

Last Name	First Name	Affiliation	Email	Title	Abstract
Dennison	Jean	University of North Carolina, Chapel Hill	jeandennison@unc.edu	Student Engagement Through Expressive Culture Production	In this short presentation I will talk about my use of digital humanities in the classroom. In particular, I will describe the Critical Expression Project I assign the students in my ANTH 120, Anthropology of Expressive Culture, a 120 person lecture class. Utilizing some of the strategies presented within the readings/films from class, students work in groups of up to four people to create a short critical expression response. The goal of this assignment is to create their own expressive culture that challenges stereotypes, interrogates assumptions, and explores complexity. Students are encouraged to engage one of the class themes including: tourism, science and technology, disability, race, settler colonialism, class, gender, politics, and consumption through writing, spoken word, video, audio, drawing, or photography. My presentation will conclude with a 2 minute example video made by students last semester.
Rohrbach	Augusta	Washington State University	augustarohrbach@gmail.com	Reading with the Stars	READING WITH THE STARS: Rohrbach will present her use of "Highbrow," an interactive deep zoom widget designed by Reinhard Engles (Harvard University Libraries) http://osc.hul.harvard.edu/highbrow/ . Dubbing her use of the tool . "Reading with the Stars," Rohrbach emphasizes the value of the widget for its ability to get students to engage with the text and each other in acts of what Ralph Waldo Emerson called "creative reading."
Onion	Rebecca	University of Texas, Austin	rebeccaonion@gmail.com	Archive of Childhood	The Archive of Childhood (www.archiveofchildhood.com) is an Omeka-powered archive project that I'm constructing with my current American Studies seminar, Popular Culture and American Childhood. In this talk, I will discuss shaping the assignment that lead to the student contributions; advantages and disadvantages of having students write for public consumption; changes in classroom dynamics as a result of the project's centrality to our course; and the things I'll change in the assignment the next time I teach the class.
Mirzoeff	Nicholas	Department of Media, Culture and Communication, NYU	nmirzoeff@gmail.com	We Are All Children of Algeria / New Everyday	I will present two ongoing DH projects in the area of visual and cultural studies. First my forthcoming project with Duke University Press in the new multi-modal platform Scalar (for which I am a coPI for a Mellon grant). Entitled "We Are All Children of Algeria" it is a non-linear visualized form of a chapter in my book "The Right to Look" just published by Duke. This supplementary value-added platform is a means of demonstrating the interrelation of the long-form textual argument and new digital affordances. Next, I will showcase the New Everyday, a section of MediaCommons that solicits clusters of middle-state publishing (between a blog and a journal essay) that contribute to our understandings of the new conditions of everyday life under digital and globalized convergence. New Everyday seeks contributions from ASA DH members!
Rowe	John Carlos	University of Southern California	johnrowe@usc.edu	Report on the NEH Summer Institute on Digital Publishing in American Studies and Ethnicity at the University of Southern California, 2011	I propose sharing some projects done in Scalar and Hypercities during our NEH Summer Institute on Digital Publishing in American Studies and Ethnicity at the Institute for Multimedia Literacy at the University of Southern California in the Summer of 2011. The fifteen projects supported by NEH funding involved 20 participants from the U.S. and Canada from postdoctoral fellows to full professors. I will briefly discuss some of the issues regarding traditional publication of these projects in book and digitally complementary formats and more direct forms of digital publication, such as "Open Access." www.scalar.usc.edu/nehvectors/

