Digital Humanities Fall Showcase

Thursday, December 15
2-4pm
Library Media Center

Stop by to see how students and faculty do digital at SDSU.
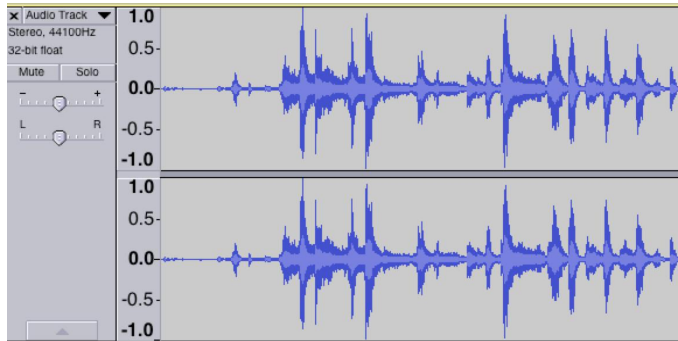
Sound and Meaning

Noah Arceneaux, Associate Professor, and JMS 472 students
School of Journalism and Media Studies

For an assignment in JMS 472: Media Technology & Society, students selected a sound, and reflected on its meaning in a one-minute recording. The original objective was to give students experience in audio editing software. The students' work far exceeded the instructor's expectations, as the resulting content was more thoughtful, poignant, and sometimes funnier than anticipated.

Many students selected sounds that illustrate the pervasive nature of modern technology. Our contemporary sonic landscape is filled with bleeps, ticks, grinding gears, and other aural traces of the material world. The recordings presented here reveal the wide range of emotions and memories that such sounds trigger, from the overlooked sound of a ticking of a toaster to the clicking of laptop keys.

The work also illustrates the diffusion of modern recording technologies; indeed, anyone with a smartphone is now a one-person multi-media producer. In sharp contrast to earlier eras in human history, in which sound was by definition an ephemeral form of media, individuals can now easily record any sound they choose. The preservation of sound does not yet enjoy the same status as the preservation of books, paintings, and other forms of visual media, though historians and scholars from a variety of disciplines are now attuned to sonic preservation. Future generations will be able to look back to the 20th and 21st centuries and know what our world "sounded" like, a historical form of inquiry not possible for earlier centuries.

Student Projects:

Scarlett O'Brien, "Ringtone (for family member texts)": https://soundcloud.com/scarlett-obrien-105330332
Shelby Bassman, "Ringtone": https://soundcloud.com/shelby-rae-508525050
Joshua Collier, "Video game start up": https://soundcloud.com/shuraragi-1/sound-meaning
Thea Jaucian, "laptop keyboard": https://soundcloud.com/thea-marie-207547487/sound-meaning-keyboard-typing
Brenna Leon, "Toaster oven": https://soundcloud.com/user-791157073
Elizabeth Bradford, "Coffee Brewing": http://www.audiomack.com/song/eabradford/sound-meaning-jms-472
Jenna Toppin, "Garbage truck": https://soundcloud.com/jenna-toppin/garbage-truck-sound-effect
Lauren Goudie, "Wind Chimes": https://soundcloud.com/lauren-goudie-24474221/wind-chimes
Lianna York, "Swing Set": https://soundcloud.com/lianna-york/swing-set
Rachel Johnston, "Guitar tuning": https://soundcloud.com/rachel-johnston-170033119/jms472
Tranae Labranche, "Cars Passing By": https://soundcloud.com/tranae-labranche/jms472-audio-assignment
Adriana Heldiz, "Grandfather singing": https://soundcloud.com/heydrianuh6/jms-472-sound-meaning-abuelito

Twine, Diversity, and Social Justice: Doing It Yourself in Digital Media
Adam Hammond, Assistant Professor, and ENGL 563 students
Department of English and Comparative Literature

This grouping showcases exemplary texts produced in the Twine digital storytelling platform by students in the Spring 2016 session of ENGL 563, "Introduction to Digital Humanities." Twine is among the most accessible digital platforms for creative interactive stories and video games. Though creators must learn web coding and basic programming to produce effective texts, the platform's ease of use has allowed a remarkably diverse pool of authors to participate in the demographically homogenous world of videogames. In this grouping, we demonstrate Twine's power to allow humanities undergraduates to tell their own stories in their own manner while taking advantage of the unique narrative and multimedia potentials of interactive digital media. Featured Twine games explore issues of identity, sexuality, race, class, and social justice seldom confronted in mainstream videogames.

