

UNIVERSITY SYSTEM OF MARYLAND INSTITUTION PROPOSAL FOR

- ☒ New Instructional Program
☐ Substantial Expansion/Major Modification
☐ Cooperative Degree Program
☒ Within Existing Resources, or
☐ Requiring New Resources

University of Maryland College Park

Institution Submitting Proposal

Digital Studies in the Arts and Humanities

Title of Proposed Program

Post-Baccalaureate Certificate

Award to be Offered

Fall 2016

Projected Implementation Date

09.0702

Proposed HEGIS Code

Proposed CIP Code

College of Arts and Humanities

Matthew Kirschenbaum

Department in which program will be located

Department Contact

301-405-8505

mgk@umd.edu

Contact Phone Number

Contact E-Mail Address

Signature of President or Designee

01-28-2016

Date

A. Centrality to the University's Mission and Planning Priorities;

As the flagship campus of the University System of Maryland, and the original 1862 land-grant institution in the State, the University of Maryland, College Park (UMD) has a mission to provide

outstanding instruction in a broad range of academic disciplines and interdisciplinary fields.

UMD has as a primary goal to provide knowledge-based programs and services that are responsive to the needs of the citizens across the state and throughout the nation. In response to this call, the College of Arts and Humanities proposes to offer a post-baccalaureate certificate in Digital Studies in the Arts and Humanities (DSAH). This certificate program will be available only to students enrolled in graduate degree programs in UMD's College of Arts and Humanities. This 15-credit certificate program will allow Arts and Humanities graduate students to bridge their academic studies with the knowledge of digital tools, theory, and/or resources that are used or could be used in their discipline. Students will study new forms of digital media and identity, engage in creative practices utilizing digital media, or apply computational tools and techniques to areas of traditional humanistic study or artistic practice. This new certificate program will serve UMD's institutional priority of having graduate programs of the highest quality by adding value to the students' graduate degree programs, providing a platform for new and innovative achievements, and increasing the students' positioning for career placement.

B. Adequacy of Curriculum Design and Delivery

This certificate program will be 15 credits. Students will enroll in an interdisciplinary foundations course that focuses on various digital methods and tools as well as the nature of digital research and its challenges. This course will also develop the students' capacity to conceive of their own research in relation to digital practices. Students will also be required to take a one-credit colloquium for three semesters, which will ensure an ongoing intellectual community that integrates enrolled students, interested faculty, and visiting scholars. Students will take a three-credit praxis course within an arts and humanities discipline, and then take six credits to be chosen from a list of elective courses.

Course Requirements (See Appendix A for course descriptions):

MITH610. Introduction to Digital Studies in the Arts and Humanities. 3 Credits. Introduces students to current topics and critical issues in digital studies in the arts and humanities.

MITH 729. Digital Studies in the Arts and Humanities Colloquium. 1 Credit. (Course must be taken in three different terms for a total of 3 credits). Colloquium devoted to shared readings, hands-on experimentation of new techniques, guest speakers, and presentations of student work.

Praxis Course. 3 credits. The praxis course will feature significant hands-on exposure to some set of digital tools or techniques and/or applied digital project work. See Appendix A for a list of Praxis Courses.

Electives. 6 credits. Appropriate electives will emphasize digital methodologies and/or the study of digital media and culture. See Appendix A for a list of eligible electives.

Student Learning Outcomes:

1. Students will have demonstrated strong knowledge of existing digital resources in the student's field of study in the arts and humanities.
2. Students will have demonstrated strong knowledge of needs, criteria, and opportunities for designing and building new resources in the student's field of study in the arts and humanities.
3. Students will have demonstrated an informed critical stance toward the possibilities and limitations of digital tools and resources in their area of research.
4. Students will have demonstrated an appreciation of current debates, challenges, and issues in digital arts or humanities at large.
5. Students will have demonstrated an appreciation of the practical steps necessary for implementing digital tools, resources, or research in his or her future scholarship in the arts and humanities.

See Section L of this proposal for the program assessment plan.

C. Critical and Compelling Statewide Need;

As the Maryland State Plan for Postsecondary Education states, "In order to maintain and improve quality and effectiveness, institutions and their leaders must have the flexibility and resilience to address the changing needs of the State and its citizens."¹ This certificate program will offer graduate students in traditional arts and humanities degree programs an opportunity to add a computational and technological dimension that will enhance their career profiles. The arts and humanities are not immune from the rapidly evolving world of digital technology and its applications. In fact, as an area of inquiry and application, digital studies will only grow in importance, just as it has in every field.

Graduate-level digital studies or digital humanities certificates are currently offered at fellow Big Ten institutions Iowa, Michigan State, Nebraska, and Wisconsin. The difficulty in offering such a program is that training in this area for any one discipline in the arts and humanities is often limited, even though there are myriad applications of digital technologies and theories on digital studies that can be applied to these disciplines. For this reason, this certificate program will take advantage of interdepartmental expertise and resources already available within the College of Arts and Humanities. The types of student activities will vary depending on the student's academic field, but these projects could include using text mining algorithms to analyze a corpus containing thousands of documents, applying new critical approaches to online media or representation, and using 3D animation to construct an immersive environment for the study of a historically significant space or place. Data visualization, geographic information systems, and 3D animation are other areas that can be applied in traditional arts and humanities fields. These innovative projects will not just benefit the individual students, but contribute new knowledge to the study of the arts and humanities, particularly as these traditional subjects evolve within the digital age.