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Robertson	Stephen	University of Sydney	stephen.robertson@sydney.edu.au	Digital Harlem: Mapping Race and Place in the 1920s	<p>Digital Harlem presents a picture of everyday life in New York City's Harlem neighborhood from 1915 to 1930. It integrates a diverse range of archival and published material that provides information on the places that made up the neighborhood, on events that occurred there, from assaults to automobile accidents, fires to basketball games, funerals to dinner parties, parades to divorce raids, and on the lives of individual residents. In displaying sources on a historical map, this project breaks new ground in taking advantage of the visual nature of the digital medium to make more comprehensible what they reveal about Harlem as a place, to offer a visualization of relationships and patterns, and to make space and place integral to historical analysis. Beginning this year, the site is being extended into the 1930s, as part of a spatial analysis of the 1935 Harlem Riot. The site has won the AHA's 2010 Roy Rosenzweig Prize and the ALA's 2010 ABC-CLIO Online History Award.</p> <p>Site: http://acl.arts.usyd.edu.au/harlem/</p>
Wexler	Laura	Yale University	laura.wexler@yale.edu	The Photogrammar Project	<p>Presented by Laura Wexler (American Studies), Lauren Tilton (American Studies) and Taylor Arnold (Statistics):</p> <p>A Yale team headed by Professor Laura Wexler has received a National Endowment for the Humanities grant to design an interactive website to display some 160,000 Depression-era images taken by U.S. government photographers. The grant is the first made by the Office of Digital Humanities to Yale. The start-up grant will specifically fund the Photogrammar Project, a program, devised by Yale graduate students Lauren Tilton and Taylor Arnold and directed by Wexler, to make the historic Farm Security Administration-Office of War Information photographs taken between 1935 and 1943 accessible to a new generation of scholars. Originally set up to document federal aid programs to farmers during the Great Depression, the FSA-OWI project is most famous for images of the hard-scrapple lives of southern sharecroppers and migrant farmers taken by such legendary photographers as Walker Evans, Dorothea Lange, Ben Shahn, and Gordon Parks. "The Library of Congress has digitized these invaluable photographs, and that is a crucial first step for any digital Public Humanities project," said Professor Wexler. But, she noted, "the Library of Congress website is a static online repository that does not allow for data aggregation or visualization. Our project creates new ways to search the database through an interactive map that will plot the 160,000 photographs over historical county and census data. It will greatly enhance the ability of scholars, teachers and the public to support -- or challenge -- accepted ideas about the FSA-OWI archive and the period of U.S. history it recorded."</p> <p>Site: http://euler.stat.yale.edu/~tba3/fsa/index.html</p>

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Harnett	Terry	Lehigh University	mth204@lehigh.edu	Untitled Punk, a documentary film	Untitled Punk explores Punk Subculture in an effort to reveal the importance of self-marginalization as an integral component to not only the structure of the subculture but also the experience of the participant. With an insider's access, an analytical eye and an established artistic aesthetic; personal experience and ephemera, produced by the subculture, becomes a tableau that is the fiber of the subculture, a reflection of the experience and the foundation of the communication network that has lasted for more than 30 years. The film documents the shared history of several bands and a wide reaching network of friends in the Northern New Jersey Punk scene.
Lewis	Leslie	Ithaca College	llewis@ithaca.edu	Untangling the Web: an NEH Digital Humanities Collaborative Project	<p>Leslie Lewis, Dean of the School of Humanities and Sciences, Ithaca College, presented a project currently in progress at her school:</p> <p>Ali Erkan, Computer Science, and Michael Smith, History and Environmental Studies and Sciences http://www.ithaca.edu/hs/untanglingtheweb/</p> <p>During the past decade, most educators have focused on the collaborative aspects of wikis and how they have enabled us to collectively create web content. Our focus has been different. We are interested in the information we find within the interconnections of the different pages in a wiki. For example, suppose we have a group of students creating a wiki for a semester project. As one can imagine, the number of pages and the number of links between these pages will grow and change as time passes.</p> <p>The simplest version of the question we are currently researching is whether we can infer anything about the students' learning process by analyzing these links and the associated changes. We are trying to connect this work with concept maps (which we plan to do by applying network analysis techniques) and we are investigating the best scaffolding methods so that our students are able to express their work in a wiki without being lost in overwhelming levels of freedom. We are also investigating the overlap between computational thinking and dealing with unstructured (and non-computational) information in this context.</p>

