MEMORANDUM

TO: Bonnie Thornton Dill  
Dean, College of Arts and Humanities

FROM: Elizabeth Beise  
Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Establish a Post-Baccalaureate Certificate in Digital Studies in the Arts and Humanities (PCC Log No. 15011)

On February 10, 2016, Chancellor Caret approved your proposal to establish a post-baccalaureate certificate in Digital Studies in the Arts and Humanities. On June 29, 2016, the Maryland Higher Education Commission gave final approval. A copy of the approved proposal is attached.

The change is effective Fall 2016. Please ensure that the change is fully described in the Graduate Catalog and in all relevant descriptive materials.

MDC/
Enclosure

cc: Andrew Harris, Chair, Senate PCC Committee  
Barbara Gill, Office of Enrollment Management  
Reka Montfort, University Senate  
Chip Denman, Division of Information Technology  
Pam Phillips, Institutional Research, Planning & Assessment  
Anne Turkos, University Archives  
Linda Yokoi, Office of the Registrar  
Alex Chen, Graduate School  
Alene Moyer, College of Arts and Humanities  
Neil Fraistat, Maryland Institute for Technology in the Humanities
June 29, 2016

Dr. Mary Ann Rankin  
Provost and Vice President for  
Academic Affairs  
University of Maryland College Park  
College Park, Maryland 20742

Dear Dr. Rankin:

The Maryland Higher Education Commission has reviewed a request from the University of Maryland College Park to offer the Post Baccalaureate Certificate (P.B.C.) in Digital Studies in the Arts and Humanities.

I am pleased to inform you that the program proposal is approved. This decision is based on an analysis of the program proposal in conjunction with the law and regulations governing academic program approval, in particular Code of Maryland Regulations (COMAR) 13B.02.03. The program meets COMAR’s requirements and demonstrates potential for success, an essential factor in making this decision.

For the purposes of providing enrollment and degree data to the Commission, please use the following HEGIS and CIP codes:

<table>
<thead>
<tr>
<th>Program Title</th>
<th>Award Level</th>
<th>HEGIS</th>
<th>CIP</th>
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<tr>
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<td>P.B.C.</td>
<td>0605.00</td>
<td>09.0702</td>
</tr>
</tbody>
</table>

Should the University of Maryland College Park desire to make a substantial modification to the program in the future, review by the Commission will be necessary. I wish you continued success.

Sincerely,

James D. Fielder, Jr., Ph.D.
Secretary

JDF:MRW:jfk

C: Ms. Theresa Hollander, Assoc. Vice President for Academic Affairs, USM  
Dr. Mike Colson, Senior Coordinator for Academic Programs, UMCP
February 10, 2016

Dr. Wallace Loh  
President  
University of Maryland, College Park  
1101 Main Administration Building  
College Park, MD 20742  

Dear Wallace,  

Thank you for forwarding the request of the University to add a new Post-Baccalaureate Certificate in Digital Studies in the Arts and Humanities.  

I am pleased to approve this request. I am confident that the addition of this new certificate will meet with great success.  

Sincerely,  

Robert L. Caret  
Chancellor  

cc: Mary Ann Rankin, Senior Vice President and Provost  
Bonnie Thornton Dill, Dean, College of Arts and Humanities
I am pleased to forward for your consideration the attached legislation entitled, “PCC Proposal to Establish a Post-Baccalaureate Certificate in Digital Studies in the Arts and Humanities” Andrew Harris, Chair of the Programs, Curricula, and Courses Committee, presented the proposal. The University Senate approved the proposal at its December 9, 2015 meeting.

We request that you inform the Senate Office of your decision as well as any subsequent action related to your conclusion.

Enclosure: Approval of the PCC Proposal to Establish a Post-Baccalaureate Certificate in Digital Studies in the Arts and Humanities
Senate Doc. No. 15-16-12

WB/rm

Cc: Mary Ann Rankin, Senior Vice President and Provost
    Reka Montfort, Executive Secretary and Director, University Senate
    Michael Poterala, Vice President and General Counsel
    Steven Marcus, Associate Provost for Faculty Affairs
    Elizabeth Beise, Associate Provost for Academic Planning & Programs
    Sylvia B. Andrews, Academic Affairs
    Andrew Harris, Chair of the PCC Committee
    Bonnie Thornton-Dill, Dean, College of Arts and Humanities
    Alene Moyer, Associate Dean for Academic Affairs, College of Arts and Humanities
    Matthew Kirschenbaum, Associate Professor of English and Director of the Maryland Institute for Technology in the Humanities

Approved: Wallace D. Loh
Date: 12-14-2015
President
College/School:
Please also add College/School Unit Code-First 8 digits: 01202700

Department/Program:
Please also add Department/Program Unit Code-Last 7 digits: 1272901

Type of Action (choose one):
- ☑ Curriculum change (including informal specializations)
- ☐ Curriculum change for an LEP Program
- ☐ Renaming of program or formal Area of Concentration
- ☐ Addition/deletion of formal Area of Concentration
- ☐ Suspend/delete program

Summary of Proposed Action:
We propose to create a new Graduate Certificate in Digital Studies in the Arts and Humanities and Arts at UMCP that will initially be administered by the Maryland Institute for Technology in the Humanities (MITH), and co-sponsored by the Department of English and the School of Languages, Literatures, and Cultures. Digital Studies in the Arts and Humanities is an interdisciplinary approach to scholarship and teaching that combines the critical study of new forms of digital media and identity with creative practices utilizing digital media and the application of computational tools and techniques to areas of traditional humanistic study. The learning outcomes from the Certificate center upon preparing students to conduct digital research and scholarship in their chosen field of study, and doing so with knowledge of existing digital work in that field, knowledge of best practices for project planning and development, and a critical awareness of the complex issues surrounding digital representation and identity.