D. Market Supply and Demand;

Standard methods of determining program market supply and demand would not be useful in the context of this program. The certificate program will only be available for students already

¹ *Maryland Ready: 2013-2017 Maryland State Plan for Postsecondary Education*. Maryland Higher Education Commission. (P. 18). Web. Retrieved December 16, 2015.

enrolled in established degree programs in the arts and humanities. Its purpose is to enhance the value of the students' degree programs and contribute to the knowledge of digital studies within the arts and humanities. For students in research programs, the training will be in innovative technological and quantitative research methods. For the practitioners of the arts, the training will be in the application of digital studies to creativity and technique. Currently, there are more than 900 graduate students enrolled in Arts and Humanities graduate programs at the University of Maryland in programs as diverse as American Studies, Art History, Studio Art, Classics, Communication, Creative Writing, Dance, English Literature and Language, Ethnomusicology, History, Jewish Studies, Languages, Linguistics, Music, Performance Studies, Philosophy, Theatre, and Women's Studies. The program is intended to support a steady state of 10-15 students per year drawing from this population of more than 900 students.

E. Reasonableness of Program Duplication, if any;

There are Post-Baccalaureate Certificates offered by institutions in Maryland that engage in digital or media studies, but none of these is like the program being proposed here. Towson University offers a Post-Baccalaureate Certificate in Interactive Media Design, but this program is focused on graphic design and web development. The University of Baltimore offers a Post-Baccalaureate Certificate in Digital Communication, but this program is focused on communication. The University of Baltimore's Post-Baccalaureate Certificate in Digital Media Production is focused on web and media production. Our certificate program is broadly interdisciplinary in scope, combining critical study of digital media with computational applications entirely within the context of the arts and humanities.

F. Relevance to Historically Black Institutions;

* { The program is developed to be a value-added program for existing degree programs in the arts and humanities. Consequently, we do not believe this will have impact on high demand programs or the uniqueness and institutional identities of Historically Black Institutions.

G. Distance Education Program;

This program will not be a distance-education program.

H. Adequacy of Faculty Resources;

Faculty will be drawn from departments within the College of Arts and Humanities and administered by the College's Maryland Institute for Technology in the Humanities (MITH). MITH's Program Director, Associate Professor of English Matthew Kirschenbaum, will teach the foundational course MITH610 and be responsible for the MITH729 colloquia. The praxis and elective course options will be drawn from departmental offerings and will be taught by faculty within those departments. Biographies of the faculty expected to be teaching in the program are included in Appendix B.

I. Adequacy of Library Resources;

The University of Maryland Libraries has conducted an assessment of library resources required for this certificate program. The assessment concluded that the University Libraries are able to meet, with its current resources, the curricular and research needs of the program.

J. Adequacy of Physical Facilities, Infrastructure, and Instructional Resources;

The new courses for this certificate program will be the introductory MITH610 and the MITH 729 colloquium. The facilities and equipment that exist in the College of Arts and Humanities can

accommodate these new courses. Otherwise, nine credits of the certificate program, including the praxis course requirement, will be drawn from courses already offered at the University.

K. Adequacy of financial resources;

The minor additional resources required to deliver this certificate will come from a reallocation of resources within the College of Arts and Humanities. The director's administrative time will be provided through one course reduction in instructional load. All courses offered in the program are part of the faculty's normal teaching obligation, with the majority either already offered as part of an existing degree program or directly related to the scholarship activities of the faculty in the program. Estimated revenues and expenses are included below.

L. Adequacy of Program evaluation;

The expected learning outcomes for the program are as follows:

- Students will have demonstrated strong knowledge of existing digital resources in the student's field of study in the arts and humanities.
- Students will have demonstrated strong knowledge of needs, criteria, and opportunities for designing and building new resources in the student's field of study in the arts and humanities.
- Students will have demonstrated an informed critical stance toward the possibilities and limitations of digital tools and resources in their area of research.
- Students will have demonstrated an appreciation of current debates, challenges, and issues in digital arts or humanities at large.
- Students will have demonstrated an appreciation of the practical steps necessary for implementing digital tools, resources, or research in his or her future scholarship in the arts and humanities.

These outcomes will be measured through an assessment of both the scholarly work (paper, project, etc.) that incorporates digital humanities methods or critical perspectives. This assessment will be conducted once during the student's time in the three-semester colloquium sequence (typically, though not necessarily, his or her final semester); said assessment will consist of an oral presentation to the colloquium at large and a written statement to be evaluated by the Program Director.