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Beutin	Lyndsey	University of Pennsylvania	Lbeutin@asc.upenn.edu	The Museum of Genocide and Struggle	<p>The Museum of Genocide and Struggle is a new collaborative, community-created digital humanities project that generates dialogue on the subjects of genocide, state violence, and redress. The Museum challenges the power and politics involved in naming atrocities by reframing the static categories of victim and perpetrator. The Museum is a born-digital interactive platform for survivors, artists, writers, and the international community. Our current contributors have strengths and interests in American slavery, US public history, Latin American history and art, Cambodian history and art, contemporary art, and social justice more generally. We invite contributions that confront the real life complexities of often-oversimplified representations of history. The Museum's user-generated collection encourages visitors to engage with content in original ways and links struggles across boundaries through individual acts of remembrance. While the site includes essays and exhibition reviews, this presentation will highlight some of the interactive mechanisms we have developed to encourage "quick engagement" with the material from users. These include "3-minute experiments" (evocative topics and free-write responses); "1 & 1" (posts that only consist of one image and one statement); and "random samples" (curated photo galleries from flickr tags). These modules were designed to lower the barriers to participation, assist users in fighting through the inertia of tackling complex and harrowing global issues, and democratize curatorial practice. We are seeking feedback and suggestions because the project is still in the early stages and initial response has been positive, but usage has been low.</p> <p>Site: http://www.genocideandstruggle.org</p>
Kohnen	Melanie	Georgia Institute of Technology	melanie.kohnen@lcc.gatech.edu	It Gets Better videos	<p>My lightning short introduces my current research on representations of race and sexuality in new media spaces. Specifically, I examine how normative structures of code, corporate ownership, and cultural representation intersect in many web-based projects. One of my case studies is the It Gets Better project, which comprises videos produced by individuals, celebrities, and companies in an attempt to intervene in anti-gay discrimination by assuring LGBT teens of a better future free of bullying.</p> <p>Specifically, I'd like to discuss and receive feedback on my plans for designing a website to host Georgia Tech's contribution to It Gets Better (I helped to produce the video). Tech's mini-documentary disrupts the normative narratives present in many other It Gets Better videos. I'd like this disruption to carry over into the design of the website, which will host the documentary, footage from a panel about the documentary, additional interviews with LGBT students, and critical "making of" commentary. My main goal for the website is to create a space that is non-proprietary on as many levels as possible (content, code, distribution platform, server). The videos will be licensed under Creative Commons, but I'm still looking for suggestions on the remaining layers of the website.</p> <p>Presentation link: http://prezi.com/y5-ioevibxab/igb-consuming-queer-stories/</p>

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Landrum	Shane	Department of History, Brandeis University	srl@cliotropic.org	Exhibiting the history of US birth certificates with Omeka	<p>In this lightning short, I'll show some of the primary sources I've collected for my research on the history of compulsory birth registration in the United States. I use the open-source software Omeka to make these materials freely available for research and teaching. I'll talk about why I've done this project as a Ph.D. candidate and what I've learned from it.</p> <p>Website: http://cliotropic.org/sources/ Slides: http://bit.ly/ctASA</p>
Cohen	Matt	Department of English, University of Texas at Austin	matt.cohen@mail.utexas.edu	Walt Whitman's Annotations	<p>Walt Whitman's Annotations Matt Cohen, Nicole Gray, and Lauren Grewe, University of Texas at Austin</p> <p>With funding from the NEH, the Whitman Archive <http://www.whitmanarchive.org/> earlier this year launched an effort to preserve and give free public electronic access to Walt Whitman's manuscript annotations. This hitherto uncollected and largely unpublished set of extraordinarily diverse and sophisticated documents shows America's most famous poet in-the-making. From classical writings to Tennyson, from Persian poets to phrenological journals, the influences on Whitman's work were manifold. For the first time, students, scholars, and casual readers will be able to explore the fertile ground of Whitman's self-education, through his handwritten reactions to the literature, history, science, theology, and art of his time. Whitman's responses range from the caustic to the puzzled to the awestruck, and take the form of everything from simply underlining significant passages to inscribing full-length expository responses. We are also creating a database of Whitman's reading—a digital handlist of one of the world's most important literary figures.</p>
Coats	Lauren	English, Louisiana State University	lac@lsu.edu	Archive, a digital journal	<p>Archive is a new, digital journal that focuses on scholarly interactions with objects and texts in special collections and archives. These encounters are the focus of this journal just as they are the focus of the many projects from and in archives that have been executed and continue with great success, from digitization efforts to undergraduate original research to traditional scholarly study. Despite the ongoing and even increasing investment in archives, there is no central place to reflect on the work that is being produced out of archives. Archive works to fill this gap by facilitating discussion of and connections among the diverse projects and communities (including scholars, students, technologists, librarians, and archivists) producing them. The pilot issue, published May 2011, is out; Issue #2 is in progress, funded by a second grant from the Andrew W. Mellon Foundation. The journal is experimenting with new modes of scholarly publishing and communication (review processes, versioning, etc.). We welcome submissions and content ideas -- contact me by email (lac@lsu.edu) or through the journal homepage.</p>

