and that live an active 24/7 life online. Isn't that something you want in your English department?

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[3]Kirschenbaum's article was subsequently adapted for *Debates in the Digital Humanities*.

[4] Digital Humanities gained prominence and momentum because of its shift in methodology. Literature scholars have become very vocal about DH as a field. With that being said, Composition and Rhetoric scholars have a long tradition of Digital Humanities and Digital Pedagogy in their field – without necessarily naming it and/or defining it as such. What I address in this article is specific experience from teaching literature courses, but my pedagogy is foreign when set against the pedagogy of many of my literature colleagues. The idea behind Digital Humanities and Digital Pedagogy is that the assignments can be adapted to many different disciplines. Though both fields have come far even since I wrote the initial draft of this article in February 2013, there are still some who insist that Digital Pedagogy has nothing to do with Digital Humanities. My question for them: why?

To better understand that Digital Humanities is as much about process as it is about scholarly work-product, the field turned to its own participants for definitions, most specifically during the Day of Digital Humanities,[5] a project that chronicles and reveals the complicated professional lives of those who staunchly declare themselves Digital Humanists and those who are tentatively DH-adjacent.

How do you define digital humanities?

The thoughtful use of computing in humanistic inquiry and the thinking through of computing from the perspective of the traditions of the humanities.
—*Geoffrey Rockwell*

Digital humanities is the use of advanced digital technologies (and the extended social and discursive worlds these technologies make possible) to investigate questions in the humanities.
—*Micki McGee*

Researchers working with digital materials, tools, or methods in the humanities; researchers creating new digital materials, tools, or methods in the humanities; researchers studying computing using humanities methods.
—*Stan Ruecker*

All the ways that the humanities and digital technologies intersect.
—*Rebecca Davis*

Digital Humanities is the use of digital technologies to generate and answer new questions relevant to humanities scholar and to share and transform scholarship and its modes of creation/dissemination.
—*Michael Widner*

From these variant definitions, it is clear that being a Digital Humanist does not necessarily involve having some sort of street credentials in coding or programming. Instead, Digital Humanities is a broad umbrella that is full of shifting boundaries and disciplines, hence the "Big Tent" that will later be called into question. Digital Humanists use traditional research methodologies to study history and culture in concert with new strategies for creating meaning and, eventually, scholarship.

I am a Digital Humanist. Most assuredly a moniker I adopted to embrace my desire to create digital editions of little-known but important nineteenth-century literary materials. But, my cross-disciplinary methods and methodological boundaries as exemplified in the below image: the pink, green, and yellow blobs are a visualization of my goals for last year, written on notecards and taped to my closet door. In addition, the requisite two computer screens, an open Twitter client, and a Skype session in-progress with Jentery Sayers demonstrate my Day of Digital

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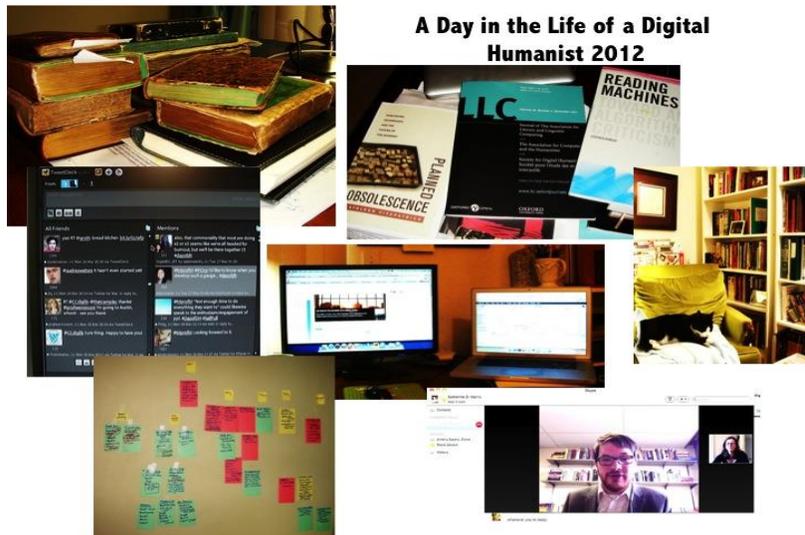
Humanities. My study and workspace are also littered with books, 200-year old books, shelves of books, journals, and important manifestos on Digital Humanities. By virtue of being a history of the book scholar, I'm invested in the cultural ramifications of all facets of human endeavors from 1780 to 1850. Though these include ultimately dealing with print literature, my work ranges into scientific discoveries, mechanization of paper-making, gender studies, archival work, politics, development of financial institutions, architecture, fashion, and more.

For me, and I suspect for many Digital Humanists, the personal definition of Digital Humanities evolves depending upon the work. My original definition of Digital Humanities, articulated only four years after graduating and accepting a position at San Jose State University, focuses on research and my burgeoning interest in using digital tools in both graduate and undergraduate courses. (See my definitions of Digital Humanities in my 2009 and 2012 definitions below.)

27 Day of DH 2009 & 2012

Digital Humanities is any attempt to incorporate digital understandings or culture into scholarship, pedagogy and service. For my particular reasons, I define Digital Humanities as an attempt to use computing methods to understand 19th Century British literature from a book historians point of view. As a teacher, I use Digital Humanities to create a bridge among myself, my students and our contemporary culture. We use all kinds of tools to get into 19th Century print culture, and not just tools to assess the 19th Century moment but to also create content that can serve as a critique of our own use of tools, such as Twitter, Moodle, ClassSpot, tech-enhanced teaching facilities. For instance, we explore gaming as a way to discuss the technological upheaval of the printing press in the early 1900s. That's just a tidbit of my world as a Digital Humanist. - *Katherine D. Harris, San Jose State University*

Digital Humanities mean, to me, more now than it did back in 2009 when I first did the Day of DH. DH offers a set of tools to pose humanistic inquiry, but it doesn't necessarily offer definitive answers to those questions. Instead it celebrates and records a process of intellectual pursuit that is then distributed and disseminated to the Humanities community and abroad. Engaging in Digital Humanities is also an ethos: collaboration, building knowledge, sharing projects, screwing around. I apply this to my scholarship as well as my teaching. If my work is better, more complex, because of Digital Humanities, so too will my students' work benefit from the tools, state of mind, and ethos.

—*Katherine D. Harris*

In 2012, I realized that I had to align my type of Digital Humanities with the mission of my university, not because I was forced into this paradigm or because I longed to move into a research-intensive program. My definition changed because my students were hungry for it; and, like me, they didn't know exactly how to embrace technology and the shift in learning strategies – except through trial and error. By engaging in Digital Pedagogy, I shifted my definition of Digital Humanities to reflect an attempt to empower my students to engage with technology in ways that were still evolving *on my campus*. I tried to teach them Digital Humanities through our classroom interactions and assignments and then I let them go to explore and experiment without me. The results were sometimes disastrous before 2012 while I was still figuring out how to bring Digital Humanities to my kind of students at a comprehensive, Master's-granting state institution where STEM departments receive a majority of the funding. But, something happened in 2010 and 2011 to open pathways for my students to realize that they were building projects that could be classified under this larger movement of Digital Humanities. Where I had used digital tools in the past to supplement my lectures, I began to ask students to discover and explore digital tools on their own and bring them back to class with a demonstration on applicability and use. Students began to "screw around."