Student Projects:

Jackie Bustamante, "Riot Kid"
Erika Liecker, "Morphtations"
Riley Wilson, "Driving Alone at Night"

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Exploratory Programming: A Humanities Approach to Algorithms
Adam Hammond, Assistant Professor, and ENGL 579 students
Department of English and Comparative Literature

This grouping showcases student projects created in the Python programming environment for the Fall 2016 session of ENGL 579, "Literary Programming." Whereas standard introductions to programming treat code as a way of solving problems instrumentally, exploratory programming approaches code as a critical language for investigating and expressing social and cultural issues. Instead of seeking efficient solutions to computational problems, the productions in this grouping probe and reflect on the manner that code naturalizes categories like race, gender, and class, and uses the expressive possibilities of code to engage with what it means to be human in the digital age. Genres of exploratory programming include Twitter bots, text generators, interactive fiction, and altered texts.

Student Projects:

Alex Diaz, "The Road to Xanadu"
Richard Freeland, "Cryptic"
Ariel La Madrid, "Classroom Discussion"
Karla Mahlstedt, "The Mars Room"

Twitter Bots and Twine

Kristin Herr, Undergraduate Student
Departments of English and Comparative Literature, History

Goodbye, My Magpie

Goodbye, My Magpie is a visual-based Twitter bot. The program selects an image from a designated folder and tweets this image once, forming a Twitter timeline that resembles a visual story. No text will be involved with what the bot tweets, allowing for accessibility across language barriers as well as encouraging the viewer to conceive of their own narrative the bot randomly assembles; no one interpretation of the project is 'correct', as the narrative is meant to be constructed individually by each viewer. The 'viewer' can then become a 'creator' by retweeting Magpie's tweets/pictures on their own timelines, assembling their personal, specific stories. All images are painted by hand and rendered in a naive, colorful style that lacks explicit subject matter, but content will not always be necessarily neutral or toothless either.

The Holy Girl

The Holy Girl is a Twitter bot that rejects the 'Turing Test'—e.g. it insists upon being a program, not a human being—all while performing a specific, yet very identifiable conception of Western femininity. This project challenges the definition and marginalization of feminine-coded spaces coupled with the signs and posturing of what we code as feminine—or as the Other. The Holy Girl embodies a specific online presence and 'interacts' with its audience through pre- programmed, often sarcastic tweets. If the program detects sexualized and/or abusive language, it will respond accordingly (ex. 'Would you say that to HAL?'/'Are you this cruel to Siri, too?'). The Holy Girl will engage with the larger history of AI/chatterbots and their gendering, performances, and receptions. This bot is meant to critically engage the viewer/user's understanding of femininity, marginalized spaces, and the problematic praxis behind a strict, exclusive, and very divisive gender binary.

The House Is . . .

Originally created as classwork for English 510 (The 21st Century Experimental Novel), *The House Is...* consists of a hypertext exploration of Mark Z. Danielewski's *House of Leaves*. *The House Is...* encourages its player to move about and pry into the game/hypertext as the experiences and themes of the novel are explored and challenged. Created in Twine, this piece is frustrating and combative to the player, much like Danielewski's novel and/or its titular house.
http://www.philome.la/coolschoolaccnt/the-house-is/play

Demitasse: A Journal of Literary Shorts
Jenny Minniti- Shippey, Lecturer and Managing Editor of Poetry International, and Editors
Department of English and Comparative Literature

ENGL 576A, Creative Publishing & Editing, is a fast-paced, hands-on course designed for students to gain experience in many aspects of the literary publishing field. Students design and edit online literary journals, writing critical book reviews and commentaries, and interviewing industry professionals. Members of the class also design and edit print chapbooks, host publishing salons with writers and editors, and prepare for internships with presses and publishers. The Managing Editor of Poetry International, Jenny Minniti- Shippey, facilitates this course.
https://demitassejrnl.wordpress.com/

Demitasse Journal editors: Lily Staples, Tamaria del Rio, Lehi Naseem, and Sóley Holt

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Student Projects from Professor Jessica Pressman's ENG 527: Digital Literature course
Jessica Pressman, Assistant Professor, and ENG 527 students
Department of English and Comparative Literature

What happens to literature and its study when text moves from page to screen? This course, taught Spring 2016, examined works of born-digital literature (literature created on the computer to be read on the computer) to explore the latest cutting-edge of literary art and to understand how this emergent literary form affects the way we read, study, and understand literature. The course situated digital literature within literary history but also considered digital literature as a new form whose art "object" possesses computer-driven aesthetics – such as speed, animation, and multimodal semiotics – that produce decisively different literary effects and reading practices.