The program will retain a copy of the paper or project used as the basis for the student's presentation in the colloquium as the work against which the above outcomes are assessed (in the case of a digital project, "retention" may be defined as a copy on removable media, committal to the Library's DRUM repository, provision of a persistent network identifier in conjunction with a publisher, or another recognized curatorial strategy).

Formal program review is carried out according to the University of Maryland's policy for Periodic Review of Academic Units, which includes a review of the academic programs offered by, and the research and administration of, the academic unit (<http://www.president.umd.edu/policies/2014-i-600a.html>). Program Review is also monitored following the guidelines of the campus-wide cycle of Learning Outcomes Assessment (<https://www.irpa.umd.edu/Assessment/LOA.html>). Faculty within the department are reviewed according to the University's Policy on Periodic Evaluation of Faculty Performance

(<http://www.president.umd.edu/policies/2014-ii-120a.html>). Since 2005, the University has used an online course evaluation instrument that standardizes course evaluations across campus. The course evaluation has standard, university-wide questions and also allows for supplemental, specialized questions from the academic unit offering the course.

M. Consistency with Minority Student Achievement goals;

Every effort will be made to recruit a highly diverse body of graduate students from across departments in the College of Arts and Humanities to participate in the program. Every semester the Program Director will send an email that advertises and explains the program to graduate directors and advisors across the college as well as to support services and academic enrichment programs for students from underrepresented groups. A number of faculty who can be expected to play a role in staffing the Introductory course, attending the colloquium, and/or advising students have research strengths in digital studies that engage directly with diversity issues. The program will thus have examples at hand to foster a culture and ethos of inclusivity.

The Maryland Institute for Technology in the Humanities (MITH), which will administer the program, has maintained an abiding commitment to diversity since its inception, as demonstrated recently by programs and projects such as *"O Say Can You See": the Early Washington, D.C. Law and Family Project*, *Transforming the Afro-Caribbean World* (in partnership with the Center for the History of the New America), *BrailleSC*, and *Accessible Futures*; as well as its ongoing Digital Dialogues series, which regularly features speakers engaging with diversity and digital scholarship. In Spring 2015, MITH implemented the series, "Researching Ferguson," helping over 40 faculty members and graduate student participants from several different disciplines develop research and teaching opportunities for the use of its Ferguson Twitter archive, a collection of more than 13 million tweets harvested by MITH's lead developer, Ed Summers, in the wake of the events in Ferguson, Missouri. In June 2015, in conjunction with the University's Center for Synergy, MITH received a \$1.25 million grant from the Mellon Foundation for a 3 ½ year project, "Synergies among Digital Humanities and African and American History and Culture: An Integrated Research and Training Model," focused on African American immigration, labor, and artistic expression. We expect this project to offer students in the certificate program opportunities for intellectual engagement, the learning of new methodologies, and hands-on project work. All of this activity will serve to model for students the variety of different ways in which diversity and inclusivity figure in Digital Studies research, teaching, and practice.

N. Relationship to Low Productivity Programs;

N/A

Estimated Resources and Expenditures

Resources Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Reallocated Funds ²	\$16,250	\$16,738	\$17,240	\$17,757	\$18,290
2. Tuition/Fee Revenue (c+g below)	\$0	\$0	\$0	\$0	\$0
a. #FT Students	5	5	5	5	5
b. Annual Tuition/Fee Rate	\$8,344	\$8,647	\$8,963	\$9,291	\$9,632
c. Annual FT Revenue (a x b)	\$0	\$0	\$0	\$0	\$0
d. # PT Students	10	10	10	10	10
e. Credit Hour Rate	\$632	\$657	\$684	\$711	\$739
f. Annual Credit Hours	6	6	6	6	6
g. Total Part Time Revenue (d x e x f)					
3. Grants, Contracts, & Other External Sources	\$0	\$0	\$0	\$0	\$0
4. Other Sources					
TOTAL (Add 1 - 4)	\$16,250	\$16,738	\$17,240	\$17,757	\$18,290

Expenditure Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Faculty (b+c below)	\$0	\$0	\$0	\$0	\$0
a. #FTE	0.0	0.0	0.0	0.0	0.0
b. Total Salary	\$0	\$0	\$0	\$0	\$0
c. Total Benefits	\$0	\$0	\$0	\$0	\$0
2. Admin. Staff (b+c below)	\$16,250	\$16,738	\$17,240	\$17,757	\$18,290
a. #FTE	0.10	0.10	0.10	0.10	0.10
b. Total Salary	\$13,000	\$13,390	\$13,792	\$14,205	\$14,632
c. Total Benefits	\$3,250	\$3,348	\$3,448	\$3,551	\$3,658
3. Total Support Staff (b+c below)	\$0	\$0	\$0	\$0	\$0
a. #FTE	0.0	0.0	0.0	0.0	0.0
b. Total Salary	\$0	\$0	\$0	\$0	\$0
c. Total Benefits	\$0	\$0	\$0	\$0	\$0
4. Equipment	\$0	\$0	\$0	\$0	\$0
5. Library	\$0	\$0	\$0	\$0	\$0
6. New or Renovated Space	\$0	\$0	\$0	\$0	\$0
7. Other Expenses: Operational Expenses	\$0	\$0	\$0	\$0	\$0
TOTAL (Add 1 - 7)	\$16,250	\$16,738	\$17,240	\$17,757	\$18,290

² Reallocated Funds include one course buyout per academic year for the director, plus an operating budget of \$2500 coming from participating units within the College of Arts and Humanities.