The culminating event that signaled the relevance of using emergent technologies coupled with the tenets of Digital Humanities made clear that my re-adjusted definition of Digital Humanities was one that was important for my type of students: In 2012, I sent two of my students to an undergraduate-only conference to demonstrate their nascent digital project. The result was a sense of empowerment and belief in the work that they had already done, even though it was a work-in-progress:

Re:Humanities '12: March 29-30, 2012 sponsored by Bryn Mawr, Haverford, & Swarthmore Colleges. Re:Humanities is the only national digital humanities conference of, for, and by undergraduates. Supported by the three colleges and a grant from the Andrew W. Mellon Foundation, the conference invites undergraduate researchers to present original contributions to the developing field of digital humanities -- applying traditional humanities questions to computing technologies, and vice versa. (http://blogs.haverford.edu/rehumanities/)

At this conference, faculty were not allowed to dominate conversations; we could nod in agreement or ask probing questions during the breaks. But, this gathering was and is about our students and their work:

Organized of, by, and for undergraduates, Re: HUMANITIES is a two day symposium highlighting leading digital research. Hosted by Bryn Mawr, Haverford, and Swarthmore Colleges, March 2012

http://www.youtube.com/watch?feature=player_embedded&v=59D2AAQHvY

"It affirms the idea of a liberal arts classroom…. People are collaborating on an intimate level." (Hema Surendranathan, Re:HUMANITIES video)

"When you're doing research that you have some control over [and] it has meaning outside of the classroom to yourself, there is a greater sense of ownership and intellectual empowerment." (Andrew Powers, Re: HUMANITIES video)

Though many of these student participants came from small liberal arts colleges where the student-faculty ratio contributes significantly to student success, the message is the same: students thrive in an atmosphere of discovery where they are allowed to intellectually explore particular areas of study with the help of an infrastructure put in place by faculty members. The faculty become invisible to these students in their projects. This is a goal of Digital Humanities, at least it is in my pedagogical practice. But, first, the campus infrastructure needs to be established, whether it be a small liberal arts college, a large research institute, or a non-research state university. That is what I have been doing for the past eight years: establishing infrastructure and very patiently integrating Digital Humanities into my pedagogical imperatives, but not without some struggles.

What's it like at a non-R1 doing DH? Confusing.

In my recent tenure dossier,[6] to my university's administrators, at conferences,[7] in coffee meetings, over lunch, across Twitter, in webinars,[8] within Day in the Life of Digital Humanities,[9] and in an occasional article, I have been discussing the efficacy of bringing students into Digital Humanities. I have

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[6] http://triproftri.wordpress.com/2011/08/18/sabbatical-application-success/
[7] http://triproftri.wordpress.com/2011/06/24/thatcamp-pedagogy-bootcamp/
[8] http://triproftri.wordpress.com/2011/03/02/writing-coding-first-year-composition/
[9] http://triproftri.wordpress.com/2011/03/13/day-of-dh-2011/

accomplished this somewhat by inviting them to use digital tools to collaborate on assignments or to simply expose their ideas by posting to class-public forums. While some assignments and strategies have been successful, playing within Digital Humanities has forced me to revise my definition of "success" and instead think about productive failure for both me and my students.[10]

In a 2010 talk, "The Hermeneutics of Screwing Around," Stephen Ramsay declared that for most scholars browsing the stacks in a library involves a sense of exploration, even willing playfulness. What Ramsay addresses here is a seemingly disorganized conglomeration of information – things that scholars find fascinating, engaging, cool – stuff that may not be publishable according to current standards for scholarship – data that inevitably needs to be shared in order to be relevant. In other words, the enthusiasm created by scholarly discoveries is made public through such social networking venues. For Ramsay, being an academic promises, even requires, unbounded playing and learning in order to achieve cultural literacy – in other words, *screwing around*. For him, this is the foundation of Digital Humanities along with a few other mainstays.
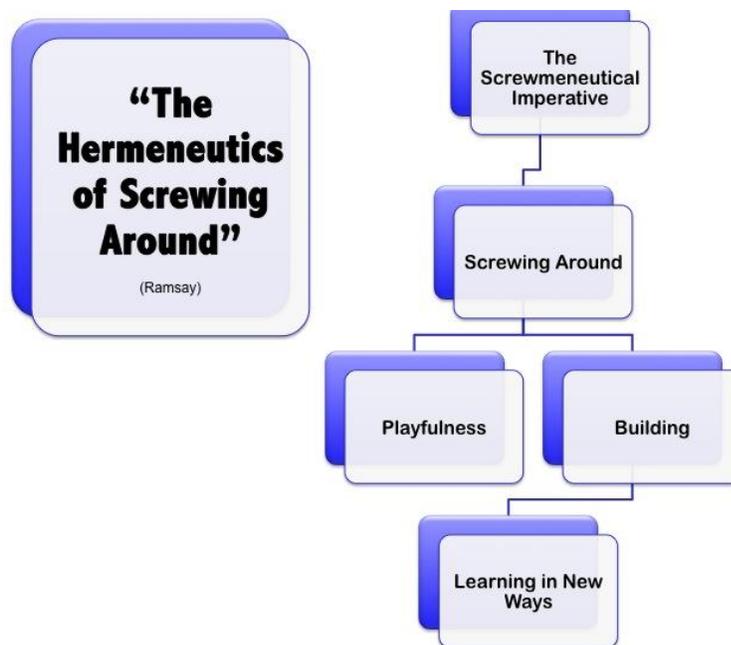
Luke Waltzer points out that perhaps Digital Humanities, at least during the 2011 MLA Convention, was merely replicating that institutional hierarchy that is so prevalent in American education: "pedagogy, curriculum development, and the scholarship of teaching and learning remain what Steve Brier has called 'the ugly stepchildren of the university.' Those particular paths of inquiry continue to be undervalued by institutions and less energetically pursued by academics than the discipline-based research with which the majority of humanists began their careers" (336). Waltzer declares that Digital Humanities has not "done much to reorient academic thinking . . . to show how the values and lessons at the core of the field might reshape the role of the humanities in the university of the future" (337)[11] – *at least not then*.

Composition & Rhetoric as a field has been addressing the use of technology, communications, and digital media in the classroom for quite some time. Scholars such as Virginia Khun and Cheryl Ball and various conferences, including Conference on College Composition and Communication (CCCC) and Computers & Writing, have created and maintain a knowledge base that focuses on teaching and learning in higher education – and all embrace variant forms of scholarly communication, from long-form

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[10] http://chronicle.com/blogs/brainstorm/pannapacker-from-mla-failure-is-the-new-normal/30864
[11] See also Stephen Brier's assessment of Digital Humanities and its lack of pedagogical focus, "'Where's the Pedagogy?' The Role of Teaching and Learning in the Digital Humanities" in *Debates in the Digital Humanities*.

arguments to archiving poster sessions and multi-media representations of teaching. *Kairos*,[12] established in 1996, *ProfHacker*,[13] and HASTAC[14] capitalize on variant forms of scholarly communication to entice readers: HASTAC leans heavily on new and emerging scholars who contribute regular blog posts; *Kairos* publishes open-access, peer-reviewed journal articles in multi-modal forms; and *ProfHacker* uses a mix between blog posts and journalistic-style articles written by a variety of academics.[15]

Melissa Terras called for this type of change in her 2005 Digital Humanities Conference presentation, but Digital Humanists have only begun to organize Digital Pedagogy into a subset of Digital Humanities studies within the last three years.[16] Some of these issues were addressed in the year following the 2011 MLA Convention, and done in such a way to be inclusive, exploratory, productive, and exciting, including the establishment of *Hybrid Pedagogy*.[17]

How to do Digital Pedagogy? Take it to Students!

