

# Faculty Development Plan: Name

Spring 2018

## Contents

Introduction	1
Professional Service	2
Teaching	5
Citizenship	8
Professional Project	10
Course Development Project	11
Course Syllabus	12
Course Development Grant	19
Citizenship Project	20

## Introduction

Ten years after I finished my graduate training, it is somewhat strange to be finishing my first year as a “real” professor and beginning on the pathway to Continuing Faculty Status. The intervening years have given me the different experience and skills that I need to work in a department—the Office of Digital Humanities—that did not exist when I completed my PhD and to use new methods to answer research questions that neither my mentors nor I could have envisioned during graduate school. Finally, I find myself in a position that is set apart from a traditional faculty role. As a professional faculty member, I do many of the same things that professorial faculty do, but I do them in a different way and with a different emphasis. More importantly, since completing my degree has given me a chance to work in a number of different positions and to see myself from new and different angles. I have a sense of what I am good at and what I can improve, and I look forward to polishing the former and woodshedding the latter.

## Professional Service

### Self-Assessment

My primary responsibility as Assistant Research Professor of Digital Humanities is to collaborate with other faculty in the College of Humanities on digital research. This responsibility is something that I am quite comfortable with, as it has been the focus of my work for the last several years. I believe that I am a somewhat rare breed with significant training in the humanities as well as experience working with software engineers and project managers to imagine, design, and deliver digital research projects. I see my role as a translator: I can talk shop with both the professors and the programmers and understand what both sides of the conversation need in order to do their jobs effectively. I understand my role in the Office of Digital Humanities as taking the lead on discovering new opportunities for such work in the College. To that end, I contacted every department within the College, as well as the History Department in the College of Family, Home, and Social Sciences, to ask if I could give brief presentations in their department meetings. I paid visits to the departments of English, French and Italian, and German and Russian. I presented at a Humanities Center Colloquium in January 2018, as a way of answering not only the question “what *is* digital humanities?” but also to highlight how such research can transform classroom teaching. During the August 2017 University Conference, I gave a lightning talk at the University’s Research Networking Event in August 2017, with the express goal of connecting with others across the university who might be interested in digital approaches to their research questions.

My efforts have borne some fruit. I am currently working closely with Dana Bourgerie (Asian and Near-Eastern Languages) on the Cambodian Oral History Project (COHP); with Corry Cropper (French and Italian) on a corpus of conference programs for Nineteenth-Century French Studies; with Brian Roberts (English / American Studies) on a corpus of 50k articles from five journals that focus on American Studies; and with Jill Rudy (English) on her ongoing Fairy Tale TV (FTTV) project. All four of these projects are bearing fruit, and I believe that I have been able to take up slack where current or previous faculty in ODH were unable to make progress given their workloads. I believe that I have good working relationships with each of these faculty members and am doing my best to keep them in the loop on how things are progressing and, in the case of Jill, combat the sense that ODH has left her high and dry in the past. That said, I worked with Jill to complete an application for a MEG this year, and while we were not successful at the university level, we did receive a MEG from the College. Dana and I have given a joint presentation on COHP at the third Digital Humanities Utah Symposium in Logan in February 2018. And I know that Corry and Brian both have plans to publish on what we discover in their respective corpora.

I believe that this is a good stable of collaborators, and I’m pleased that it represents people from a number of different departments. That said, I would like to continue identifying more people with whom I could work. I also believe that I fell short in meeting the expectations of Charlotte Stanford (Comparative Arts and Letters); she approached me at the beginning of the year about a geospatial project she had already hired a student to do. In part because it was my first semester—in which I was very busy—and in part because what she was looking for was not something that I could easily provide, the project fell by the wayside. In the end, I think I was able to help her isolate what she most needed at the particular moment (a set of maps for

presentations in May 2018) and set her student on the path to accomplishing it. But I did not play the role that I would have liked to in the project, and I worry that it led to a less than ideal experience between a faculty colleague and ODH.

In addition to my work with others, I see my professional service also entailing my own scholarship. Publishing is not something that has come especially easy to me, as I find that I prefer teaching and project work to the hard work of writing. That said, I believe that many of the projects I have been involved with—especially in the classroom—are worth sharing in a more formal way. I spent a portion of the Winter 2018 semester writing a chapter for a forthcoming book on *Teaching Hemingway in the Digital Age*, and a colleague and I will be launching a call for papers for our own edited book on digital humanities pedagogy in the spring of 2019. Finally, I hope to find a way to convert the work that I have done on Carol Ann Duffy with my students into a finished publication (as had been my goal with DigHT 315 in Winter 2018).