³ No tuition revenue is assumed because the certificate is only open to students who are already enrolled in a graduate (Master's or Doctorate) degree program.

Appendix A

Post-Baccalaureate Certificate in Digital Studies in the Arts and Humanities

Course Descriptions

Core Requirements (6 Credits):

MITH610. Introduction to Digital Studies in the Arts and Humanities. 3 Credits. Introduces students to current topics and critical issues in this diverse, complex, and rapidly changing field, with a special emphasis on approaches to Digital Studies as practiced by faculty and other experts here at UMD. The course will combine an overview of key topics and methodologies with hands-on workshops, critical discussion, guest speakers (both from campus and elsewhere via virtual technology), and site visits to relevant facilities (again both on campus as well as area institutions such as the Folger Library or National Gallery).

MITH729. Digital Studies in the Arts and Humanities Colloquium. 1 Credit. (repeated three times for a total of three credits). Repeated enrollment in this course will ensure intellectual continuity and community throughout the student's time in the Certificate program. The facilitator will organize periodic meetings devoted to discussing shared readings, hands-on experimentation of a new tool or technique, meetings with visiting speakers, and the presentation of student work.

Praxis Course (3 Credits):

Selected from a course list pre-approved by the Director, the required Praxis course will feature significant hands-on exposure to some set of digital tools or techniques and/or applied digital project work. These courses tend to be taught in seminar or special topic formats. Given the innovative nature of the subject matter, faculty may offer new courses that relate to the application of digital studies; accordingly, students may also petition the Program Director for the inclusion of a course not on the pre-approved list. Courses that may count for praxis requirement include the following:

ARTT448D. Advanced Printmaking Studio: Digital Processes. 3 Credits.

Multi-level printmaking studio; continuation of media-specific printmaking courses with emphasis on contemporary art issues and individual directions in chosen media. Focus on digital processes.

ARTT449B. Advanced Photography Studio: Digital Photography and Inkjet Printmaking Techniques. 3 Credits.

Advanced photographic processes and theory. Emphasis on contemporary art issues and individual directions. Focus on digital photography and inkjet printmaking.

ARTT479. Advanced Digital Media Studio. 3 Credits.

Variable multi-level studio emphasizing advanced concepts and processes related to time-based, projection, installation, interactive, and audio/visual integrated digital art. Emphasis on contemporary art issues and individual directions.

ARTT489F. Advanced Special Topics in Art: Digital Photography. 3 Credits.

Development of student's work on an advanced studio level within the context of a special topic: digital photography.

ARTT489I. Advanced Special Topics in Art: Digital Imaging. 3 Credits.

Development of student's work on an advanced studio level within the context of a special topic: digital imaging.

ARTT489P. Advanced Special Topics in Art: Experimental Film and Video. 3 Credits.

Development of student's work on an advanced studio level within the context of a special topic: experimental film and video.

COMM498J. Seminar in Editing: Creating Meaning in Digital Media. 3 Credits.

Present-day communication research. Focus on digital media.

COMM498Q. Seminar: Sound, Lighting, and Cinematography in the Digital Media Platform. 3 Credits.

Present-day communication research. Focus on film-making and digital media.

DANC766. Movement Observation and Analysis. 2 Credits.

Aspects of cultural and nonverbal analysis, developmental movement, kinesiological analysis, Laban Movement Analysis, with the goal of developing the student/teacher's ability to observe macro and micro levels of detail.

ENGL488A. Web Authoring: Text, Image, & Design. 3 Credits.

Different genres of technical and professional writing including proposal writing, computer documentation, technical report writing, instruction manuals, etc. Students will analyze models of a genre, produce their own versions, test, edit and revise them. Focus on web authoring.

ENGL631. Readings in 20th Century American Literature. 3 Credits.

Survey of American literature in the 20th and 21st centuries.

ENGL668K. Readings in Modern Literary Theory: Introduction to Digital Studies. 3-6 Credits.

Critical topics in digital humanities.

HIST 419. Special Topics in History: Making and Critiquing Digital History. 3 credits.

Special topics course focusing on digital history.

MUSC463. Applications in Music Technology. 3 Credits.

A hands-on study of computer hardware and software that makes use of the MIDI (Musical Instrument Digital Interface) specification. This protocol allows computers, synthesizers and various other devices to send and receive information about musical performance, notation and sound. The course focuses on two of the most frequently used applications on MIDI -- sequencing and music notation. Also included is an introduction to digital audio. No previous experience with computers is required. Ability to read music on a grand staff (treble and bass clef) is recommended.