Workshops about Digital Pedagogy have sprung up at various disciplinary conference in the work of 2-hour, full day, and multi-day events. Many small liberal arts colleges have become keen on helping their faculty address the labor issue of re-constructing assignments and syllabi to engage with a new type of learning.[18] When I run these workshops, I don't address the tools. Instead, we begin with a sense of the elements that engage with Digital Humanities:

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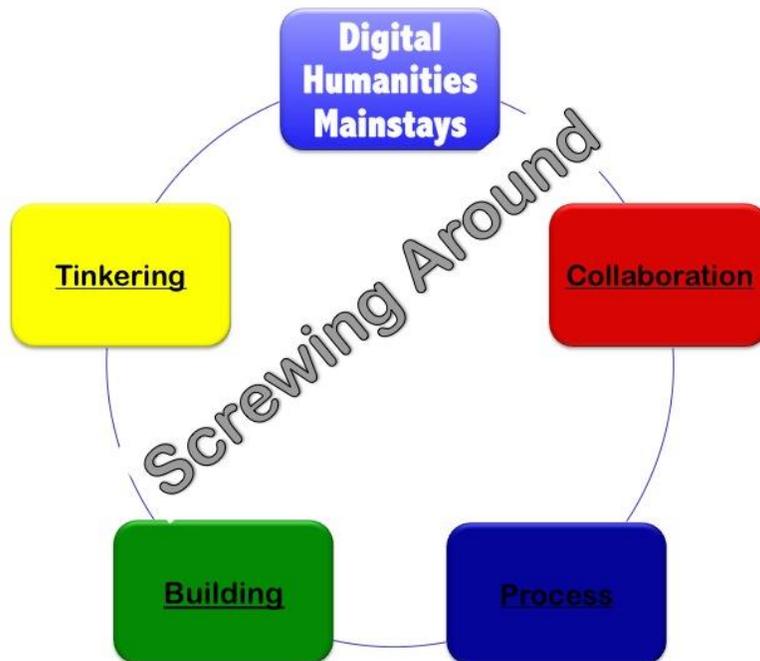
[12] http://www.technorhetoric.net/
[13] http://chronicle.com/blogs/profhacker/
[14] http://hastac.org/
[15] *ProfHacker* publishes multiple posts weekly in the online *Chronicle of Higher Education* on a variety of topics, including teaching. As of March 2012, over 400 blog posts on teaching topics have been published.
[16] See Melissa Terras's essay, "Disciplined: Using Educational Studies to Analyse 'Humanities Computing'" published in *LLC*.
[17] http://www.hybridpedagogy.com/Journal/files/category-digital-pedagogy.html
[18] See the contents of various workshops from those presented by me, Rebecca Frost Davis, Jentery Sayers, and the Digital Humanities Summer Institute: http://triproftri.wordpress.com/category/workshop/

Collaboration is the lynchpin to supporting all of this productivity, learning, experimenting, and knowledge acquisition. This unwritten goal was reinforced by a few tech industry magnates at Stanford's BiblioTech Symposium[19] in 2011 and 2012: the CEOs want Liberal Arts and Humanities doctoral students who can command language, interpret technical jargon into metaphor and narrative, and *work collaboratively* in team situations. Humanities scholars often think of themselves as the lonely bibliophiles in the library stacks, quietly slaving over monographs. But, Digital Humanities has exposed the fallacy of that paradigm — even required that Humanists consider exposing their collaborative work, even if it isn't digitally-inclined.

I propose that undergraduates and Master's students can offer intriguing,[20] if not altogether unique, perspectives on work in Digital Humanities — beyond the limitations of classroom-specific assignments, that life-long learning that could translate so well to economic/employment success.

Collaboration as a Tool

Inviting students into the same scholarly realm that is responsible for constructing large-scale digital projects and shifting scholarly communication inevitably requires a revision to traditional pedagogy. What if faculty thought about students as *life-long learners* in the way that David Warlick has proposed?[21]

	Students	Learners
Relationship with educators	Students are employees, required to obediently follow instructions.	Learners are citizens with a vested interest in the learning society.
Relationship with other "Students"	Students are competitors	Learners are collaborators
Motivation	Obligation: Students are culturally obliged to work for the teacher & for compensation *(below)*	Responsibility: Learners are motivated by an understood and realized "value" in their work, especially when it is valuable to others.
Compensation	Institution defined grades and gateways to college (another institution) and a good job (another institution)	A sense of ongoing accomplishment that is not delivered but earned, and not symbolic but tangible and valuable — an investment.
Mode of Operation	Compliant, group-disciplined, objective-oriented, and trainable	Persevering, self-disciplined, group- and goal-oriented, resourceful, and **learning in order to achieve** rather than **achieving learning**.
Why?	Compelled	Curious
Equipped	..with packaged knowledge and tools for recording packaged knowledge — prescribed and paced learning	..with tools for exploring a networked variety of content, experimenting with that content, and discovering, concluding, and constructing knowledge — invented learning
Assessment	Measuring what the student has learned.	Measuring what the learner can do with what has been learned.

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[19] http://humanexperience.stanford.edu/bibliotech/about-us

[20] http://triproftri.wordpress.com/2011/03/02/failure-dhc-2011-kerfuffle/

[21] Warlick composed this chart in a blog post focusing on revising "teacher" into "master learner" in order to step away from the slightly contentious relationship that many classrooms and institutions foster by their very nature. See "Are They Students or Are They Learners" (http://davidwarlick.com/2cents/?p=2762).

These life-long learners are collaborators who are curious and work towards measuring reward based on the process, instead of quantifying learning through exams or rote memorization. Can Digital Humanities and Digital Pedagogy work better towards creating these life-long learners?

The key lies with using the tenets of Digital Humanities noted in the image above, just as Paul Fyfe has suggested in "Digital Pedagogy Unplugged." In 2008, Cathy N. Davidson declared that collaborative archives and decentering knowledge and authority leads to Humanities 2.0, "a humanities of engagement that addresses our collective histories and concern for history…this engagement entails a willingness to reconsider the most cherished assumptions and structures of their discipline" ("Humanities 2.0" 715). In this piece, Davidson declares that faculty are all Digital Humanists now, a conversation that was rife throughout the 2012 MLA. She cursorily refers to pedagogy in this *PMLA* opinion piece, but much more fully develops these ideas about shared production of knowledge in her experiments with collaborative assignments.[22]

Much in line with Warlick, Davidson and David Theo Goldberg re-think ideas behind collaboration: "Participatory learning includes the many ways that learners (of any age) use new technologies to participate in virtual communities where they share ideas, comment on one another's projects, and plan, design, implement, advance, or simply discuss their practices, goals, and ideas together" (12). For Davidson and Goldberg, participatory learning can happen anywhere and differs from the instructional technology (or tools) that foster learning in many college and university settings. This type of learning can be harnessed towards collaborative projects. But Davidson and Goldberg warn that this type of pedagogy is about process, not product (15) – a strategy that would make any department chair or dean anxious.[23] Perhaps the issue here can be resolved by using a more exact vocabulary to inscribe participatory learning into undergraduate curriculum.