## Goals

I have a number of goals for my professional service. First, by the time I come up for CFS, I want to work extensively with faculty from at least half of the eight departments in the College. Since I have already made connections with individuals in three different departments, that might not sound like much of a stretch, but since I already have those irons in the fire and will need to continue tending them, I think it will take real effort to find the time—and cultivate the relationship—to work with someone from another department.

Second, I want to become more proficient in tackling some of the technical needs of projects. During the Winter 2018 semester, I took a course on Python (DigHT 360) that has enabled me to work with much more independence on the *American Quarterly* project with Brian Roberts. Additional course work—or less formal learning—in areas such as database design, statistics, or GIS would allow me to further tackle research projects with less help from other arms of ODH.

Third, I want ODH's project intake process to become more clear as this will enable us to work more effectively and to make it more clear how our work proceeds to our collaborators and colleagues in the College of Humanities. Over the course of the last year, we have begun this conversation, but by the time I apply for CFS, I hope to have helped ODH develop a clear set of guidelines for evaluating and then carrying out different projects.

I want to help colleagues in the College know more clearly what ODH does. Such familiarity can be created through presentations at departments, but I hope that instead we can make our work more transparent so that faculty have a clear sense of *what* it is we do (if not *how* we do it). Accomplishing this will come by developing a more clear intake process for projects within ODH.

Fourth, I want to take advantage of the more flexibility I enjoy as a faculty member and make the time to write regularly. I have a goal of writing 15 minutes every day, and while I most certainly hit that every day with email and various project-related tasks, I would like to make sure that I tackle my own writing.

## Resources Needed

To be successful in the first of these goals, I anticipate that I will need assistance from some of the different student developers that ODH employs. If I were really lucky, we would hire an additional developer as an FTE so we could put more firepower into the projects that are already underway throughout the college. I also believe that meeting my third goal will help me with this first one.

To be successful in the second of these goals, I will need support from my chair and assistance in selecting a curriculum to follow. Insofar as he has experience with databases, I am hopeful that he can help me make appropriate choices for my training.

To be successful in the third of these goals, I will need buy-in from others in the department to the general notion that we *should* have a clear intake process. Without that, there will not be much of a point in creating such guidelines.

To be successful in my final goal, I will need to hold myself accountable to my on-campus writing group.

The last resource that I need crosses all of my aspects of professional service; as I write about in the Citizenship section below, it would be helpful for me to have a better understanding of which of the different “service” that I do outside the university counts as citizenship and which, given its nature, counts as a broader, professional service.

# Teaching

## Self-Assessment

I have been teaching college classes for more than a decade and it is one of my great joys. Indeed, the ability to get back into the classroom on a regular basis was one of the main reasons I applied for a position here at BYU. Over my first year here, I have very much enjoyed the opportunity to revisit and revise a class that I had taught previously as well as embark on a totally new class.

On the whole, I think that I am a very good teacher. I try to make my enthusiasm for the subjects I teach and for the act of teaching itself palpable to my students. I take pride in crafting a course that has a trajectory and that, at the end of the semester, *just makes sense* to my students. I know that the students coming to my classes aren't quite sure what to expect—after all, most of them have no idea what “digital humanities” could be. For this reason, I do my very best to explain to my students *why* we are doing certain things, whether that is the reading selections, the classroom activities, or the assignments that I give them. I am proud of this praxis as it is something that I have had to hone over years of trying new things in the classroom only to have them blow up in my face on more than one occasion. I want to be sure that my students understand that I have thought hard about what I'm asking them to do and how it relates to their learning and the various course outcomes. And if I have done this hard thinking and understand *why* I am asking the students to do certain things, then I should also share those insights with my students. This approach simply seems fair to me.