The course culminated in a final essay which is presented as an electronic text – a website whose interface, aesthetic, and navigational elements supports the intellectual claims of the argument. Students were given the option to create either a thesis-driven close reading of two works; a creative work of digital literature accompanied by a short critical analysis of the composition; or a curated exhibition of electronic literature that includes an analytical introduction and rationale in the form of an overview or viewing guide for the collection.

Student Projects:

Linda (L.J.) Ajero
Denise Chang
Jenna Church
Koichi Matsuyama
Lisa Wilson
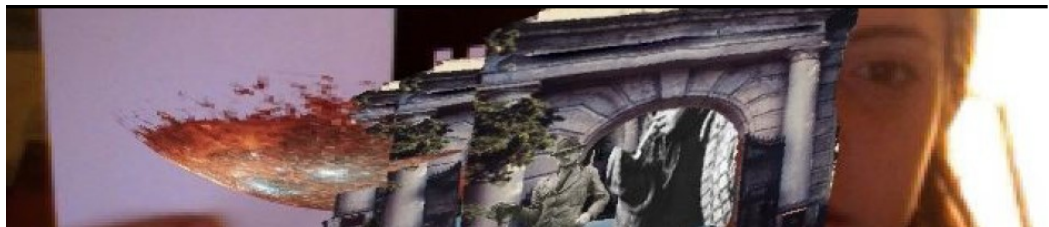
A Rhetorical Reality: Virtual Reality and its Rhetorical Power

Dalton Salvo, Graduate Student
Department of Rhetoric and Writing Studies

My focus is on two essential features of virtual reality technology: its ability to locate the subject in an actual place (fictional or real); and its ability to allow the subject to navigate and interact with objects within that place. It is my goal to, firstly, show how this technology – via a rhetoric of place and interaction – realizes a state of presence and immersion; and, secondly, to then diagnose the rhetorical power – and the implications which arise from it – of this induced state, this coalescence of presence and immersion. In a sense, then, my work is attempting to analyze and explain how specific rhetorical components work to manifest a new layer of reality and how this can then effect an ontological shift, change in perspective, or persuade the user to some purpose, idea, position, or action.

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Integrating Critical Digital Literacy Practices Into First Year Writing Classes

Chris Werry, Associate Professor
Department of Rhetoric and Writing Studies

This semester I set up TAs teaching RWS100 with a pre-loaded wiki, blogs for their students, the collaborative annotation tool Hypothes.is and some digital literacy exercises. The TAs taught texts on the topic of digital literacy and some had students use tools and engage in a activities related to DL. Hypothes.is was a big hit. I expect we will use it a lot in future. It seems good for everything from social reading, annotation projects, feedback, and peer review.
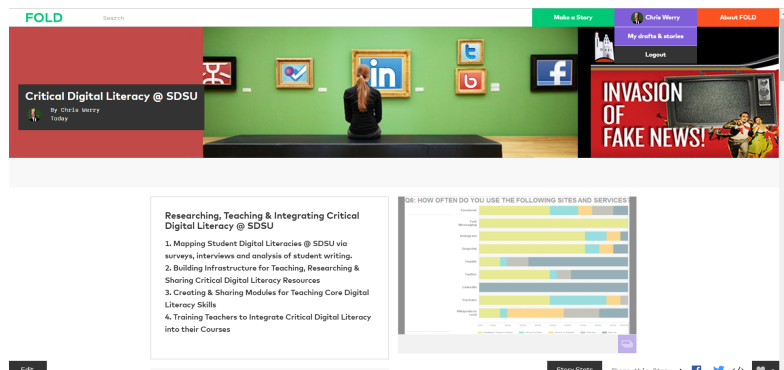
Storifying Globalization on the Tijuana-San Diego Border: A Pedagogical Experiment
David Wysocki Q., Lecturer
Center for Latin American Studies