What happens when "collaboration" is included in the department's student learning goals and outcomes? How can that type of intangible work be graded, assessed, documented, and quantified – especially when departments are being asked to provide quantifiable materials for five-year program reviews? The first question, usually, comes in the form of teaching strategies.

Though collaboration is one of the main methods employed by Digital Humanities scholars, Rebecca Frost Davis asks the difficult question: "how do you *teach* collaboration" ("Yes," para. 1)? Admittedly, student resistance and assessment rubrics sometimes impede use of these strategies.[24] But, this too is changing.

Frost Davis points to a grading rubric (offered by Value, American Association of Colleges & Universities) that defines collaboration teamwork: "behaviors under the control of individual team members (effort they put into team tasks, their manner of interacting with others on team, and the quantity and quality of contributions they make to team."[25] The rubric focuses on process rather than product – another major criteria of Digital Humanities scholarship and defined in the *learners* column of Warlick's chart. Frost Davis continues with her report on a panel of speakers who focus on assessing and teaching collaboration:

> We need to scaffold teamwork by breaking it down, modeling it, and giving students multiple experiences. For example, LaLonde described a less-successful project style where teams divide up the content, work separately, and then one person knits it together at the end of the project.

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[22]See Davidson, "Collaborative Learning for the Digital Age."

[23]Davidson and others have written extensively on altering teaching strategies based on the "new economy of attention." See Gordon and Bogen, "Designing Choreographies for the 'New Economy of Attention'" and Cathy N. Davidson *Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work, and Learn*. I've written about how to articulate your Digital Humanities & Pedagogy work in promotion documents (http://triproftri.wordpress.com/2012/10/01/promotion-documents/).

[24]See Robert Talbert's essay, "Resistance to the Inverted Classroom Can Show Up Anywhere" and James Rhem's essay, "The High Risks of Improving Teaching." See also a list of assessment-related materials in Lisa Spiro's Digital Humanities Education Zotero Group.

[25]See the full rubric complete with scoring guide as a pdf: http://www.aacu.org/value/rubrics/pdf/teamwork.pdf.

O'Donnell, however, talked about teams built based on members' dispositions and skills, such as free discourse, open communication, and conflict resolution. ("Yes," para. 7)

Two case studies in the April 2011 *Digital Humanities and the Undergraduate* demonstrate the efficacy of projects that "deploy collaborative approaches to engage students directly in the scholarly process, using practice to support learning and to connect undergraduates to their broader fields of inquiry" (para. 3). One group from SUNY Geneseo uses wikis to create communities of practice and facilitate critical analysis – an infrastructure that mimics Digital Humanities scholarship. The second group, using a project-centered bibliographical database and based at Swarthmore College and the University of Pennsylvania, promises a database that will "greatly enhance the writing of new histories of the novel." Though the promises of completing the project are attractive to scholarship, they are not necessarily integral to student learning – and even Digital Humanists caution against this idea of completion.[26]

Are faculty asking students, especially undergraduates, to resolve the issues that plague Digital Humanities – at least the battles with traditional scholars that have dogged the community? This dire need for "completion" stems from institutional pressures to produce something that validates the field, and then shepherd it through peer review and, for students, to work towards a grade. But, if faculty excise the pressure to produce and instead reward students for screwing around, much the same that we would like to do with research and scholarship, that leads us to Davidson and Goldberg's participatory learning edicts and true collaboration instead of the much-dreaded "group work."

Even in Digital Humanities courses, faculty don't always differentiate between group work and collaboration. In her review of 134 syllabi, Lisa Spiro found that only fifteen syllabi used collaboration as an "explicit learning outcome" ("Knowing" slide 18). Instead, the syllabi rely on "group work" as a phrase to imply "collaboration." Jentery Sayers explains this difference in his Introduction to Digital Humanities syllabus:

Collaboration need not be identical to "group work." The purpose of the clusters in this class is not to simply get more done in less time. It is not to divide labor in order to merely increase efficiency. It is to work in such a climate that you learn from each other, question each other, and synthesize your ideas in a complex fashion, building upon and highlighting your individual interests and reluctances. ("A Note on Clusters")

In his essay, "Tinker-Centric Pedagogy in Literature and Language Classrooms," Sayers again addresses collaboration but in a more playful sense: tinkering, a less-structured version of collaboration and participatory learning, embraces "inexpert, tactical, and situational experimentation [and] lends itself well to introducing students of literature and language to otherwise unfamiliar modes of learning" (1). Sayers advocates for a playful construction of projects that is also self-reflective and self-sustaining beyond the conclusion of the course – essentially engaging his students in Digital Humanities infrastructure projects but without confining them to the goals of an already-established scholarly digital project. Sayers even explicitly writes collaboration into a set of student learning goals: "Collaborate with their peers through not only the use of new technologies but also an agreed-upon and democratic workflow" and "Collaboratively produce a proof of concept for a new digital humanities project, which is relevant to students, staff, and faculty at the University of Victoria" (HUMA 150 syllabus). If faculty can teach students that intellectual pursuit in a collaborative setting will yield a much more engaging experience, then we can move past their inevitable groans about group work.

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[26]See Brown, et al., "Published Yet Never Done: The Tension Between Projection and Completion in Digital Humanities Research."

This all sounds great! What's the down side?
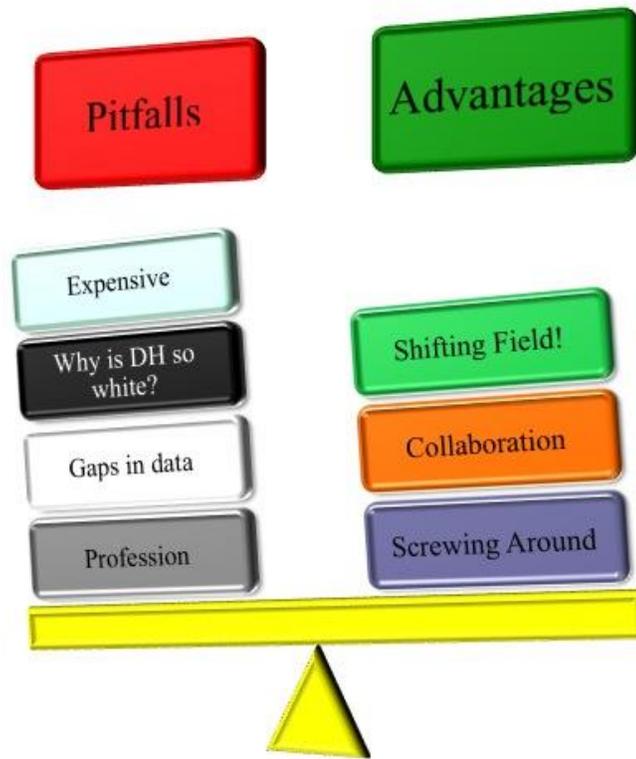
I come from a very different type of institution: 4-4 teaching load often with 3-4 preps and 80-90 students. And, this is the California State University that has been in the *New York Times,* among other publications, as the first comprehensive Master's-granting state university to adopt the MOOC-based model in consultation with Udacity and EdX at MIT. In a university-wide press conference about the MOOC model in SJSU's STEM courses, the participants articulated successes about employing distance learning in remedial courses. I stood at the microphone, faced our Provost, and asked the question: "Where are the Humanities?"