I also pride myself on asking my students to do difficult things. This takes many forms: having humanities students work in groups, which is something they are unaccustomed to doing; asking students to tackle assignments unlike anything they have ever done before; or reading texts that they may find difficult. This last feature of my teaching—assigning difficult texts—is something that I have had to consider here at BYU, where the College of Humanities has “[Guidelines for Selecting and Teaching Literary and Visual Materials](#).” Put simply, I knew there were texts that I have taught in the past in my courses that I did not feel would be appropriate for me to teach, at least in my first year at BYU. That said, I made the decision to teach the work of Carol Ann Duffy, the current British Poet Laureate in both semesters. Indeed, I went so far as to focus my entire Spring 2018 course on five of her books of poetry. Duffy's work made many of my students uncomfortable. In part this was because it was poetry, and poetry is not something that many students tackle with relish. But Duffy is also a bisexual woman and writes frankly about relationships, including sex. She also tackles difficult subjects such as mental illness, abusive relationships, and the corporeality of our bodies. In both classes, I had at least one student who questioned whether Duffy's work was appropriate for BYU students. In the fall semester, I met one-on-one with a student to hear their concerns about the poems. The student listened to why I thought it was worth teaching and why I had chosen to teach it in the way that I had. In the end, we reached an accord about how the student could proceed with the poetry and the assignments. In the Spring semester, I devoted a 40-minute portion of the final exam to a discussion of the College's Guidelines and to an honest debate about whether or not Duffy's poetry *should* be taught at BYU. That discussion was one of my highlights of the semester. Teaching in the humanities, I know that we read about people whose choices often deviate from what we are

taught in the gospel of Jesus Christ. Over the course of the year, I believe that I have better come to understand how I can approach such content in the future. I will, at times, teach my students difficult things and then invite them to see the people portrayed in these texts as the Savior would see them: as people with agency; as people who choose differently at times than we do; but as people who are still *people* and children of our Heavenly Father. This does not mean that I will teach anything and everything. But I am pleased to have come to a better sense of how to proceed as a teacher here at BYU.

While I believe myself to be a skilled teacher, I know that I can improve. For this reason, I have asked both my office director and mentor (who happen to be the same person) and our minor's coordinator to observe me in both of the classes that I taught this semester. I appreciated getting their feedback. I took the opportunity to administer a mid-semester course evaluation during the Fall 2017 semester, and appreciated the comments my students gave me. Those insights led to direct changes in both my classroom practice and some of my assignments for the rest of the semester. My end-of-course student evaluations led me to consider how I might improve the course when I teach it again. I provide ample time in the classroom for my students to complete these evaluations so they understand that I sincerely want their feedback. Indeed, I take it so seriously, that I post all of the feedback I receive publicly on my website (<http://Name.net/teaching>). I begin each semester inviting students to go and read these evaluations so they can see what past classes have thought of my teaching and so they can understand that I am committed to improving my craft.

## Goals

With the feedback from my colleagues and my students as well as inspiration gleaned during the Spring Faculty Seminar, I have identified a number of goals that I am setting for myself for the coming year.

First, I want to start and end my classes on time. I have a habit of coming into the classroom 60-120 seconds after the class period has started and then going the same amount of time past the end of the period. There are a number of reasons for this, and none of them are reasonable. I want my students to know that as enthusiastic as I am in the classroom that I also respect their time and schedules. My plan is to simply tell my students that this is a goal that I am working on and to ask them to hold me accountable to it.

Second, I want to come up with some new research projects for my DigHT 215 course. I believe there is real pedagogical power in asking students to tackle assignments that I do not know the answers to. The signature assignments that I created for the course—mapping *Mrs. Dalloway*; comparing two volumes of Duffy's poetry; and distant reading all of Hemingway's work—have now been run enough times that I feel fairly certain that I know what to expect from my students. The Duffy project originally grew out of something that my students found while researching in Emory University's special collections. I would like to find a new project, preferably based in BYU's unique materials. As such, I want to spend significant time in the HBLL's special collections over summer 2019 and see if anything in our collections has the making of a pedagogical project that also meets the aims of the course.

Third, I would like to find a way to meet with each of my students individually over the course of the semester. I know from experience as a student and as a teacher that some of the best learning experiences happen one-on-one. I also know from experience that many students are loathe to “bother” their professors during office hours. I suspect that I will have to require them to meet with me one-on-one, and over the summer I want to identify a suitable and meaningful reason to have students in my DigHT 215 class meet with me.

Fourth, I want to find a way to do better in strengthening my students’ testimonies. Like most faculty here, I am not explicitly engaged in teaching the gospel as a subject matter. Still, that one of the aims of a BYU education is to be spiritually strengthening. I will admit that I do not know exactly how to accomplish this at the present. Based on a presentation from Jim Stice at the Spring Faculty Seminar, I am considering simply making one of my course outcomes to be “strengthening individual’s testimonies.” Putting this front and center in my syllabus will not, of course, result in it happening; but it will call attention to the goal and help make me accountable for delivering on it.

### Resources Needed

I believe the principle resource that I need to accomplish these goals is a mechanism to “return and report.” I believe that I can accomplish this in conversations with my mentor (who happens to be the head of my department) and with my CTL liaison, Taylor Halverson. Having to talk with them regularly about what I have done to accomplish the goals will be the thing that is most likely to hold my feet to the fire so I can accomplish them.