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Garvey	Ellen Gruber	New Jersey City University, co-editor Transformations	egarvey@njcu.edu	Transformations: The Journal of Inclusive Scholarship and Pedagogy -- special issue on Teaching Digital Media	<p>URL: http://web.njcu.edu/sites/transformations</p> <p>Transformations, a journal that invites college teachers to take pedagogy seriously as a topic of scholarly writing, announces the publication of Teaching Digital Media, a special issue guest edited by Mary McAleer Balkun. Teacher/scholars discuss creating digital media with their students and working creatively with existing media – often off-the-shelf tools – to deepen and question their learning.</p> <ul style="list-style-type: none"> · Susan Smulyan explains how students in the US and Japan exchanged readings of a digitized 19th century scroll showing Admiral Perry's arrival in Japan · Lauren F. Klein, Hana Iverson, and Bettina Carbonell each engage students more deeply in material culture and the built environment via interactive digital media · Christopher Phillips's students learn to understand poetry as a technology, as they interpret poetry through their own recorded performances · Melissa Bailar asks how to ethically use student labor on digitization projects, as she explores a project that successfully engaged students in scholarly projects <p>Contents</p> <ul style="list-style-type: none"> · On Building Things: Student-Designed Print and Digital Exhibits in the Book History Class Jessica DeSpain · Hacking the Field: Teaching Digital Humanities with Off-the-Shelf Tools Lauren F. Klein · Performing Criticism: How Digital Audio Can Help Students Learn (and Teach) Poetry Christopher Phillips · Perry In Japan: A Transnational, Digital, and Pedagogical Project Susan Smulyan · The Humanities Student as Digital Archivist: Pedagogical Opportunities in the Our Americas Archive Partnership Melissa Bailar <p>Teachers Talk</p> <ul style="list-style-type: none"> · Teaching on the Virtuality Continuum: Augmented Reality in the Classroom Craig Kapp and Mary McAleer Balkun <p>Photo Essay</p> <ul style="list-style-type: none"> · Neighborhood Narratives Hana Iverson <p>Media Essays</p> <ul style="list-style-type: none"> · Hyperlinking LGBTQ History: Teaching with OutHistory.org Lauren Jae Gutterman · Blogging the Early American Novel Lisa Logan · Teaching Women and Trauma on Facebook Ami Blue · Teaching New York's African American History in Widening Digital Circles Kathleen Hulser · E-Readers in the Classroom Phillip Barron · Virtual Field Trips: Creating Customized Audio Tours for Teaching with Visual Culture Bettina Carbonell

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Peabody	Rebecca	Getty Research Institute	RPeabody@getty.edu	Anglo-American Exchange in Postwar Sculpture, 1945 - 1975	Earlier this year, the edited volume Anglo-American Exchange in Postwar Sculpture, 1945 - 1975 (Getty Publications) for which I was volume editor was published as an electronic-only book. Available for free, the book can be downloaded in whole or in part directly from the web. Among the first of the Getty's "born digital" scholarly art historical publications, the project raised a number of issues relating to how scholarship adapts to digital formats, as well as practical challenges concerning cataloging and distribution. How, for example, do we navigate the opportunities and the challenges posed by incorporating illustrations into digital publications? And, how do free, digital-only books make their way into the various catalogs and search engines used by scholars? This short presentation will outline some of the challenges and opportunities provided by this project. I've included a link to the book here: http://www.getty.edu/museum/symposia/angloamerican.html .
Browder	Laura	American Studies, University of Richmond	lbrowde2@richmond.edu	Mothers at War	<p>I would like to share my new website, mothersatwar.com, a companion piece to a documentary in progress of the same name. The documentary film "Mothers at War" grows out of my exhibit and book <i>When Janey Comes Marching Home: Portraits of Women Combat Veterans</i> (with photographs by Sascha Pflaeging).</p> <p>mothersatwar.com, launched in July 2011, is an interactive web platform featuring a variety of content that expands the conversation about motherhood and the military: video portraits of mothers who have returned from deployments to Iraq and Afghanistan; blogs from mothers in the military; an on-line journal where women can share their own stories of deployment; a section devoted to scholarly articles (both historical and current) related to women and the military; a page of resources for women coping with the challenges of motherhood and deployment, including tips from mothers who have returned from deployment; a calendar section listing relevant events taking place around the country; and a monthly e-blast highlighting news related to mothersatwar.com and other issues.</p> <p>This is a project that allows my partners and I to explore, in much greater depth, the most loaded issue I encountered during the course of over fifty interviews with a wide range of service women, and one in which the gap between the civilian and military understanding is perhaps the greatest. It is the goal of Douglas Newman, John Carrithers, and myself, through this documentary work, to let a series of mothers with very different experiences and outlooks tell their stories—and through these stories, to open up a national conversation about military motherhood.</p>
Monclova	Marta Rivera	Framingham State University	marta@phdeviate.org		http://www.phdeviate.org