I meant it as a rhetorical question, but the Provost went on to identify the reasons for piloting this distributed learning model with STEM first. The EdX representative offered that the Humanities could not be included because the EdX people had not figured out how to automate the grading of essays – and this was the only understanding of teaching in the Humanities and the liberal arts offered.

During the course of my time at the microphone, I identified myself as a Digital Humanist and assured the Provost and others that a cadre of SJSU faculty already use technology in our courses, but the use was not necessarily meant to replace face-to-face interactions. The Provost's response heralded a fundamental misunderstanding about the Humanities that was inevitably transferred to Digital Humanities. If the Humanities equates only with writing and written assignments, where is the place for Digital Humanities in my campus's infrastructure? How will the College of Humanities & Arts obtain a computer lab if what we ask students to do is thought to be only to word process on those machines? My particular population of students comes under-prepared for university-level work. Over the last eight years, I have had to learn how to engage them and their different learning styles – not only asking them to screw around, but also inviting them to do the risky thing and *play*.

In *Planned Obsolescence: Publishing, Technology and the Future of the Academy*, Kathleen Fitzpatrick warns that academic futures need to be governed by expansive change: "We need to think less about completed products and more about text in process; less about individual authorship and more about collaboration; less about originality and more about remix; less about ownership and more about sharing" (83). If scholarly communication needs this type of revision, then I suggest so too does undergraduate pedagogy. But, something happens when we start incorporating Digital Humanities and Digital Pedagogy into the undergraduate classroom, something that is not embraced in academia: *failure*. Digital Humanities scholarship requires collaboration and playfulness – both risky endeavors in any Humanities classroom because of the need for assessment, structure, rules, and bounded learning. But, what happens when we modify some of the institutional structures and student learning outcomes to accommodate these two methods for learning and add into the curriculum a requirement for building something, anything, within the undergraduate classroom? The students collaborate, screw around, and build materials for public scholarship, but we all risk failure – and then learn from it.

Work on collaborative projects with our undergraduate students is often exhilarating and produces interesting learning outcomes. But, those successes are fewer than we think; failures are more often the norm: failure to complete the project, failure to assess student input adequately, failure to adequately explain the experiment to our colleagues, failure to fulfill institutional norms.

Sneaking DH/DP into the Room – What Happens?

I teach with an eye toward Digital Humanities in all of my courses: from first year composition to graduate courses specifically on the topic. In Fall 2012, my British Literature lower division English majors went from Mary Shelley's *Frankenstein* to the MMORPG *Diablo III*. My role in the classroom is to help students think critically about the technologies that govern their everyday lives, and I engage them with technology in several different types of Digital Pedagogy. But, to begin, let's simplify these levels:

3 Levels of DH-inflected Courses
- Single day assignments that are intended to bloom and fade with relevance only to that class meeting;
- Individual assignment(s) that employ emergent technologies to facilitate screwing around and play; and
- An entire course scaffolded in multiple assignments that culminates in a final project.

Though Bethany Nowviskie created this bloom-and-fade category for scholarly collaboration, it works well with the daily rigor of in-class exercises. By using bloom-and-fade strategies, faculty can implement a given tool during a class session without asking students to theorize its use, investigate its efficacy, or even interpret its cultural value. Bloom-and-fade is meant to be seamless but employ collaboration without turning the project into a multi-day or scaffolded assignment. I used this strategy for my course, TechnoLiterature, in Fall 2012.

I walked into my course, TechnoLiterature, to 35 fresh faces, most of whom were new to college and San Jose State University. Many of them attended their first classes this morning and looked woefully unimpressed with their entry into adult education. The course, *Great Works of Literature* in its most generic sense, fulfills a lower division general education requirement in "letters." Students chose the class because it fit with their schedules, and most bemoaned having to take any literature course at all. I lead with the juicy detail that the last two weeks of the semester would be spent playing a third person role playing game, *Diablo III*. The mild nods indicated extreme enthusiasm from the frosh. "But first," I warned, "we have to discuss narrative and technology. We need to establish some definitions. Then, and only then, can we get into gaming."


Photo Credit: Isa Hashim

One student approached me about playing a different game, one that she was more familiar with, and then asked me to articulate why I had chosen *Diablo III*:

1. The game contains an extensive narrative;
2. The setting, though apocalyptic, takes advantage of medieval castles, ruins, graveyards, and villages, much like our opening novel, *Frankenstein*;
3. The characters become involved in economic exchange, such as employing a blacksmith and a merchant;

4. The opening trailer is slightly reminiscent of a Miltonic "end-of-days" scenario and the scene begins with an old man buried in books attempting to discern the future based on the history;
5. The historical references to runes and ancient cultures uncannily pushes toward the mythological journeys of Beowulf and Odysseus;
6. We may have an inside connection to Blizzard, the company that created the game; and
7. The game is new; I was hoping no one had really played it yet.

Before they could achieve that final foray into the narrative constructs of Diablo III, my students have to prove that they can handle the overwhelming amount of information that happens in a role-playing game, that they could think critically about it. So, we started with blogs, but more importantly, I tried to shift their thinking away from linear textuality.

Using Your Tools: Visualization on White Board
Old-School Infographic of *A Clockwork Orange*