As part of a binational and regional partnership between San Diego State University and the Universidad Autónoma de Baja California, I am currently teaching a course on Globalization in the Americas in Tijuana featuring students from both schools. The course aims to not only explore topics on the impact of globalization locally, but also to bring together students from both sides of the border to help demystify the region. As part of this effort students separated into project teams to pursue digital research projects on topics such as water quality in the Tijuana E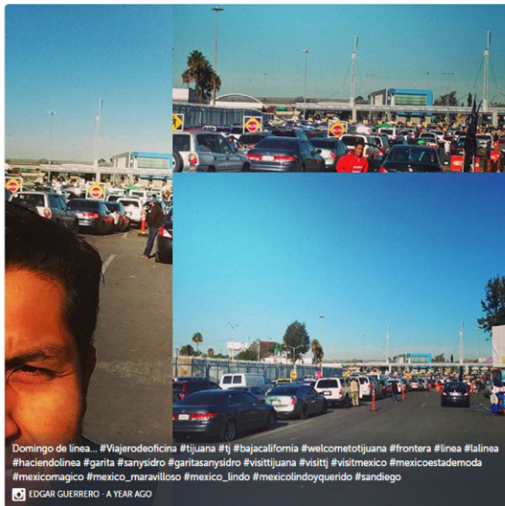stuary, language and identity, the refugee crisis and policy at the border, micro-credit and business, and more on Storify, a web-curation platform with the potential to combine flurries of information torrents from the fields of journalism, academia, and social media.

Chaparral. Some examples are Best Time to Cross and Garitas TJ, which is the app version of Garita Center.

Domingo de linea... #Viajerodeoficina #tijuana #tj #bajacalifornia #welcometotijuana #frontera #linea #lalinea #haciendolinea #garita #sanysidro #garitasanysidro #visittijuana #visitj #visitmexico #mexicoestademoda #mexicomagico #mexico_maravilloso #mexico_lindo #mexicolindoyquerido #sandiego
EDGAR GUERRERO · A YEAR AGO

Social media has also become another resourceful tool for border commuters, in particular Facebook. The group page "Como esta la linea Tijuana" has become the most well known group page for border commuters who want to know how the line is 24/7. All of those who are members can post pictures, videos, comments, and status to update the other members about the current

Just as museums curate scholarly information, I will show how Storify permits users the ability to map, organize, and synthesize flurries of digital data in a manner that promotes real-time public discussion on political, economic, and social issues often difficult to transmit outside of academia's ivory tower in the form of an interactive social media post available to the general public. I will discuss the project strategies, challenges, and outcomes of such work in the classroom and argue that not only has the project promoted impassioned and valuable research for undergraduate students but users have also expressed increased enthusiasm doing serious work on this digital platform.

** David is unable to join us today but has prepared a PowerPoint overview of the class **

Engaging the Student Voice in Humanities: Lived Realities in Visual Mediums
Linnea Zeiner, Lecturer
Department of Classics and Humanities

Engaging the Student Voice in Humanities demonstrates how DH pedagogy can connect students across disciplines and, most importantly, reflect the experiences and lived realities of San Diego State's diverse student body. Now more than ever, the voices of students need to be heard and recognized no just on campus, but in the classroom. Through *HACKS*, *microessays/MACROHACKS*, and *Challenging Reality* projects, students are deconstructing the historical narrative and its social constructions, while producing their own visual artifacts of knowledge. These archivable digital learning activities are promoting layered research between lower-division and upper-division undergraduate students. Additionally, the learning experiences reflect the student voices in the curriculum that evolves, giving them the power to enrich Departmental Learning Outcomes in interdisciplinary and socially relevant ways. This presentation outlines work that began in the Spring of 2015 with an undergraduate History class, continued through the interim of SDSU's NEH Grant and is currently being practiced in an Honors Humanities class. The digital learning activities take place in experimental/technology- infused learning environments with inverted classroom structures where student intellectual interchange is conducted through visual mediums. The designed pedagogy that is in play in this case study is influenced by Michael J. Kramer, The Situationists, Johanna Drucker's visual production of knowledge, punk pedagogy as lived by Estrella Torrez, and Media Theory.