The one place where I might need additional support is in the second goal. If I do not find materials in BYU’s collections that are suitable for use in my class, I might need departmental support to visit other libraries and archives to find something that can motivate the projects in the class.

# Citizenship

## Self-Assessment

One of the reasons I enjoy working at a university is the opportunity to work collectively with others towards the common goals of educating young people and conducting research. What makes a university a different sort of place to work than many others is that those who work here are often involved in improving its different features. At most other universities, this professional activity is called “service”; “service” is understood as being required for most faculty positions but is also understood to be something that won’t “count” for much in the evaluation of the faculty member. In the context of the Church of Jesus Christ of Latter-day Saints, however “service” is more meaningful. Service is not simply something that we do because we have to, it is something that we do as we are trying to become more Christlike, as we develop the charity that is described in Moroni 7.

I have had numerous opportunities to serve in different capacities thus far in my profession. These range from service on executive boards of scholarly societies—both the Modern Language Association (MLA) and The Association for Computers and the Humanities (ACH)—to administrative responsibilities—my current position as one of two secretaries for the international Alliance of Digital Humanities Organizations (ADHO). In this latter role, I am not only responsible for arranging the business for our annual meetings but also am working extensively with one colleague to revise the protocols that govern the annual conference that draws close to 1,000 participants. Closer to home, I have had the opportunity to serve on several search committees at both Brown and Emory Universities. At both of these schools, I also served as a first-year advisor. In that role, I would meet with four students individually five times over the course of the academic year to help them select their courses and navigate the broader college structure. I wrote letters of recommendation for these students and served as a first point of help for any problems they were facing. At Brown, a colleague and I were asked to head up the Library’s annual Innovation Prize in the 2015-2016 academic year. We introduced a game-design competition and our organizational efforts were rewarded with the most participation the Prize had seen in its history. At Emory, I held a courtesy appointment in the English Department, and I was asked by the Chair to develop a speaker series that featured recent PhD graduates who had moved on to non-teaching jobs inside or outside the academy. And as a graduate student, I founded and organized a lecture series in my department which is still continuing more than a decade later (<https://kempmalonelecture.com/>).

In assessing the history of my citizenship, I think that I have generally carried out assignments with good will and identified opportunities where I could improve the organization of which I was a part. I serve at both the local, national, and international levels. I believe it would be fair to say that I occasionally put more time into citizenship opportunities than others might have thought that it would take, and I can do better to find the right times to say “yes” and “no.” That said, I am happy to be in a professional faculty position that affords me the flexibility to contribute to my field in multiple ways.



## Goals

I have two particular goals for my citizenship. First, by the time of my third-year review, I would like to find a citizenship opportunity here at BYU. I can work with the Director of ODH to alert him to this desire and use his experience here to find something suitable for my skill sets.

Second, I want to continue my practice of discussing service opportunities with my mentor and chair to get outside perspectives on what seem like the best opportunities for serving and which seem, in [then-Elder Oaks's terms](#), merely “good.”

## Resources Needed

The main resource that I need for improving my citizenship are regular conversations with my mentor and chair. These will help me meet both of my goals. Furthermore, they should help elucidate the tricky places where some of my citizenship activities might be understood better as professional service, and vice versa.

## Professional Project Proposal

As a professional faculty member, I do not have the same publishing requirements as many of my colleagues on the professorial track. That said, I have ambitions of continuing to publish, principally in the area of digital humanities pedagogy. I have a long-term project that I have begun with a colleague at Bucknell University: an edited volume on teaching digital humanities. We have already selected a press (University of Minnesota) that we think is most appropriate and the series that we hope to be a part of (Debates in the Digital Humanities); we have had a number of conversations with the editors of the series; and we have prepared a short precis that describes the volume as we envision it. We even submitted two successful panels for the 2019 MLA Convention on the subject. For my professional project, I would like to collaboratively take the next necessary steps to make this project a reality. First, my colleague and I will propose a panel of papers for the 2019 Digital Humanities Conference; this proposal will be due near the beginning of November. Second, we will receive drafts of the papers for the MLA Convention in November, and we will provide feedback to the authors prior to publishing their final versions at the beginning of December. Third, we will finalize the call for papers that we plan to publish in March 2019 for contributions to the volume. Throughout the process, we will keep the series editors apprised of our efforts, leading to our plans to submit a proposal to the editors and the press in summer 2019.