http://www.fairmatter.com/2012/10/old-fashioned-visualizations.html
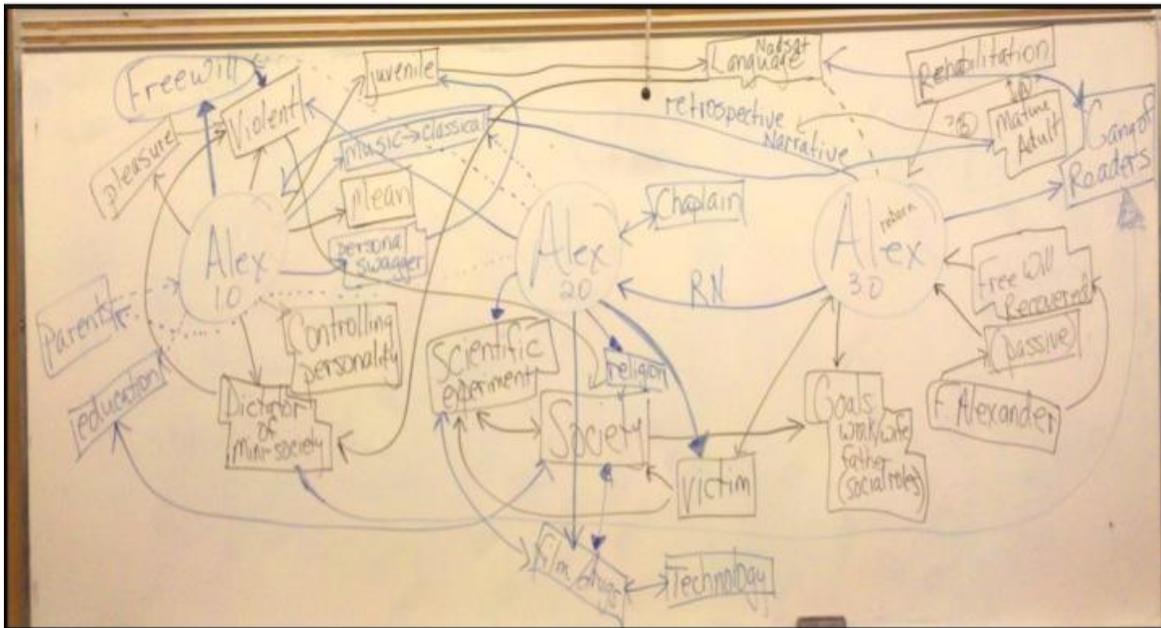
By using the whiteboard and open discussion in a bloom-and-fade moment, we were able to visualize the complicated relationships in *A Clockwork Orange*. After our infographic session on *A Clockwork Orange*, students in TechnoLiterature began to grapple with issues of biotechnology in Angela Carter's *The Passion of New Eve*. On our first day of discussion, six students provided the class with information about Carter, the dissemination of this novel, its characters, and the biotechnology that demands suspension of disbelief, as with most of Carter's novels. Though no digital reader version of the novel exists, students accessed the Amazon and Barnes & Noble reviews to investigate the public reception of this novel, and they noted that quite a few of the write-ups suggested baffled and baffling responses.

All of this discussion sparked conversations about the essence of humanity. Is it Descartes' cognitive function, "I think, therefore I am?" Or, is it hope and despair, construction of a belief system, the creative function? I asked students to write a blog post about *The Passion of New Eve* that focused on issues of gender – a post like most of the other posts that they have been writing all semester. As first and second

year students, for the most part, they struggle to articulate their ideas in complex, sophisticated writing. But, I think this is my fault. When we moved into discussions about *Do Androids Dream of Electric Sheep?*, the novel that is the basis for *Blade Runner*, students jumped into action to have an incredibly heated discussion about humanity and artificial intelligence. We returned to the question "What makes us human?"

So, I asked them to use their smart phones (for they all own one) to create a photo-based blog post to answer the following questions:

- What makes us human?
- How are humans technologically dependent?
- How is humanity intertwined with technology now?

By creating a single assignment and asking them to engage with technology that they already possessed, I encouraged them to be creative in their photo-blogging. Surprisingly, the entries for this blog post were dynamic, engaging, creative, thoughtful, well-written, and more. By releasing them into a creative endeavor to screw around with technology that they handle everyday, these students differentiated themselves *from* their technology to suggest that humanity uses technology as a tool and is not necessarily completely integrated. (They are not cyborgs. Interesting.) More so than any other set of students, these first and second year students in a California State University are aware of the imposition and interruptions that technology creates in their lives. This completely dispels my notion that most students are merely consumers of technology, *techno-zombies* as one of my Library & Information Science students put it. Have I been wrong all along? Or have these students learned to articulate critiques of technology *because of* our discussions?

In another course, British Literature Survey 1800-Present, I spontaneously invoked bloom-and-fade again, also using blogs to articulate the immateriality of the material text. In an attempt to gain the attention of these English majors, I asked them to tear up their copies of *The Hours*. They had expressed discontent over the novel, and its original inspiration, *Mrs. Dalloway*. But, for the most part, they refused to tear the pages of their two-dollar copies. When four students committed to this challenge, I collected the pages and threw them around the floor – all the while walking on the pages. One student tweeted that she wasn't okay with this at all. Students were then asked to collect pages at random to create a version of pastiche that mimicked the literary pastiche that was employed in *The Hours*. Most students attempted to re-create an exact replica of the book. But one student decided that she would create a metaphorical pastiche of hours surrounded by the material text.

Bloom & Fade:
Sacrilege to the Book

Photo Credit: Nahida Nisa

Bloom & Fade:
Results of Sacrilege

http://www.fairmatter.com/2012/11/sacrilege-to-the-book.html

In this same course, I prepared students to use Twitter as a vehicle for understanding a particular character in another example of a single assignment.[27] One student tweeted as the teacup in *Jane Eyre*, while another interacted with Mrs. Dalloway as Frankenstein's creature. The outcome was interesting, but not altogether cohesive.

The most interesting intervention into the digital comes not from these first and second year students, but from my English majors in a British Literature survey course.

In a mini-scaffolded project, a group, the Men's Melange, worked on a later literary annual as a research project, *The Comic Offering*, and struggled throughout to find information on its editor, Louisa Sheridan. They were frustrated at not finding *anything* on this particular woman editor, though she was incredibly popular during her lifetime, and the lifetime of the literary annuals.

Single Assignments: Tweeting as a Literary Character

Angela @Angela16616058   22 Oct
What a strange new world!! I miss Thornfield. I hope they remember to refresh the flowers in my absence. #56bchar
Expand

Mrs. Alice Fairfax is a unique character from one of Charlotte Brontë's most famous works, *Jane Eyre*. She is an elderly widow, who is in charge of running Thornfield Hall. Mrs. Fairfax respects her employer Mr. Rochester, whom she is also related to, and she also befriends Jane who looks at her as a grandmother figure. It is Mrs. Fairfax who responds to Jane's advertisement as a governess and replies, thus changing the lives of both Jane and Mr. Rochester forever. As a twitter

http://triproftri.wordpress.com/2012/11/02/tweeting-as-a-character/

Collaborative Project:
The Men's Melange authors a wiki page on Sheridan

http://triproftri.wordpress.com/2012/12/03/collaborative-project-on-19th-century-materials-assignment/

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[27] See instructions here: http://triproftri.wordpress.com/2012/11/02/tweeting-as-a-character/

These students know nothing about metadata, tools, or these silences in the archives – but they experienced a moment of feminist regret....AND SOLVED IT! They photographed the 300pp book, including the covers and proceeded to focus their research on ideals of femininity and beauty. These four young men scoured the Internet for images of other literary annuals to fill out their ideas and in the end decided to add to the scant information offered on Wikipedia.

But, this project was a failure. I later learned that the group had been lead by an extremely engaged student – who, in the end, did all of the work. Though we used the below collaboration rubric to govern teamwork, the students lagged in their commitments. The group came to a halt in their communication and finally asked me to step in. At that point, I used resolution strategies taught to me by those in the technology industry: the entire group sat together and articulated three things that they learned and three things that they could do better. This style of management didn't allow students to turn the session into a complaint round-up. Though they walked away with a sense of limited collegiality, this particular project and assignment failed according to my student evaluations. Many noted that the lack of structure was daunting – they weren't used to it.