Departmental/Unit Contact Person for Proposal: Matthew Kirschenbaum, mgk@umd.edu

APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.

1. Department Committee Chair
2. Department Chair
3. College/School PCC Chair
4. Dean
5. Dean of the Graduate School (if required)
6. Chair, Senate PCC
7. University Senate Chair (if required)
8. Senior Vice President and Provost

Date: 9/10/2015

Date: 11/5/2015

Date: 7/18/2016
PROPOSAL FOR
NEW INSTRUCTIONAL PROGRAM
UNIVERSITY OF MARYLAND AT COLLEGE PARK, MARYLAND

Graduate Certificate in Digital Studies in the Arts and Humanities

College of Arts and Humanities

Dean Bonnie Thornton Dill

Proposed Initiation Date: Spring 2016

I. OVERVIEW and RATIONALE

A. We propose to create a new Graduate Certificate in Digital Studies in the Arts and Humanities at UMCP that will initially be administered by the Maryland Institute for Technology in the Humanities (MITH), and co-sponsored by the Department of English and the School of Languages, Literatures, and Cultures. The learning outcomes from the Certificate (detailed further below) center upon preparing students to conduct digital research and scholarship in their chosen field of study, and doing so with knowledge of existing digital work in that field, knowledge of best practices for project planning and development, and a critical awareness of the complex issues surrounding digital representation and identity.

Digital Studies in the Arts and Humanities (hereafter also Digital Studies or DSAH for short) is an interdisciplinary approach to scholarship and teaching that combines the critical study of new forms of digital media and identity with creative practices utilizing digital media and the application of computational tools and techniques to areas of traditional humanistic study. While it is often hands-on or applied, Digital Studies also encourages, indeed demands, work that is primarily critical, theoretical, or experimental in nature. Broadly speaking then, Digital Studies is a critical scholarly and creative response to the widespread influence of digital media across nearly every aspect of contemporary life; more specifically, it recognizes that teaching, research, and scholarship in the arts and humanities cannot remain isolated from the networks, platforms, and new media all around us. Scholars and practitioners of the arts and humanities should play an active critical and creative role in shaping both the reception and development of digital media, both in our disciplines and in society at large.

While there is no universal method or one single core competency in DS, specific examples of applied work might include using text mining algorithms to study a corpus containing thousands of documents, drawing on the potential of “crowdsourcing” to help transcribe and annotate a set of literary manuscripts, and using 3D animation to construct an immersive environment for the study of a historically significant space or place. Visualization techniques, geographic information systems, and even various forms of computer gaming are also common applications. It is increasingly clear that Digital Studies in some form or another is an essential element of graduate training in the 21st century humanistic disciplines. This Certificate aims to help deliver these critical competencies and perspectives to the graduate population of the College of Arts and Humanities.
Maryland is ideally positioned to support such a Certificate and indeed some might argue that it is long overdue. Other Big Ten universities with graduate-level Digital Studies or Digital Humanities (DH) certificates include Iowa, Michigan State, Nebraska, and Wisconsin-Madison. Prospective graduate students routinely inquire into the possibilities for formalized training and credentialing in Digital Studies here. This is due in no small part to the significant but heretofore compartmentalized Digital Studies resources already existing on the College Park campus. Since 1999, UMD has been the home of the Maryland Institute for Technology in the Humanities (MITH), an internationally recognized leader in digital projects and research. Indeed, all of the examples given in the previous paragraph are based on actual projects MITH has undertaken. The Department of English is the tenure home for the greatest concentration of ARHU faculty currently using digital methods and tools, and historically it has had close ties to MITH (both of MITH’s directors have been Professors of English). Other ARHU departments with faculty doing digital work include History, Art, Art History, Women’s Studies, American Studies, Communication, Classics, The School of Theatre, Dance, Performance Studies, and the School of Languages, Literatures, and Cultures. Women’s Studies currently supports a Multimedia Studio; The School of Theatre, Dance, and Performance Studies has both the Rever Rome telepresence Studio and a new Digital Design Studio; Art History supports the Michelle Smith Collaboratory for Visual Culture; and SLLC supports the Roshan Institute for Persian Studies, which has recently launched a number of digital initiatives. A Certificate thus offers an effective way to create interdisciplinary community amongst the graduate students and faculty working in these areas; to leverage existing resources and expertise; and to raise the College’s profile as a center of excellence in Digital Studies and a destination for prospective students wishing to undertake such work.

B. The program is intended to support a steady state of 10-15 students per year drawing from the graduate population across the College of Arts and Humanities.

II. CURRICULUM

A. Provide a full catalog description of the proposed program, including educational objectives and any areas of concentration.