TDPS 458E. Special Topics in Advanced Performing Arts: Projection Design in Unconventional Environments. 1-3 Credits.

Designed for performing arts students. Offers instruction at an advanced level in various aspects of performance such as Voice for the Performing Arts, Movement for the Performing Arts,

Acting for the Performing Arts, Partner Dance and a myriad of specific aspects within these genres.

THST 438B. Special Topics in Advanced Theatre and Performance: Advanced Media Design. 3 Credits.

This course is offered as part of the School of Theatre, Dance, and Performance Studies' Artist in Residence program. Topics covered may include: Intercultural Theatre; Performance Art; Puppetry; Solo Performance; or Theatrical Design. Focus on advanced media design.

WMST498P. Advanced Special Topics in Women's Studies: Gender, Race and Digital Media: Transforming Cultures and Technologies. 1-3 Credits.

Special topics course focusing on gender, race and digital media.

Electives. 6 credits. Appropriate electives will emphasize digital methodologies and/or the study of digital media and culture. These courses tend to be taught in seminar or special topic formats. The Program Director will circulate a list of pre-approved elective courses each semester, based on current graduate offerings. Given the innovative nature of the subject matter, faculty may offer new courses that relate to digital studies; accordingly, students may petition the Program Director for the inclusion of a course not on the pre-approved list. Relevant independent studies courses may also be used with permission of the Program Director. Courses that may count for the elective requirement include the following:

AMST418B. Cultural Themes in America: Digital Diversity. 3 Credits.

Examination of structure and development of American culture through themes such as "growing up American," "culture and mental disorders," "race," "ethnicity," "regionalism," "landscape," and "humor." Focus on digital diversity.

AMST418E. Cultural Themes in America: Digital Media and Everyday Life. 3 Credits.

Examination of structure and development of American culture through themes such as "growing up American," "culture and mental disorders," "race," "ethnicity," "regionalism," "landscape," and "humor." Focus on digital media and everyday life.

AMST628M. Seminar in American Studies: Social Activism and New Media. 3 Credits.

Seminar course focused on social activism and new media.

AMST628N. Seminar in American Studies: Space, Place, and Identity in the Digital Age. 3 Credits.

Seminar course focused on space, place, and identity in the digital age.

AMST628V. Seminar in American Studies: Embodiment and Space in the Digital Age. 3 Credits.

Seminar course focused on embodiment and space in the digital age.

AMST629I. Seminar in American Studies: Materiality and Networked Society. 3 Credits.

Seminar course focused on materiality and networked society.

ARAB499K. Special Topics in Arabic Studies: Culture Wars: Controversial Social Issues in Arabic Literature, Film, and Cyberculture. 3 Credits.

In-depth study of particular aspect of Arabic culture, literature and language. Focus on Arabic literature, film and cyberculture.

ARTT489R. Advanced Special Topics in Art: New Media. 3 Credits

Development of student's work on an advanced studio level within the context of a special topic. Focus on new media.

ARTT489W. Advanced Special Topics in Art: Critical Theory of New Media. 3 Credits.

Development of student's work on an advanced studio level within the context of a special topic. Focus on critical theory and new media.

ARTT498I. Directed Studies in Studio Art: Animation, Editing, and Special Effects. 1-3 Credits.

Advanced independent work in Studio Art. Meeting with faculty and studio time arranged. Focus on animation, editing and special effects.

COMM738B. Seminar in Mediated Communication: Visuality and the Media. 3-12 Credits.

The examination of special topics related to the study of mediated communication. Focus on visuality and the media.

COMM738E. Seminar in Mediated Communication: Media Effects. 3-12 Credits.

The examination of special topics related to the study of mediated communication. Focus on media effects.

COMM738G. Seminar in Mediated Communication: Gender, Media, and Culture. 3-12 Credits.

The examination of special topics related to the study of mediated communication. Focus on gender, media, and culture.

DANC 466. Laban Movement Analysis. 3 Credits.

Introduction to Rudolf Laban's system of qualitative movement analysis in relation to understanding personal movement style. Application to dance performance, teaching, composition and research.

ENGL467. Computer and Text. 3 Credits.

Examines electronic literature and other aspects of digital textuality. Topics may include interactive fiction, hypertext, image and sound works, literary games and simulations. Emphasis on critical and theoretical approaches rather than design or programming.

ENGL719A. Seminar in Renaissance Literature: Early Modern Media. 3 Credits.

Seminar in Renaissance Literature with a focus on media topics.

ENGL738T. Seminar in Nineteenth-Century Literature: TechnoRomanticism. 3 Credits.

Seminar in nineteenth-century literature with a focus on technology.

ENGL758B. Literary Criticism and Theory: Book 2.0: The History of the Book and the Future of Reading. 3 Credits.

Seminar in literary criticism and theory with a focus on the history and future of the book.

ENGL759A. Seminar in Literature and the Other Arts: Methods and Issues in Cinema and Media Studies. 3 Credits.

Seminar in literature and the other arts with a focus on cinema and media studies.