But how do you grade collaboration?

TEAMWORK VALUE RUBRIC

for more information, please contact value@aacu.org

AAC&U — Association of American Colleges and Universities

Definition

Teamwork is behaviors under the control of individual team members (effort they put into team tasks, their manner of interacting with others on team, and the quantity and quality of contributions they make to team discussions.)

Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.

	Capstone 4	Milestones 3	2	Benchmark 1
Contributes to Team Meetings	Helps the team move forward by articulating the merits of alternative ideas or proposals.	Offers alternative solutions or courses of action that build on the ideas of others.	Offers new suggestions to advance the work of the group.	Shares ideas but does not advance the work of the group.
Facilitates the Contributions of Team Members	Engages team members in ways that facilitate their contributions to meetings by both constructively building upon or synthesizing the contributions of others as well as noticing when someone is not participating and inviting them to engage.	Engages team members in ways that facilitate their contributions to meetings by constructively building upon or synthesizing the contributions of others.	Engages team members in ways that facilitate their contributions to meetings by restating the views of other team members and/or asking questions for clarification.	Engages team members by taking turns and listening to others without interrupting.
Individual Contributions Outside of Team Meetings	Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project. Proactively helps other team members complete their assigned tasks to a similar level of excellence.	Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project.	Completes all assigned tasks by deadline; work accomplished advances the project.	Completes all assigned tasks by deadline.
Fosters Constructive Team Climate	Supports a constructive team climate by doing all of the following: • Treats team members respectfully by being polite and constructive in communication. • Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. • Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. • Provides assistance and/or encouragement to team members.	Supports a constructive team climate by doing any three of the following: • Treats team members respectfully by being polite and constructive in communication. • Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. • Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. • Provides assistance and/or encouragement to team members.	Supports a constructive team climate by doing any two of the following: • Treats team members respectfully by being polite and constructive in communication. • Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. • Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. • Provides assistance and/or encouragement to team members.	Supports a constructive team climate by doing any one of the following: • Treats team members respectfully by being polite and constructive in communication. • Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. • Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. • Provides assistance and/or encouragement to team members.
Responds to Conflict	Addresses destructive conflict directly and constructively, helping to manage/resolve it in a way that strengthens overall team cohesiveness and future effectiveness.	Identifies and acknowledges conflict and stays engaged with it.	Redirecting focus toward common ground, toward task at hand (away from conflict).	Passively accepts alternate viewpoints/ideas/opinions.

http://www.aacu.org/value/rubrics/pdf/teamwork.pdf

This was the first year that unabashedly included collaboration and teamwork in an assignment. Students were graded based on this scale, and they graded each other explicitly.

Public Scholarship:
Graduate Students
create digital scholarly
edition to submit for
peer review

- Follow our progress on Twitter #beardstair
- Check the blog:
- http://beardstair.wordpress.com

During Spring 2013, I taught the first Introduction to Digital Humanities course in our graduate program. I threw out all of the grading strategies and structured assignments – Mark Sample has recently blogged about removing the scaffolded project because it's too limiting, like training wheels for a budding cyclist.[28] The grad students constructed the project with the intention to submit it finally for peer review with *Scholarly Editing* or some other organization. In the end because the project could not be "completed" as a scholarly edition, the project participants instead compiled, wrote, and submitted an article about the nature of collaboration in a project-centered graduate course. As with any course, there were challenges:

Smaller Issues:
1. Crafting learning outcomes for courses, syllabi & assignments: High Impact Practices[29] & assessing them;
2. Professional documentation for both student & faculty requires "doing the risky thing,"[30] committing to playfulness,[31] & documenting failure[32]
3. Collaboration vs. group work: students as "learners"; grading collaboration;
4. Daily digital pedagogy using tools: NINES Collex, Wordle, Tapor;
5. Scaffolding within a single course.

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[28] http://www.samplereality.com/2012/12/18/intrusive-scaffolding-obstructed-learning-and-moocs/
[29] http://www.aacu.org/leap/hip.cfm
[30] http://triproftri.wordpress.com/2012/03/31/plenary-rehumanities-2012/
[31] http://triproftri.wordpress.com/2011/06/19/pedagogyplayposter/
[32] http://triproftri.wordpress.com/2012/03/19/risking-failure-a-cuny-dhi-talk/

Lessons Learned: Great!
1. Students appreciate freedom to explore
2. Students enjoy collaborative moments
3. Students embrace interdisciplinarity
4. Students want ownership of their projects
5. Students revel in becoming the "experts"
6. Students understand the rigors of public scholarship
7. Students are willing to become Digital Humanists

Lessons Learned: Challenges
1. Students need guidance & project management
2. Students require boundaries with scaffolded assignments
3. Students need to work towards completion *inside* the curriculum

In the final meeting of this graduate course, we discussed the successes and failures of the course. One participant noted, for the first time that semester, that "collaboration" as we had defined it all semester had not been satisfying. He craved the verbal jockeying and public sharing of his version of collaboration. Others agreed (as did I to some extent). In the end, the participants were able to relate the department's student learning outcomes to the skills that they had acquired, but they were still anxious about the assessment, i.e., their grades. At that point, I awarded everyone an A but asked that they all evaluate each other based on the Teamwork Value Rubric mentioned above. The course was so unconventional considering our graduate curriculum that I thought it wasn't fair to grade them on methodologies that they were acquiring – even towards the end of the semester, most of them confessed that true collaboration had been difficult. A colleague sat in on the course to evaluate my teaching and noted that the challenge of a project-centered course would inevitably be the grading structure to make it align with department goals. This dilemma, the infrastructure, comes up again even in Spring 2012. It's not only equipment and materials that are necessary, but also the ideological infrastructure that's needed to revise the curricular policies. But, I have had the benefit of thinking about these revisions because of my workshops and discussions with various types of faculty over the last two years.

Digital Pedagogy is not about the Tools

Though at many workshops faculty often request to begin with the tools, to understand how to use them in front of their students, I ask them to reconsider. When doing Digital Pedagogy, *THE TOOLS ARE THE LEAST OF YOUR WORRIES*: Bamboo DIRT offers a wide selection of tools to help decide that.

Instead, I encourage faculty to think about the learning outcomes as they are relevant to their types of students. Here is some help with

Finding the Right Tool

About //   Tools //   Contribute //   Users //

BAMBOO DiRT

PLANT SEEDS. GROW IDEAS.   *DIGITAL RESEARCH TOOLS*

Welcome //

Bamboo DiRT is a tool, se
tools for scholarly use. D
makes it easy for digital h
to find and compare resc
to music OCR, statistical :

I need a digit

I need a digital research tool to . . .