Digital Studies in the Arts and Humanities (DSAH) is an established interdisciplinary approach to scholarship and teaching that involves the application of computational tools and techniques to areas of traditional humanistic study, from Classics to the present day. While it is often hands-on or applied in nature, DSAH also encourages, indeed demands, work that is primarily critical, theoretical, or experimental in nature. Students will enroll in an interdisciplinary foundations course offering exposure to various digital methods and tools, discuss the nature of digital research and its challenges, and develop their capacity to conceive of their own research in relation to digital practices. A colloquium format will ensure an ongoing intellectual community integrating enrolled students, interested faculty, and visiting scholars. The remaining credits are compiled from elective coursework, some of which is explicitly hands-on in nature. The Certificate thus offers formalized instruction, a peer community, and credentialing in one or more aspect of Digital Studies related to the student’s academic interests.

B. List the courses (number, title, semester credit hours) that would constitute the requirements and other components of the proposed program. Provide a catalog description for any courses that will be newly developed or substantially modified for the program.
We propose a **15-credit** Certificate, apportioned as follows:

**MITH 610. Introduction to Digital Studies in the Arts and Humanities. 3 CORE credits.** This course (to be cross-listed in the instructor’s home department) is designed to introduce 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). While topical areas may change in keeping with developments in the field and the expertise of individual instructors, embedding the course in the actual praxis of Digital Studies as it exists here at UMD will ensure the consistency and continuity of the intellectual experience from one cohort to the next. Examples of topical areas to be covered include Data Mining the Social Web, Reimagining the Archive, Digital Aesthetics/Digital Play, and Global Digital Identities. Evaluation will be based on weekly hands-on exercises, class participation, presentations, and a series of written prompts.

**Praxis Course. 3 CORE 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; students may also petition the Program Director for the inclusion of a Praxis course not on the pre-approved list, including independent studies. A representative Praxis list as based on current or recent ARHU offerings is as follows:

- ARTT448D – Advanced Printmaking Studio: Digital Processes
- ARTT449B – Advanced Photography Studio: Digital Photography and Inkjet Printmaking Techniques
- ARTT479 – Advanced Digital Media Studio
- ARTT489F – Advanced Special Topics in Art: Digital Photography
- ARTT489I – Advanced Special Topics in Art: Digital Imaging
- ARTT489P – Advanced Special Topics in Art: Experimental Film and Video
- COMM498J – Seminar in Editing: Creating Meaning in Digital Media
- COMM498Q – Seminar: Sound, Lighting, and Cinematography in the Digital Media Platform
- DANC 766 Movement Observation
- ENGL488A – Web Authoring: Text, Image, & Design
- ENGL 631 – Twentieth Century Literature
- ENGL 668K – Introduction to Digital Studies
- HIST419E – Special Topics in History: Making and Critiquing Digital History
- MUSC463 – Applications in Music Technology
- THET 699D -- Media Design / Advanced Media Design
- TDPS 458E -- Projection Design in Unconventional Environments
- THET 428D -- Advanced Media Design
- THET 669M -- Mediaturgy
- WMST 498P -- Gender, Race and Digital Media: Transforming Cultures and Technologies

**MITH 729. Digital Studies in the Arts and Humanities Colloquium. 1 CORE credit (repeated THREE times).** 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.
Once during his or her time in residency in the Colloquium, each student will be required to present on a paper or project demonstrating a substantial degree of engagement with methods, tools, controversies, or theoretical issues in the digital arts and humanities (this paper or project may be drawn from work completed for one of the elective requirements below). While planning and scheduling will center upon students enrolled in the Certificate, it will be open to any interested faculty, staff member, or student.

Electives. 6 credits. Elective courses may be selected from within the student’s home department and/or across the College of Arts and Humanities or (potentially) elsewhere in the university, pending permission from the student’s home department. Appropriate electives will emphasize digital methodologies and/or the study of digital media and culture. The Program Director will circulate a list of pre-approved ARHU electives each semester, based on current graduate offerings; students may also petition the Program Director for the inclusion of an elective course not on the pre-approved list, including independent studies. A sample list based on current or recent ARHU offerings is as follows:

AMST418B – Cultural Themes in America: Digital Diversity
AMST418E – Cultural Themes in America: Digital Media and Everyday Life
AMST628M – Seminar in American Studies: Social Activism and New Media
AMST628N – Seminar in American Studies: Space, Place, and Identity in the Digital Age
AMST628V – Seminar in American Studies: Embodiment and Space in the Digital Age
AMST629I – Seminar in American Studies: Materiality and Networked Society
ARAB499K – Special Topics in Arabic Studies: Culture Wars: Controversial Social Issues in Arabic Literature, Film, and Cyberculture
ARTT489R – Advanced Special Topics in Art: New Media
ARTT489W – Advanced Special Topics in Art: Critical Theory of New Media
ARTT498I – Directed Studies in Studio Art: Animation, Editing, and Special Effects
COMM738B – Seminar in Mediated Communication: Visuality and the Media
COMM738E – Seminar in Mediated Communication: Media Effects
COMM738G – Seminar in Mediated Communication: Gender, Media, and Culture
DANC 466 Laban Movement Analysis
ENGL467 – Computer and Text
ENGL 719A – Early Modern Media
ENGL 738T – TechnoRomanticism
ENGL 748D – Archives, Media, Dickinson, and Poetry
ENGL758B – Literary Criticism and Theory: Book 2.0: The History of the Book and the Future of Reading
ENGL 758C -- Simulations
ENGL759A – Seminar in Literature and the Other Arts: Methods and Issues in Cinema and Media Studies
TDPS 459M -- Movement Design for Theatre.
THET 489 – Post 9/11 Theatre and Performance.
WMST 452 – Women in the Media
WMST 498T – Advanced Special Topics in Women’s Studies: Media and Feminist Studies
WMST698 – Special Topics in Women’s Studies: Media and Feminist Studies