THET608. Theatre and Performance Studies: Post 9/11 Theatre and Performance. 3 Credits.

Seminar in theatre and performance studies with a focus on post 9/11 theatre and performance.

WMST452. Women in the Media. 3 credits.

Participation and portrayal of women in the mass media from colonial to contemporary times.

WMST698. Special Topics in Women's Studies: Media and Feminist Studies. 3 Credits.

Advanced work in selected topics in Women's Studies with focus on media and feminist studies.

Appendix B

Post-Baccalaureate Certificate in Digital Studies in the Arts and Humanities

Faculty Credentials

Dr. Matthew Kirschenbaum, (Ph.D., English, University of Virginia)

Matthew G. Kirschenbaum is Associate Professor in the Department of English at the University of Maryland and Associate Director of the Maryland Institute for Technology in the Humanities (MITH, an applied thinktank for the digital humanities). He is also an affiliated faculty member with the College of Information Studies at Maryland, and a member of the teaching faculty at the University of Virginia's Rare Book School. His most recent book, *Track Changes: A Literary History of Word Processing*, will be published by Harvard University Press/Belknap Press in April 2016; with Pat Harrigan, he has also co-edited *Zones of Control: Perspectives on Wargaming* for the MIT Press, a volume containing nearly seventy contributions (forthcoming March 2016). He is a 2011 Guggenheim Fellow. Dr. Kirschenbaum will be the program administrator and instructor for MITH610 and MITH729.

The following tenured or tenure-track faculty in the College regularly offer courses that could be expected to support the Certificate's requirements:

Ali Abasi (Ph.D., University of Ottawa), School of Languages, Literatures, and Cultures.

Ali R. Abasi is an assistant professor of Persian and his primary research interest is second language writing. Some of his most recent publications have appeared in the *Journal of Second Language Writing*, *Journal of Language and Politics*, *English for Specific Purposes*, and *Journal of English for Academic Purposes*.

Chanon Adsanatham (Ph.D., Composition and Rhetoric, Miami University), Department of English.

Chanon Adsanatham researches and teaches comparative rhetoric (rhetorical theory and practices beyond the Western tradition), multimodality, and digital writing pedagogy. Approaching rhetoric and writing as a global, multimodal art, he uses cross-cultural rhetorical perspectives and multimodality as interconnected frames to expand how the art of rhetoric is theorized, practiced, and taught in the 21st century.

Hester Baer (Ph.D., University of Missouri-Saint Louis), School of Languages, Literatures, and Cultures.

Hester Baer is a core faculty member in Film Studies, a core affiliate in Comparative Literature, and an affiliate faculty member in Women's Studies. In 2014-15, she holds the Clara and Robert Vambery Distinguished Professorship of Comparative Studies at UMD and is a fellow at the Maryland Institute for Technology in the Humanities. Professor Baer's research interests focus on gender and media, with particular emphasis on German film and literature from the postwar and contemporary periods.

Karen Bradley (M.A., Dance, University of Oregon), School of Theatre, Dance, and Performance Studies.

Karen Bradley is working with the Association for Cultural Equity and the Laban/Bartenieff Institute of Movement Studies on digitizing, re-analyzing, and disseminating the Choreometrics materials, and will continue her work with Dr. José Contreras-Vidal's team at the University of Houston to determine brain-wave patterns for particular expressive movement qualities. She is also a part of the leadership team on a grant from the Canadian government entitled "Moving Stories: Digital Tools for Movement, Meaning, and Interaction." The project is a partnership among the Laban/Bartenieff Institute of Movement Studies in NY, Simon Fraser University's School of Interactive Arts and Technology in Vancouver, BC, and the University of Illinois' eDream Center.

Shannon Collis (M.F.A., Printmaking, University of Alberta, Edmonton), Department of Art

Shannon Collis is currently an assistant professor of Art at the University of Maryland, where she teaches Digital Foundations and Print Media. Her studio practice focuses on creating installations and

perception of audio and visual stimuli. Her work has been exhibited widely across North America as well as in Europe, Asia and Australia, including exhibitions at the Walters Art Museum (2014), Open Studio (Toronto, Canada, 2013), The Dutch Museum of Lithography, Valkenswaard, (Netherlands, 2014), UNCC Gallery (Charlotte, NC, 2013), FOFA Gallery (Montreal, 2012), Yale College, (Wrexham, UK, 2005), and SideOn Gallery (Sydney, Australia, 2003). She is also a 2015 recipient of a Visual Artist Grant from the Canada Council for the Arts.

Hasan Elahi (M.F.A., Chowan University), Department of Art

Hasan Elahi is an interdisciplinary artist whose work examines issues of surveillance, citizenship, migration, transport, and borders and frontiers. His work has been presented in numerous exhibitions at venues such as SITE Santa Fe, Centre Georges Pompidou, Sundance Film Festival, Kassel Kulturbahnhof, The Hermitage, and at the Venice Biennale. Elahi was recently invited to speak about his work at the Tate Modern, Einstein Forum, the American Association of Artificial Intelligence, the International Association of Privacy Professionals, World Economic Forum, and at TED Global. His awards include grants from the Creative Capital Foundation, Art Matters Foundation, and a Ford Foundation/Phillip Morris National Fellowship. His work is frequently in the media and has been covered by The New York Times, Forbes, Wired, CNN, ABC, CBS, NPR, and has appeared on Al Jazeera, Fox News, and on The Colbert Report.