Analyze data	Manage bibliographic information
Analyze texts	Manage tasks
Author an interactive work	Network with other researchers
Blog	Organize research materials
Brainstorm/generate ideas	Publish and share information
Build and share collections	Search visually

how to create an assignment that focuses more on engaging learning than on the tools:

- economize across courses
- leave room in syllabus for a skills day
- have students work with each other
- start small with one assignment
- a full semester needs a series of scaffolded assignments
- assess your learning goals and add one or two
- have students continue to reflect on the process
- chronicle where you and students didn't meet the ideas
- revise for the next class
- keep versions of your syllabi for comparison in your yearly review materials
- assess institutional culture
- discuss the change with your chair
- work with an Instructional Designer if you've got one
- assess the technology available on campus
- assess student access to technology
- seek out others on campus working through technology
- be prepared with an elevator blurb about how technology altered the learning outcomes in the classroom (not just a bag of tricks)

Some Digital Humanists are Making it Difficult. Why?

From the outside, the Digital Humanities community is collegial, bombastic, fun, and full of intellectual jockeying. But often I find myself at odds with their missions to build things that others then use. And, I hear from too many other Digital Humanists that teaching is not their primary goal, that they use students to advance existing projects. I am starting to read and hear more and more about those who take these bloom-and-fade projects to their students, those projects intended for classroom use. Or those projects that are entirely student-driven. This is our bread and butter, undergraduate education. So, why then did MIT publish in 2012 "A Short Guide to Digital Humanities" that completely silences my brand of Digital Humanities?[33] The broadly-disseminated pdf Guide, a final supplement included in the collaborative, open-access book *Digital_Humanities,* declares itself to be a helpmate to administrators, department chairs, and tenure and promotion committees:

> This final section of *Digital_Humanities* reflects on the preceding chapters, but can also stand alone as a concise overview of the field. As digital methodologies, tools, and skills become increasingly central to work in the humanities, questions regarding fundamentals, project outcomes, assessment, and design have become urgent. The specifications provide a set of checklists to guide those who do work in the Digital Humanities, as well as those who are asked to assess and fund Digital Humanities scholars, projects, and initiatives. (121)

Those who are judging tenure and promotion cases, the administrators who decide on funding one project over another, the review panelists that pore over the plethora of worthy projects are the intended audience for this Short Guide. But, inexplicably, the Short Guide makes a move not only to define "Digital Humanities," but also what is outside that definition in the section entitled "What isn't the Digital Humanities?":

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[33]At around the same moment as the Short Guide was disseminated, Brett Hirsch's edited collection of essays on Digital Pedagogy was finally made available in an open access form. But, Hirsch's collection doesn't proclaim to define Digital Humanities or even Digital Pedagogy. Instead, it offers reflections on using digital tools in all types of classrooms – even offering advice to the graduate student who has no Digital Humanist in his/her program. Though a boon to the profession, Hirsch's collection did not make the same entrance as the Short Guide.

> The mere use of digital tools for the purpose of humanistic research and communication does not qualify as Digital Humanities. Nor, as already noted, is Digital Humanities to be understood as the study of digital artifacts, new media, or contemporary culture in place of physical artifacts, old media, or historical culture. (122)

This is a troubling definition full of exclusions. If the Short Guide is meant for wide distribution to administrators, then the authors of this defining moment in Digital Humanities excludes a host of faculty who teach at non-research intensive universities and colleges. Why *isn't* the use of digital tools to perform humanistic inquiry part of Digital Humanities? The pamphlet sparked a Twitter-verse storm that culminated in an ongoing argument hosted by David Golumbia in his two blog posts, "Digital Humanities: Two Definitions" and "Building and (Not) Using Tools in Digital Humanities." Golumbia writes at length:

> Note that this language, dismissive, assured, and not worried about outsiders looking in–indeed, part of a section telling academics *how to evaluate DH work for tenure*–directly contradicts the bolded section of the definition on UCLA's own website, where "interprets the cultural and social impact of new media" is among the first descriptions offered. In fact, "interpreting new media" is specifically one of the contentious areas in the fights about DH definition–part of what most of the big-tenters would like included, and what we feel the narrow-DHers purposely exclude (although the justification for this exclusion is rarely if ever made clear).… I will say as carefully as possible that this dynamic is exactly what I have seen in DH: one unthreatening, expansive definition when outsiders look in, another, exclusionary, imposed by a small but powerful and influential subset of DHers, forcefully advocated behind the scenes.
>
> But never, before, have I seen it so clearly and demonstrably in public…. The *Digital_Humanities* book is written as if it speaks with authority over both what the field is and how it should be practiced, although it does not appear to do much to explain the source for that authority.

To be somewhat bombastic: the Short Guide smacks of elitism as if the authors have no idea what it's like to teach a 4-prep semester in an underfunded university system that thinks MOOCs will save us from the expensive task of remediating our students from the abysmal public education that they have received K-12.

Nothing gets done with a 4-prep or even a 4-course semester. No more tweeting. No intellectual pondering. During those semesters when I have a new prep (which is almost every semester), the most I can write about are my assignments and my students' progress and failures. And even those are just blog posts.

No, teaching at a non-R1 and doing Digital Humanities requires a certain do-it-yourself (DIY) ethos. But, DIY also implies uncompensated and oftentimes un-credited work. For the longest time Digital Humanities has advocated going out and doing. Being plucky. Taking the initiative. At a non-R1, this means teaching classes, writing traditional scholarship, then, and only then, adding some Digital Humanities sauce to everything else. There just isn't time. The only way to combat that encroaching workload is to engage students in Digital Humanities – basically to throw them in the deep end of Digital Humanities with some guidance to see how they break it. And break it they do.

While there's external pressure to conform to the Short Guide's version of Digital Humanities, there's also internal pressure at my non-R1 to prove the validity of Digital Humanities as a scholarly field. Or, there's a call to educate administrators, tenure and promotion committees, and colleagues. Inevitably, there's a misunderstanding that Digital Humanities means online publishing or online teaching. And, this is where my non-R1 is right now.

In Fall 2012, I taught 120 students, including an online Intro to Digital Humanities course for our School of Information and Library Science. Because faculty are engaging more and more with students

via email, our physical office hours are required for only two hours per week. I took that to heart so I could finish up some other projects leftover from my sabbatical. That was a mistake. Though I spend countless hours responding to emails, that Fall, I had a line of students waiting to see me in person. And then there was the Skype and Google Hangout schedule of individual meetings. I am a hard grader, but I'm also available to help them reach those grades. So, in order to give them what they need, I need more hours in the day. That's what it's like to teach at a non-R1, even a non-liberal arts college.

Now, do some Digital Humanities on top of that. And do the Digital Humanities that the Short Guide suggests? My students wouldn't gain anything by being the peons of a Digital Humanities project. My students will gain much by being the advisory board or the editorial board of a project, though.

In the Fall, I taught 3 non-DH courses, but turned them into Digital Humanities courses without the benefit of a Digital Humanities center or even a computer lab – primarily because the College of Arts & Humanities doesn't have its own computer lab. I use the DIY ethos for Digital Humanities. Or maybe it's Rambo-Digital Humanities. In past years, I've been sneaking Digital Humanities into my courses, not requesting student evaluations in those courses, experimenting with student knowledge of technology. In Fall 2012, I determined not to do that any longer and created Digital Humanities assignments that really define Digital Pedagogy: Tweeting as a Literary Character, revising a Wikipedia entry, several blog posts about MMORPG play, constructing visual essays. It's not the Digital Humanities that this latest Short Guide proposes, but it's Digital Humanities in the sense of Digital Pedagogy.

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