## Course Development Project

As I have prepared to teach my DigHT 215 for the second time in the Fall 2018 semester, I have focused on a couple of particular changes. First, in consultation with the other faculty in the Office of Digital Humanities, I have decided to add a unit that focuses on digital culture. Doing so takes away one of the distant reading projects that I have done in the past but will, I believe, give the students a broader knowledge base for the subsequent courses in the minor. The students will consider social networks and their power structures; remixes and how such work relates to US copyright law and its fair use exemptions; and the phenomenology of and gender depictions within video games.

I have also decided to include a midterm exam in the course. In the past I have not given exams, having a preference for writing assignments or group projects. But given the 200-level nature of the course and the expectations of the students in my Fall 2017 course, I think that a summative assessment of the first half of the semester will be appropriate. I will couple that with formative assessments, including a mid-term evaluation that the students complete about my teaching and a mid-term participation evaluation that I will complete for each student.

## INTRODUCTION TO THE DIGITAL HUMANITIES

DigHT 215, Fall 2018  
 MW 2:00-3:20pm, Location  
<http://Name.net/fl8dh>

Dr. Name@byu.edu  
 801.422.7425

Location

Office Hours: MW 11:00am-12:30pm  
 and by appointment

Name, TA  
 Name@sbcglobal.net

Office Hours:

**\* I reserve the right to modify this syllabus.**

### Course Description

In many ways, the humanities are already digital: whether you're working on *The Odyssey* or *Only Revolutions*, most of us do our research, writing, and sometimes reading at a computer. In these situations, the computer replaces the index, the pen, and the printed book. In a sense, then, the computer has simply sped up processes with which humanists were already familiar.

But what might we gain if we begin to use the computer to do something that only it can do? How would it change our understanding of a novel if we laid it out in geographical space? What would it mean to look at every frame of a film at once? What could we discover if we read everything a prolific author wrote, in just two weeks? And what if we turn the tables and decide to look at digital objects the same way we typically look at novels or films?

In this course we will consider these questions as we explore the field of digital humanities (DH). Through readings and various projects, we will familiarize ourselves with the concepts, tools, and debates of and within DH.

### Course Goals

- To strengthen your testimony of the gospel
- To become familiar and conversant with various concepts and methods in the digital humanities
- To collaborate on research in a field that has traditionally privileged individual scholarship
- To become more skilled writers through an engagement with writing as a public process

### Texts

The **required** texts for this course are the following:

- Virginia Woolf, *Mrs. Dalloway* (ISBN: 978-0156628709)
- Louise Erdrich, *The Red Convertible* (ISBN: 978-0-06-153608-3)

You are welcome to purchase these books from the BYU Bookstore; I've also provided links if you prefer to buy them on Amazon. Please make sure that you buy the editions listed here, so we'll all be on the same page—literally and metaphorically. You're welcome to read these texts as ebooks, on whatever device you'd like. Whatever you do, be sure that you have your copy of the text by the assigned dates.

Finally, there are a number of texts that are only available from [Course Reserves](#) or online. **You must have a copy of these texts with you on the day we discuss them, whether it is a hard copy or a copy on a portable device, like a laptop or tablet.**

## Assignments

**Participation:** This is an experimental class based on collaborative discourse. Students should come prepared to discuss assigned readings. As such, you must be in regular attendance (see below). More importantly, you need to come to class prepared to engage vigorously with the day's material and with your peers and me. N.B. I'm not above giving quizzes about the reading.

**Blog:** Throughout the semester, we will engage with the ideas of the course through public blogging. Blogs only work when sustained by an energetic (and perhaps even chaotic) community. You will both post your own written responses to our class and comment on the posts of your colleagues.

**Building Your Own Website:** Our first class project will have you creating your own website, where you will blog and—more importantly—begin designing your own digital presence.

**Mapping *Mrs. Dalloway*:** Working in assigned groups, you will prepare a map of one character's movements and character's relationships in *Mrs. Dalloway* by Virginia Woolf. Your group will present your maps to the class, and you will write a reflection on the assignment when it is completed.

**Videogame paper:** You will write one longer essay assignment during the semester. But since it will be about videogames, it probably won't qualify as being "traditional." I am happy to discuss drafts, outlines, or ideas during my office hours. I am unlikely to respond helpfully to an email message sent the day before the paper is due.

**Midterm:** You will take a midterm. So it goes.

**Many Eyes Make Light Work:** Working in assigned groups, you will create a composite image from the summed frames of a film or television episode after the manner of Kevin L. Ferguson. Your group will present your work to the class, and you will write a reflection on the assignment when it is completed.