We expect additional courses that would serve as electives to become available on an ongoing basis. For example, the School of Languages, Literatures, and Cultures currently has a “Global Digital Humanities” course in the development phase, with the target of Spring 2016 for its first offering.
Students will be permitted to petition the Director for retroactive application of coursework completed within the last 18 months for Certificate credit.

A maximum of 6 Certificate credits (and 3 CORE credits) may be earned at the 400-level.

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 (SLLC, Persian)
Chanon Adsanatham (ENGL)
Hester Baer (GERM)
Karen Bradley (TDPS)
Shannon Collins (ART)
Hasan Elahi (ART)
Jason Farman (AMST/DCC)
Neil Fraistat (ENGL)
Oliver Gaycken (ENGL/FILM)
Meredith Gill (ARTH)
Franklin J. Hildy (TDPS)
Sahar Khamis (COMM)
Melanie Kill (ENGL)
Katie King (WMST)
Matthew Kirschenbaum (ENGL)
Kari Kraus (ENGL/LIS)
Alexis Lothian (WMST)
Peter Mallios (ENGL)
Jared Mazzochi (TDPS)
Brandon Morse (ART)
Martha Nell Smith (ENGL)

C. Describe any selective admissions policy or special criteria for students selecting this field of study.

Admission to the Certificate will be selective. Students will be asked to provide a brief rationale explaining their interest in Digital Studies and its relationship to their academic or professional work. They will also attest to their current good standing in the academic program in which they are enrolled. Diversity will be a prime consideration in admission, as will the student’s current academic standing, the extent to which he or she can demonstrate the integration of his or her research or professional plans with the goals and objectives of the program, and the faculty’s assessment of the fit between the student’s interests and current faculty expertise amongst those staffing the program.

In the event of fewer applications than there are available seats in the program, the Director will be responsible for admissions decisions, bringing any rejection before the Advisory Board (see VI.A, below) for its review. In the event of more applications than there are seats in the program, the Director shall make all admissions decisions in consultation with the Advisory Board. Any student denied admission to the program may petition that decision with a written appeal and a letter of support from his or her Director of Graduate Studies addressed to both the Program Director and the Associate Dean for Academic Affairs. The decision of the Program Director in consultation with the Advisory Board and Dean of Academic Affairs shall then be final.
III. STUDENT LEARNING OUTCOMES AND ASSESSMENT

A. List the program's learning outcomes and explain how they will be measured.

The expected learning outcomes 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 DH methods or critical perspectives. This assessment will be conducted once during the student’s time in the three-semester Colloquium sequence (see above; 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.

B. Include a general assessment plan for the learning outcomes. (In lieu of a narrative for both IIIA and IIIB, you may attach the program's learning outcomes assessment forms.)

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).

See attached LOA form.

IV. FACULTY AND ORGANIZATION

A. Who will provide academic direction and oversight for the program?

The program will be housed in MITH, and the English Department has committed to offering the Intro course and the Director for an initial three-year period. At the end of this period, the opportunity will exist to migrate administration of the program—in continued conjunction with MITH—to another ARHU department. (As indicated in the attached letter of support, the School of Languages, Literatures, and Cultures has already expressed strong interest in co-hosting the program with MITH.
after English’s term expires.) Oversight for the program will be provided by a Program Director, appointed from the faculty of the sponsoring department. The Program Director will also teach the Digital Studies Colloquium each semester. MITH has pledged one course buyout per year to the sponsoring department in support of this effort as well as technical instruction and support for students in the program.

V. OFF CAMPUS PROGRAMS

N/A.

VI. OTHER ISSUES

A. Describe any cooperative arrangements with other institutions or organizations that will be important for the success of this program.

While the program is structurally capable of standing on its own, it assumes the goodwill and cooperation of the rich assemblage of DSAH resources already present here on campus for the enhancement of the student experience. In particular, the relationship with MITH will be a crucial one, because it emphasizes the College-wide nature of the program and because students will interact with visiting MITH speakers and utilize MITH’s facilities and resources where appropriate.

The Program Director, in consultation with the Dean of Arts and Humanities and Director of MITH as well as the Chair of English and Director of the SLLC, will appoint a faculty advisory board to consult on intellectual and programmatic issues and ensure the program’s commitment to diversity. The following have agreed to serve on the board for an initial two-year term: Hasan Elahi (ARTT); Jason Farman (AMST/DCC); Neil Fraistat (ENGL/MITH); Frank Hildy (TDPS); Kari Kraus (INST/ENGL); Alexis Lothian (WMST); Abigail McEwan (ARTH); Matthew Miller (SLLC).