Jason Farman (Ph.D., Performance Studies and Digital Media, University of California, Los Angeles), Department of American Studies.

He is author of the book *Mobile Interface Theory: Embodied Space and Locative Media* (Routledge, 2012 — winner of the 2012 Book of the Year Award from the Association of Internet Researchers), which focuses on how the worldwide adoption of mobile technologies is causing a reexamination of the core ideas about what it means to live our everyday lives: the practice of embodied space. His second book is an edited collection titled *The Mobile Story: Narrative Practices with Locative Technologies*, due out August 2013 from Routledge Press. He is currently working on a book project called *Technologies of Disconnection: A History of Mobile Media and Social Intimacy*.

Neil Fraistat (Ph.D., University of Pennsylvania), Department of English.

Neil Fraistat has published widely on the subjects of Romanticism, Textual Studies, and Digital Humanities in such journals as *PMLA*, *JEGP*, *Studies in Romanticism*, *Text*, and *Literary and Linguistic Computing*, as well as in such books as *The Poem and the Book*, *Poems in Their Place*, and *The "Prometheus Unbound" Notebooks*. A founder and general editor of the Romantic Circles Website, he is the coeditor of *Reimagining Textuality: Textual Studies in the Late Age of Print*; *The Complete Poetry of Percy Bysshe Shelley* (2 vols. to date); the Norton Critical edition, *Shelley's Poetry and Prose*; an edition of *Helen Maria Williams's Letters Written in France*, and the forthcoming *Cambridge Companion to Textual Scholarship*.

Oliver Gaycken (Ph.D., University of Chicago), Department of English

Oliver Gaycken has taught at York University (Toronto) and Temple University. His teaching interests include silent-era cinema history, the history of popular science, and the links between scientific and experimental cinema. He has published on the discovery of the ophthalmoscope, the flourishing of the popular science film in France at the turn of the 1910s, the figure of the supercriminal in Louis

Feuillade's serial films, and the surrealist fascination with popular scientific images. His book *Devices of Curiosity: Early Cinema and Popular Science*, appeared with Oxford University Press in the spring of 2015.

Meredith J. Gill is a historian of Italian art and architecture from the late medieval era through the sixteenth century. Her scholarly interests focus on the intersections of art and spirituality, with an emphasis on theology and philosophy. She is the author of *Augustine in the Italian Renaissance: Art and Philosophy from Petrarch to Michelangelo* (Cambridge University Press), and she has contributed chapters to *Rome: Artistic Centers of the Italian Renaissance* (ed. Marcia Hall) (Cambridge University Press) and to *The Renaissance World* (ed. John Jeffries Martin) (Routledge).

Franklin J. Hildy (Ph.D., Theatre), School of Theatre, Dance, and Performance Studies.

Franklin J. Hildy's specializations include theatre architecture, theatre archaeology, history of stage technology, problems in the production of pre/early-modern drama, Shakespearean stagecraft, new technology and post-modern performance, and theatre consulting. He works on theatre-finder.org, a web based guide to the historic theatres of the world which he developed as a Fellow of the Maryland Institute for Technology in the Humanities. Last April he was elected treasurer of the College of Fellows of the American Theatre.

Sahar Khamis (Ph.D., University of Manchester), Department of Communication.

Dr. Sahar Khamis is an expert on Arab and Muslim media, and the former Head of the Mass Communication and Information Science Department in Qatar University. She is a former Mellon Islamic Studies Initiative Visiting Professor at the University of Chicago. She is the co-author of the books: *Islam Dot Com: Contemporary Islamic Discourses in Cyberspace* (Palgrave Macmillan, 2009) and *Egyptian Revolution 2.0: Political Blogging, Civic Engagement and Citizen Journalism* (Palgrave Macmillan, 2013).

Melanie Kill (Ph.D., English Language and Rhetoric, University of Washington), Department of English.

Melanie Kill's research and teaching in Rhetoric and Composition bridge a range of subfields - rhetorical genre studies, digital rhetorics, digital literacies, women's rhetorics, and discourse analysis - with projects and courses that pose cross-disciplinary questions about the interactions of rhetors/writers/designers/users, communication technologies, and social change. Her current book project, "The Last Encyclopedia: Wikipedia and the Networking of Human Knowledge," examines Wikipedia within the context of the encyclopedia genre tradition as well as contemporary values, needs, and technologies informing knowledge production at our current moment of intersecting - public and professional, amateur and expert, generalist and specialist - interests.

Katie King (Ph.D., University of California, Santa Cruz), Department of Women's Studies.