**Erdrich Project:** The final weeks of the semester will be spent on a collaborative class project on **NOT** reading the stories and novels of Louise Erdrich. You will collectively write a report on what you discover in your research.

## Grades

Assignments will be worth the following points:

Participation: 200  
 Blog: 200  
 Website: 50  
 Mapping *Mrs. Dalloway*: 100  
 Midterm: 150  
 Video game paper: 100  
 Many Eyes Make Light Work: 100  
 Erdrich Project: 100

Grades will be calculated with this range:

899-875 B+    874-825 B    824-800 B-    etc.

## Course Policies

**Communication:** The best time to get in touch with me is during my office hours. I consider this *your* time, and I encourage you to make use of it. Please don't think of meeting with me as something to do only as a last resort but rather as an important and integral part of your learning. During the Fall 2018 semester my office hours are from 11:00am – 12:30pm on Monday and Wednesday. I'm happy to make appointments at other times—just ask.

After office hours, the next best way to get in touch with me is by sending me an email. Remember: an email to your professor shouldn't read the same as your emails to friends. I will do my best to respond to any email within 48 hours, although I try to take an email hiatus on the weekend. Often I will respond more quickly, but it's not something you should count on. In other words, you shouldn't send me an urgent email the night before an assignment is due.

**Participation and Attendance:** Our class relies on your active, collaborative, and engaged participation in activities and discussions. You should come to every class having read, annotated, and thought about the reading carefully and be ready to discuss them with your colleagues. Your thoughts and questions will provide the starting point for many of our discussions. **Your active participation will be factored into your final grade for the course.** If you're reluctant to speak up in a group setting, please talk to me in office hours and we'll figure out a way for you to participate.

Participating in class of course requires that you be present. In short: you may miss **three (3)** class sessions without penalty. Each additional absence beyond these three will lower your final grade in the course. "Attendance" of course means more than your body being in a seat. You must also be mentally present, which means you must do the following:

1. Be awake and attentive to the conversation of the day;
2. Prepare assigned texts before class begins;
3. Bring your assigned texts to class. If we're reading online articles, you should either bring a device on which to read them or print them and bring that hard copy.

If you don't meet these requirements, I will consider you mentally absent, even if you're present. Please note that I make no distinction between "excused" from "unexcused" absences, so use your absences wisely (or not at all!).

**Assignments:** Unless otherwise specified, assignments are due **at the beginning of class**. If you will miss class the day an assignment is due it is still your responsibility to turn it in **before class**. **Late work will not be accepted**, except at my discretion and with a significant penalty.

**Late Instructor:** In the unlikely event that I am late to class, you may feel free to leave 15 minutes after its scheduled start. Don't count on this happening; it never has before.

**Final Exam:** Our final is scheduled on **Monday, 17 December from 2:30-5:30pm**. BYU policy forbids me from changing this time. Please add this date on your calendar now, so you don't miss the exam.

## Some Words about Technology

### Phones

This should go without saying, but let's say it anyway: you should put your phone and/or other devices on silent before you enter the classroom. And trust me, you're not as sneaky texting under the table as you think you are.

### Laptops / Classroom Computers

Our classroom is equipped with computers at every seat. These tools, as well as your own computers, will be very helpful as we will often work with them in the course of a day's activities. However, computer keyboards present temptations that many students find irresistible. If you choose to exit the class virtually, I will ask you to leave physically as well, and this will count as an absence. If you seem distracted by what's on your screen, I may ask you to not use a computer, perhaps for the duration of the semester.

I will regularly ask you all to put "lids down." This means I want everyone—myself included—to put away screens in order to focus our attention on another aspect of class.

### Technical Snafus

This course relies heavily on access to computers, specific software, and the Internet. At some point during the semester you WILL have a problem with technology: your laptop will crash, a file will become corrupted, a server somewhere will go down, a piece of software will not act as you expect it to, your printer will run out of ink, you'll lose a password, or something else will occur. These are facts of twenty-first-century life, not emergencies.

To succeed in college and in your career, you should develop work habits that take such snafus into account. Start assignments early and save often. Always keep a backup copy of your work saved somewhere secure. It is **entirely your responsibility** to take the proper steps to ensure your work will not be lost irretrievably; if one device or service isn't working, find another that does. I will not grant you an extension based on problems you may be having with technological devices or the Internet services you happen to use.