B. Will the program require or seek accreditation? Is it intended to provide certification or licensure for its graduates? Are there academic or administrative constraints as a consequence?

The program will not seek accreditation.

VII. COMMITMENT TO DIVERSITY

Every effort will be made to recruit a highly diverse body of graduate students from across ARHU to participate in the DSAH Certificate. Every semester the Program Director will send an email that advertises and explains the Certificate to graduate directors and advisors across ARHU as well as to support services and academic enrichment programs for students from underrepresented groups.

A number of ARHU 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: these include Jason Farman (American Studies), Frank Hildy (Theatre) Katie King (Women’s Studies), Alexis Lothian (Women’s Studies), and Martha Nell Smith (English). In addition, other faculty with current digital projects--such as Ralph Bauer (English), Peter Mallios (English), Carla Peterson (English)--also all explicitly conceive of their projects in relation to diversity. The program will thus have examples at hand to foster a culture and ethos of inclusivity. Our ties to the
School of Languages, Literatures, and Cultures (and its associated Roshan Institute for Persian Studies) as a co-sponsor of the program will further augment these opportunities.

Finally, MITH 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 a DSAH Incubator 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 ARHU’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 DSAH 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.

VIII. REQUIRED PHYSICAL RESOURCES

A. Additional library and other information resources required to support the proposed program. You must include a formal evaluation by Library staff.

N/A. While no new information or collections resources will be required, we anticipate working closely with the Library (through MITH as a co-sponsor) and taking advantage of existing facilities, such as the recently opened MakerSpace.

B. Additional facilities, facility modifications, and equipment that will be required. This is to include faculty and staff office space, laboratories, special classrooms, computers, etc.

Existing facilities in MITH, English, Women’s Studies, Art History’s Collaboratory, Theatre, Dance, and Performing Arts, the Library, SLLC, and other departments will suffice.

C. Impact, if any, on the use of existing facilities and equipment. Examples are laboratories, computer labs, specially equipped classrooms, and access to computer servers.

Along with the smart classrooms available in ARHU, the new Edward St. John Learning & Teaching center--and Academy for Innovation will offer ample opportunities for those conducting Digital Studies research to integrate their work into their teaching.

IX. RESOURCE NEEDS and SOURCES

Describe the resources that are required to offer this program, and the source of these resources. Project this for five years. In particular:
A. List new courses to be taught, and needed additional sections of existing courses. Describe the anticipated advising and administrative loads. Indicate the personnel resources (faculty, staff, and teaching assistants) that will be needed to cover all these responsibilities.

MITH 610, Introduction to Digital Studies, to be offered approximately every other semester, depending on demand and faculty availability. Staffing to come initially from the Certificate’s home department, though all qualified ARHU faculty will be encouraged to teach the course as part of their normal workload.

MITH 729, Digital Studies Colloquium. To be offered every semester, taught by the Program Director as part of his or her normal workload.

The advising and administrative load for the steady-state program (10-15 students anticipated) will be borne by the Program Director.

B. List new faculty, staff, and teaching assistants needed for the responsibilities in A, and indicate the source of the resources for hiring them.

A Program Director—appointed by the Dean of Arts and Humanities for a renewable three-year term in consultation with the Director of MITH—will be required. MITH has pledged one course buyout per year in support of his or her obligations. A commitment must also exist toward staffing the Introductory course. While it is likely that this responsibility will initially fall on the person of the Director, the expectation is for responsibility for staffing this course to eventually extend beyond the Director and indeed beyond the home department. English has signalled its willingness to contribute staffing to the course for at least its initial 3-year term. See attached letter of support.

C. Some of these teaching, advising, and administrative duties may be covered by existing faculty and staff. Describe your expectations for this, and indicate how the current duties of these individuals will be covered, and the source of any needed resources.

Despite the work that will be performed by the Program Director, this Certificate, more than most given its inherently interdisciplinary nature, must depend upon the support and goodwill of a critical mass of ARHU departments. Faculty will eventually be needed to help staff the Introductory course and possibly to supervise Independent Studies. Graduate Directors will need to extend students the flexibility to take electives outside their home department; likewise, they must be willing to accommodate students from other departments in their own faculty’s classrooms. The attached letters of support from various ARHU departments reflect this commitment.

D. Identify the source to pay the for the required physical resources identified in Section VIII. above.

N/A

E. List any other required resources and the anticipated source for them.

N/A

F. Provide the information requested in Table 1 and Table 2 (for Academic Affairs to include in the external proposal submitted to USM and MHEC).
The Program director (and, if applicable, any additional faculty members involved in supervising the student’s project) should (jointly) complete the following form after the student’s colloquium presentation, based on both the ‘object’ of the project and its oral presentation to the Colloquium.

**Check one for each indicator**

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<th>Assessment Indicator</th>
<th>Excellent</th>
<th>Acceptable</th>
<th>Fail</th>
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<tbody>
<tr>
<td>The student has demonstrated strong knowledge of existing digital scholarship and resources in his or her field of study in the arts and humanities.</td>
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</tr>
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25 July 2015

Dr. Matthew Kirschenbaum  
Associate Director, Maryland Institute for Technology in the Humanities  
University of Maryland  
College Park  20742

Dear Matt:

On behalf of the Department of American Studies, I am pleased to write in support of the Digital Studies in Arts and Humanities graduate certificate and to affirm our department's commitment to being a partner in this enterprise. The certificate will certainly be a boon to current graduate students and, I believe, to future ones as well. As we discussed in May, when possible, American Studies will offer graduate courses in digital studies as befit our faculty expertise and student interests, open such courses to students throughout the College, support our students who choose to enroll in the certificate, and encourage faculty and student engagement in symposia and speakers associated with the certificate. In all, we think this is a fine program and are willing participants.