Katie King is Professor of Women's Studies at the University of Maryland, College Park, where she has been teaching since 1986. She is also an affiliate faculty member of Comparative Literature, Performance, American and LGBT Studies, and a Fellow of the Maryland Institute of Technology in the Humanities (MITH). She received her Ph.D. in the History of Consciousness at the University of California, Santa Cruz. She has been published in *The Scholar & Feminist Online*; *Writing Technologies*, *Criticism*, *Feminist Theory*, *camera obscura*, *Communications*, and *Cultural Studies*.

Karl Kraus (Ph.D., University of Rochester), College of Information Studies and Department of English.

Karl Kraus is an associate professor in the College of Information Studies and the Department of English. Her research and teaching interests focus on new media and the digital humanities; textual scholarship, print culture, and the history of the book; digital preservation; game studies; transmedia storytelling;

and speculative design. She was a local Co-PI on two grants for preserving virtual worlds; the PI on an IMLS Digital Humanities Internship grant; and, with Derek Hansen, the Co-Principal Investigator of an NSF grant to study Alternate Reality Games (ARGs) and transmedia storytelling in the service of education and design. Her latest transmedia work is likewise funded by the NSF.

Alexis Lothian (Ph.D., University of Southern California), Department of Women's Studies.

Alexis Lothian teaches at the intersections of queer theory, cultural studies, digital media, and speculative fiction. Her book manuscript, *Deviant Futures: Speculative Fiction and Queer Time*, explores alternative futures dreamed up by feminists, queers, and people of color in 20th- and 21st-century Britain and America—from feminist utopians to video remixers—in order to inquire into historical and political narratives that the seemingly transparent terminology of “the future” has obscured. She also works on new artistic forms that are emerging from fan communities, particularly digital remix video (vidding), especially as these forms engage critical readings of media texts and are used to participate in social justice activism.

Peter Mallios (Ph.D., Stanford University; J.D., University of Chicago), Department of English.

Peter Mallios specializes in American modernism and other practices of modern American literature; 20th and 21st century American literatures, cultures, and politics; and international practices of the modern novel, including Joseph Conrad, other modern British novelists, and postcolonial responses to them. His particular research interests include the reception of international literatures in the U.S., and intersections of law, literature, and democratic and constitutional theory.

Jared Mezzocchi (M.F.A., Performance and Interactive Media Arts, Brooklyn College), School of Theatre, Dance, and Performance Studies.

Jared Mezzocchi is a multimedia director and designer for theater and received his Masters of Fine Arts through Brooklyn College's Performance and Interactive Media Arts. He was awarded a Princess Grace Award in 2013 as the first projections designer to receive the honor. He has designed productions in New York City with 3-Legged Dog (*Downtown Loop*, *SpyGarbo*), Baryshnikov Arts Center (*Robert Wilson's On The Beach*), HereArts (*You Are Dead. You Are Here.*), Builders Association (*Jet Lag 2011*), Rob Roth (*Screen Test*), and has toured nationally and internationally with Big Art Group (*SOS, The Sleep, The People*). Regionally, he has designed for Center Stage (*Stones in his Pockets*), Cleveland Playhouse (*Breath and Imagination*), Milwaukee Rep (*History of Invulnerability, The Mountaintop*), and CompanyONE (*Astroboy and The God Of Comics*). Locally in DC, he's designed for Woolly Mammoth (*Totalitarians, Elaborate Entrance of Chad Diety*), Synetic Theater (*A Trip to the Moon*), Theater J (*Race, Yellowface*), and Studio (*Astroboy and The God Of Comics*).

Brandon Morse (M.F.A., Ohio State University), Department of Art.

Brandon Morse is a Washington, DC based artist who works with generative systems as a means to examine the ways in which physical phenomena such as entropy and emergence can function in ways that are both poetic and metaphorical. Through the use of code, and the creation of custom computer software, he creates simulations of seemingly complex systems to create video and video installations that seek to draw parallels between the ways in which these systems work and the ways in which we, both individually and collectively, navigate the world around us.

Martha Nell Smith (Ph.D., Rutgers), Department of English

Martha Nell Smith is Professor of English, Distinguished Scholar-Teacher, and Founding Director of the Maryland Institute for Technology in the Humanities at the University of Maryland. Her numerous print publications include five singly and coauthored books, three of them award-winning—*Emily Dickinson, A User's Guide* (2015); *Companion to Emily Dickinson* (Jan. 2008); *Open Me Carefully: Emily Dickinson's*

Intimate Letters to Susan Dickinson (1998); *Comic Power in Emily Dickinson* (1993); *Rowing in Eden: Rereading Emily Dickinson* (1992)—and scores of articles and essays in journals and collections such as *American Literature*, *Studies in the Literary Imagination*, *South Atlantic Quarterly*, *Women's Studies Quarterly*, *Profile*, *Americanist*, *San Jose Studies*, *The Emily Dickinson Journal*, *A Companion to Digital Humanities*, *Dickinson's Fascicles*, *Reading Emily Dickinson's Letters*, *ESQ*, and the *Journal of Victorian Culture*.