This said, I'll be asking you to do a number of new, exciting, and complicated things. If things don't work and it's my fault, I will not hold that against you. What's more, I'm more than happy to answer questions about assignments during class or my office hours. Asking for help is not a sign of weakness; it's a sign that you, like me, are learning. And if I seem scary, our TA, McKinsey Koch, is definitely *not*.

### Acknowledgments

Despite what you might think, professors don't know everything. This course and syllabus are the product of my talking with colleagues and looking at their syllabi. You can read about the first version of this class at <http://bit.ly/IntroDH2011>. A big revision took place in 2014 and owed debts to Zach Whalen, Chuck Rybak, and Stewart Varner. People who affected my take on the course in 2015 include Ryan Cordell, Miriam Posner, and basically all of Twitter. The first iteration of the course at BYU (Fall 2017) was informed particularly by a class taught by Mark Sample, and a different course of his was a good model for the digital culture revisions to our version. In short, like Heraclitus, you can't take this course twice.

## **BYU Policies**

### **Honor Code**

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

### **Preventing Sexual Misconduct**

As required by Title IX of the Education Amendments of 1972, the university prohibits sex discrimination against any participant in its education programs or activities. Title IX also prohibits sexual harassment-including sexual violence-committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university.

University policy requires any university employee in a teaching, managerial, or supervisory role to report incidents of sexual misconduct that come to their attention through various forms including face-to-face conversation, a written class assignment or paper, class discussion, email, text, or social media post. If you encounter Sexual Misconduct, please contact the Title IX Coordinator at [t9coordinator@byu.edu](mailto:t9coordinator@byu.edu) or 801-422-2130 or Ethics Point at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours). Additional information about Title IX and resources available to you can be found at <http://titleix.byu.edu>.

### **Student Disability**

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

### **Mental Health**

Mental health concerns and stressful life events can affect students' academic performance and quality of life. BYU Counseling and Psychological Services (CAPS, 1500 WSC, 801-422-3035, [caps.byu.edu](http://caps.byu.edu)) provides individual, couples, and group counseling, as well as stress management services. These services are confidential and are provided by the university at no cost for full-time students. For general information please visit <https://caps.byu.edu>; for more immediate concerns please visit <http://help.byu.edu>.



## Schedule

Complete all assigned reading before coming to class. Please keep in mind that all reading assignments are subject to change. **The canonical version of the schedule is on the class website.** All page numbers refer to the editions/ISBNs that I have ordered. For some readings, you will find the in the Course Reserves system, indicated by CR.

### Digital Humanities = Screwing Around

- Sep. 5 W      Introductions, Syllabus  
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- Sep. 10 M      Stephen Ramsay. "The Hermeneutics of Screwing Around; or What You Do with a Million Books." 17 April 2010.
- Sep. 12 W      Alexis C. Madrigal, "How Netflix Reverse Engineered Hollywood." *The Atlantic*. 2 Jan. 2014.  
Kayleigh Donaldson, "Did this Book Buy Its Way onto *The New York Times* Bestseller List?" *Pajiba*. 27 Aug. 2017.
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### Mapping Digital Humanities

- Sep. 17 M      Franco Moretti. "Models for an Abstract Literary History—2." *New Left Review*. (CR)  
Stephen Ramsay. "Who's In and Who's Out." *Stephen Ramsay*. 8 Jan. 2011.  
Stephen Ramsay. "On Building." *Stephen Ramsay*. 11 Jan. 2011.
- Sep. 19 W      Jhumpa Lahiri. "Sexy." In *Interpreter of Maladies*. New York: Houghton, 1999. (CR)  
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- Sep. 24 M      Virginia Woolf. *Mrs. Dalloway*, 3-48
- Sep. 26 W      Woolf, *Mrs. Dalloway*, 48-102  
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- Oct. 1 M      Woolf, *Mrs. Dalloway*, 102-151
- Oct. 3 W      Woolf, *Mrs. Dalloway*, 151-end  
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- Oct. 8 M      **Dalloway presentations**

### Reading the Digital

- Oct. 10 W      **Dalloway presentations**  
Kathleen Fitzpatrick, "On Scholarly Communication and the Digital Humanities" (CR)  
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- Oct. 15 M      Copyright, Fair Use, and Creative Commons  
BYU Copyright Tutorial  
Lawrence Lessig, *Remix*, Introduction (CR)
- Oct. 17 W      Adrienne LaFrance, "**When a 'Remix' Is Plain Ole Plagiarism**" *The Atlantic*  
Mix the City  
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- Oct. 22 M      Nicholas Thompson and Fred Vogelstein, "Inside the Two Years that Shook Facebook—and the World." *Wired*. February 2018.