Sincerely,

Nancy L. Struna

Cc: Dr. Psyche Williams-Forson
9 July, 2015

Matthew Kirschenbaum
Associate Professor of English
Associate Director
Maryland Institute for Technology in the Humanities (MITH)

Dear Matt,

I'm writing on behalf of the Department of Art History and Archaeology in support of the initiative to establish a Graduate Certificate in Digital Studies in Arts and Humanities.

It is more than timely that this scholarly and professional qualification is offered by our College (and University), not only given the strengths in digital studies across our College and the rapidly changing profile and definition of research in our fields, but also in light of the trans-disciplinary expertise required of graduates in the arts and humanities in the workplace.

The Department is willing to collaborate on planning both the requirements and curriculum of the Certificate program and, ultimately, to offer digitally-focused and digitally-informed courses in its support. We envisage being able to open these courses to students in other departments in the College, and encouraging our own students to register for courses outside the Department. This will take careful long-term planning, and consideration of our curricular priorities and needs. Nevertheless, given the range of projects and activities already underway in our Michelle Smith Collaboratory for Visual Culture, as well as several graduate courses in ARTH already "on the books" and envisaged for the future, we anticipate that this dynamic integration will yield constructive and far-reaching results.

Our faculty and students would also welcome the opportunity to participate in the Digital Studies in Arts and Humanities Colloquium, among other related activities.

I would be delighted to add to any of these observations. You may reach me at the office (301-405-1481) or by e-mail (mgill@umd.edu).

Sincerely yours,

Meredith J. Gill
Professor
Chair
DEPARTMENT OF WOMEN’S STUDIES

July 20, 2015

Dr. Matthew Kirschenbaum
Associate Professor of English
 Associate Director
Maryland Institute for Technology in the Humanities (MITH)

Dear Matt,

On behalf of the Department of Women’s Studies, I am writing this letter to strongly support the establishment of a Graduate Certificate in Digital Studies in Arts and Humanities.

Within the College of Arts and Humanities, there are many faculty members and graduate students already working in this interdisciplinary field. Making the Graduate Certificate available not only will help equip our graduate students with expertise for the job market, but also enhance collaboration between faculty members and graduate students. Thus, it is timely and important that the College offer the certificate.

The Department of Women’s Studies will be happy to participate in the planning of the Certificate Program’s curriculum and is willing to offer digitally-focused courses in support of the Certificate. We will be able to open these courses to students from other departments in the College, and likewise permit our own students to enroll in courses offered by other departments. It will undoubtedly take long-term planning, and the Department will need to take necessary steps in order to be able to incorporate this into our curricular needs.

Two of our current faculty members are extremely enthusiastic about this possibility. Professor Katie King is an established scholar in Digital Studies and a long-time proponent of this kind of collaboration and Professor Alexis Lothian who joined our program in 2014 is already a well-known scholar in the field. We can foresee and are excited about this collaborative future in the Digital Studies in Arts and Humanities Colloquium, and other activities.

Please feel free to contact me if you have any further questions.

Sincerely,

Seung-kyung Kim
Professor and Chair
June 30, 2015

Professor Matthew Kirschenbaum, Associate Director
Maryland Institute for Technology in the Humanities (MITH)
Hornbake Library
Campus

Dear Matt,

The English department is pleased to support MITH’s proposal for a graduate certificate in Digital Studies in the Arts and Humanities.

As part of its commitment to this proposal, the English department agrees to provide a faculty director for the certificate, for a period of three years, in exchange for a course buyout by MITH. In addition, the English department will offer the introductory class in digital studies once a year for three years (unless another unit wishes to do so). Finally, the English department plans to continue offering other classes with digital humanities content on a regular rotation.

Yours sincerely,

William A. Cohen
Professor and Chair
July 8, 2015

To Whom it May Concern:

As the Director of the School of Theatre, Dance, and Performance Studies (TDPS), I write in whole-hearted support of the newly proposed graduate certificate in Digital Studies in the Arts and Humanities.

TDPS offers a number of courses in digital technology for both the stage and professional events, and the students who have pursued this discipline have found exciting and meaningful employment both in their summer breaks and post-graduation. As well as providing students with great confidence in their abilities to grasp new concepts and skill, this academic focus offers skills that are highly coveted in the professional arena.

A Graduate Certificate program in Digital Studies for the Arts and Humanities will open many opportunities to our faculty, staff, and students. Not only would it allow them to work more actively with students from all over campus who are also engaged in obtaining the certificate, Colloquiums offered by the DSAH would provide chances to network and extend the breadth of their knowledge of the potential applications of their skills and education.

I highly recommend that a Digital Studies in the Arts and Humanities graduate certificate be seriously considered and supported by the College of Arts and Humanities and by the University of Maryland.

Sincerely,

Leigh Wilson Smiley
Director
School of Theatre, Dance, and Performance Studies
July 16, 2015

To Whom It May Concern:

I write as Director of the School of Languages Literatures and Cultures to express my enthusiastic support for the proposal to initiate a Graduate Certificate in Digital Studies in the Arts and Humanities (DSAH). SLLC is pleased to have joined the Department of English to co-sponsor the certificate and anticipates deep involvement in the development and administration of the program at all levels: conceptual, pedagogical, instructional, and technological.

SLLC's interest in the area of digital humanities predates its participation in the establishment of the DSAH Certificate. For over a year now, Roshan Institute for Persian Studies has embarked on a multi-faceted and ambitious digital project in the Persian Humanities, PersDig. PersDig works with major national and international institutions under the guidance of an internationally renowned board of advisors and with the aid a campus wide taskforce [http://persdig.umd.edu/](http://persdig.umd.edu/). Matthew Thomas Miller, Roshan Institute's Associate Director for Persian Digital Humanities, will be working closely with the DSAH team to ensure the success of the Graduate Certificate. He will also teach the Introduction to Global Digital Humanities (GDH) which will be offered for the first time in spring 2016. Building on a variety of critical approaches to digital humanities (e.g. Postcolonial Digital Humanities and Transform DH), the course will problematize the Euro-American centrism of DH as a field and introduce students to the central issues faced by DH practitioners working outside of the Euro-American language and cultural traditions. It will be a hybrid course with both traditional seminar-style classes (based on assigned readings) and project-based classes.

Other SLLC faculty such as Professors Hester Baer (Germanic Studies) and Ryan Long (Spanish and Portuguese) have already taught graduate courses focused on digital humanities. In fall 2014, they jointly offered the Graduate Seminar: Transnational Theory and Criticism in which they worked with a variety of digital platforms to engage students in interdisciplinary, collaborative learning. In the process, they trained the students to use Scalar, Tumblr, Wix, and WordPress to explore cultural and political dimensions of globalization, migration, and neoliberal capitalism. The course attracted 27 graduate students representing French, German, Spanish, English, Comparative Literature and Education. Here I must mention Professor Hester Baer's personal research, which has recently focused on Digital Feminisms. Her recent scholarly orientation provides another intellectual ground on which collaborative work with DSAH is naturally desirable and could strengthen the Certificate. There is similarly much relevancy in the research and teaching of SLLC Film Studies faculty members who, together with their
colleagues in the Department of English, have contributed to the success of this burgeoning program in the study of film.

Last but not least, I should mention SLLC's Center for Innovative Teaching and Learning (CITL) one of whose goals is to encourage and facilitate the use of innovative technology in the teaching of language, literature, and culture. Professor Mary Ellen Scullen, CITL's Director (and the Associate Director of the School) is deeply excited about the mutually beneficial opportunities that will become available for collaboration between SLLC and DSAH. My so called testing of the waters with other SLLC Department heads has led to similar enthusiastic responses regarding the cross fertilization possible between DSAH and their respective departments. These include East Asian Studies, and, Spanish and Portuguese.

Given the above-mentioned focus of the School, the enthusiasm of the faculty, and the clear direction that the discipline of the Humanities is taking towards exploring the digitization of knowledge, many future SLLC hires are likely to seek candidates with special interest and expertise in the area of Digital Humanities. Persian Studies, with its global PersDig project, is certain to lead the way in this regard.

These brief notes must have made it clear that intellectual and pedagogical missions of SLLC and DSAH make collaboration and mutual support (through teaching and scholarship) between the two not just appropriate but highly desirable. As Director of the School, I feel no hesitation in expressing my enthusiastic support for the proposal to establish a Graduate Certificate in Digital Studies in the Arts and Humanities (DSAH). Furthermore, SLLC is in a natural position to continue the collaboration and the support past the first three years of the program and step in to provide leadership by directing the program for the next three years until such time as the torch may be passed on to others within the ARHU ready to rise to the challenge.

Sincerely,

Fateme Keshavarz

Professor and Director
School of Languages, Literatures, and Cultures

FKK/psd
Dear Dr. Kirschenbaum:

The University of Maryland Libraries provide this assessment in response to the proposal to create a new Graduate Certificate in Digital Studies in the Arts and Humanities at UMCP, to be administered initially by the Maryland Institute for Technology in the Humanities (MITH), and co-sponsored by the Department of English and the School of Languages, Literatures, and Cultures. You asked that we assess our collections to determine how well the Libraries will be able to support the curriculum of this proposed program. Working with librarians in several subject areas, we are able to offer the following assessment, and we conclude that the Libraries are able to support this program.

Unique Special Collections as Source Material for Digital Humanities

The Libraries provide an enormous amount of unique content to serve as source material for digital humanities projects. The collections and services of Special Collections and University Archives (SCUA) are at the heart of the research and teaching mission of the university. Collection strengths include labor history, Maryland history and culture, modern Japanese history, mass media and culture, history of the book, women's history, historic preservation, American and British writers and poets, and the history of the University. Collection highlights include the National Public Broadcasting Archives, the Library of American Broadcasting, the George Meany Memorial AFL-CIO Archive, the Gordon W. Prange Collection, and the Katherine Anne Porter Collection. The University of Maryland Libraries is also home to important special collections in the performing arts, including the International Piano Archives at Maryland. The SCUA staff is committed to reaching out to the research community at large, facilitating access to these world-class collections that document key aspects of the human experience at the university, local, state, national and international levels.