- Oct. 24 W Steven Johnson, "Games" from *Everything Bad is Good for You* (CR)  
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- Oct. 29 M Jesper Juul, *Casual Revolution*, chapter 2 (CR)  
Murray, "Games into Stories" and "Games as Symbolic Dramas" from *Hamlet on the Holodeck* (CR)
- Oct. 31 W *Tropes vs Women* videos  
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- Nov. 5 M **Midterm Exam**

### This is Your Eyes on the Internet

- Nov. 7 W Mark Sample. "Notes towards a Deformed Humanities." *Sample Reality*. 2 May 2012.  
Javier de la Rose and Juan-Luis Suárez. "A Quantitative Approach to Beauty. Perceived Attractiveness of Human Faces in World Painting." *Digital Art History*.  
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- Nov. 12 M Kevin L. Ferguson. "Digital Surrealism." *Digital Humanities Quarterly*.  
Kevin L. Ferguson. "[To Cite or to Steal? When a Scholarly Project Turns Up in a Gallery.](#)" *Hyperallergic*. 30 June 2016.
- Nov. 14 W Jason Eppink. "A Brief History of the Gif: So Far."  
Kate M. Miltner and Tim Highfield. "[Never Gonna GIF You Up.](#)"  
Lauren Michele Jackson. "We Need to Talk about Digital Blackface in Reaction GIFs." *Teen Vogue*. 2 Aug. 2017.  
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- Nov. 19 M Lindsay King and Peter Leonard. Robots Reading Vogue.  
Lev Manovich et al. Selfie-City.
- Nov. 21 W **No class. Be thankful.**  
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### Reading Digitally, or, How to (Not) Read Erdrich

- Nov. 26 M Franco Moretti. "Models for an Abstract Literary History—1." *New Left Review*.
- Nov. 28 W Louise Erdrich, *The Red Convertible*, TBD  
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- Dec. 3 M Erdrich, *Red Convertible*, TBD
- Dec. 5 W Erdrich, *Red Convertible*, TBD  
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- Dec. 10 M Erdrich Project
- Dec. 12 W Erdrich Project  
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- Dec. 17 M **Final Exam, 2:30-5:30pm**

## Course Development Project Grant

For the past three iterations of my “Introduction to Digital Humanities” course, I have finished the class with a project that asks my students to help digitize all of Hemingway’s published novels, short stories, and nonfiction. It is time to move beyond Hemingway and consequently I would like to request \$300 in grant money to allow me to revise the project for the Fall 2018 semester’s version of DigHT 215. This grant money will enable me to purchase all of the works of a new author which we will digitize and then use for text analysis. While I am still planning the course, I have decided that I wanted to expand the class’s horizons to focus on an author who is a woman of color. Consequently, I’m reading through the short stories of Louise Erdrich and Octavia Butler to decide which of the two the class will focus on during the current semester. After my decision is made, I will use the funds to purchase all of the published texts by the individual author. These texts will, in the course of the semester, have their spines removed, and my students and I will digitize them to build our own corpus.

If there are additional funds remaining after the purchasing the texts, I will use the additional funds to purchase a Novation Launchpad MIDI controller. I would like to explore using it in connection with further revisions of the DigHT 215 course that could place more of an emphasis on digital culture. Having access to a tool like this would potentially allow me to create sound remixing assignments for my students.

## Citizenship Project Proposal

As I move into my second year at BYU, I have a couple of specific goals that I want to tackle for my citizenship project. First, I will work with international colleagues to complete revisions on the conference protocol for the annual Digital Humanities Conference, which is hosted by the Alliance of Digital Humanities Organizations. The protocol governs all aspects of the conference, and I have been named as the chair of a task force to update the protocols and incorporate several annexes and other documents that have grown up around it. These revisions will hopefully make it easier for those who are hosting the conference and those who are chairing the academic portion of the conference to understand the jobs that are before them. Working with scholars from the US, Australia, Ireland, and Italy on the task force helps me grow closer to the global community of digital humanities scholars but also to understand the different perspectives that individuals bring to these networking events. Second—and closer to home—I will invite colleagues to attend devotionals with me at least twice during the Fall semester. During my first year, I tended to watch devotionals in my office, and I found them to be an uplifting part of my week. I seldom walked to the Marriott Center, however, and I believe that attending the devotional with those I work with most closely can be an important way to build a different sort of connection with others in the Office of Digital Humanities.