Special collections at the University of Maryland Libraries include not only manuscripts, rare books and other print material, but also cover an immense variety of media and formats. These include image, sound and video content in formats ranging from magnetic wire to videocassette and other tape formats to digital files on current and legacy media. The collections also include artifacts of all types, from archaeological materials from the ancient Mediterranean region and pre-Columbian America to memorabilia of all types.

Online Digital Collections in the Humanities

The Libraries provide online access to many important digital collections that can also inform creative activities in the digital humanities. These collections include digitized historical and literary documents as well as sound and video recordings of musical, theatrical and other performances. Some of this content has been purchased and is owned by the Libraries, while some is licensed from a variety of publishers and vendors. The Libraries also provides access to a large amount of content that has been digitized from our own collections.

Serial Publications, Research Databases and Monographs

The University of Maryland Libraries currently subscribe to a large number of scholarly journals, almost all in online format, that support research in the humanities and in the technologies supporting DH research and
practice. In addition, the Libraries can provide researchers with access to articles in nearly any journal that we do not own through either the Libraries’ Article Express Program or via Interlibrary Loan.

The Libraries’ “Database Finder” and “Research Port” offer online access to databases that provide indexing and access to scholarly journal articles and other information sources. Many of these databases cover subject areas that would be relevant to this proposed program, including history, literature, the fine and performing arts, and technology.

Also two general, multidisciplinary databases, Academic Search Premier and MasterFILE Premier, are good sources of articles relevant to this topic. In most cases, these indexes offer full text digital copies of the relevant journal articles. As noted previously, in those instances in which either the Libraries do not subscribe to the journal or the journal articles are available only in print format, the Libraries can supply copies through the Libraries’ Article Express Program or via Interlibrary Loan.

The Libraries collect monographs in all fields of the humanities, as well as specifically in the digital humanities. In some cases, relevant monographs are available electronically as our book collections are increasingly available in electronic rather than print format.

**Article Express and Interlibrary Loan**

These services offer online delivery of bibliographic materials that otherwise would not be available online. As a result, remote users who take online courses may find these services to be quite helpful. Article Express and Interlibrary Loan are available free of charge.

As a program developed specifically to support advanced research and teaching for graduate students and faculty, the Article Express service scans and delivers journal articles and book chapters within three business days of the student’s request, provided that the items are available in print on the UM Libraries' shelves. In the event that an article or chapter is not available on campus, Article Express will automatically refer the request to Interlibrary Loan (ILL). Interlibrary Loan is a service that enables borrowers to obtain online articles and book chapters from materials not held in the University System of Maryland.

**Conclusion**

The Libraries’ unique special and archival collections provide outstanding original content to support research and creative activity in the digital humanities. In addition, through its serials holdings and index databases available through Research Port and Database Finder, the University of Maryland Libraries have an established record for providing bibliographic support for researchers and professionals in subject disciplines that include and are related to digital humanities. These materials are supplemented by a strong monograph collection. In addition, the Libraries’ Article Express and Interlibrary Loan services make materials that otherwise would not be available online, accessible to remote users in online courses. As a result, our assessment is that the University of Maryland Libraries are able to meet the curricular and research needs of the proposed Graduate Certificate in Digital Studies in the Arts and Humanities.

Sincerely,

Daniel C. Mack  
Associate Dean, Collection Strategies and Services
UNIVERSITY SYSTEM OF MARYLAND INSTITUTION PROPOSAL FOR

X New Instructional Program

Substantial Expansion/Major Modification

Cooperative Degree Program

X 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 CIP Code

Matthew Kirschenbaum

Department Contact

301-405-8505

Contact Phone Number

mgk@umd.edu

Contact E-Mail Address

Signature of President or Designee

Date

01-29-2016
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 excellent teaching, research, and service to nourish a climate of intellectual growth and 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

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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.
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 3½ 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

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<th>Year 3</th>
<th>Year 4</th>
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<tr>
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<td>c. Total Benefits</td>
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<tr>
<td>2. Admin. Staff (b+c below)</td>
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<td>$17,757</td>
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<td>b. Total Salary</td>
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<td>c. Total Benefits</td>
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<td>5. Library</td>
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<td>$0</td>
<td>$0</td>
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<td>6. New or Renovated Space</td>
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<td>$0</td>
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<tr>
<td>7. Other Expenses: Operational Expenses</td>
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<td><strong>TOTAL (Add 1 - 7)</strong></td>
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<td>$16,738</td>
<td>$17,240</td>
<td>$17,757</td>
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<sup>2</sup> 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.

<sup>3</sup> 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.

**THET 428D. Special Topics in Advanced Theatre and Performance: Advanced Media Design. 1-3 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. Jose Contreras-Vidal's team at the University of Houston to determine brainwave 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 interactive environments that explore various ways in which digital technologies can transform one’s 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

**Meredith Gill** (Ph.D., Princeton University), Department of Art History and Archaeology.

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.

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

Kari 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, Profils Americains, 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.