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A portfolio submitted in partial fulfillment of
the requirements for the degree of

MASTER'S IN ENGLISH

WASHINGTON STATE UNIVERSITY
Department of English

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To the Faculty of Washington State University:

      The members of the Committee appointed to examine the portfolio of JORDAN LEA

ENGELKE find it satisfactory and recommend that it be accepted.

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Roger T. Whitson, Ph. D., Chair

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Pavithra Narayanan, Ph. D.

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Nishant Shahani, Ph.D.

ACKNOWLEDGMENT

Foremost, I would like to express my sincere gratitude to my advisor and chair, Dr. Roger Whitson, for continuous support, enthusiasm, and immense knowledge. His guidance and advocacy helped me become a better writer, researcher, and graduate student. I could not imagine having a better mentor.

Besides my advisor, I would also like to thank the rest of my thesis committee: Drs. Pavithra Narayanan and Nishant Shahani for their encouragement and insightful comments.

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Dedication

This portfolio is dedicated to my friends and family who supported me through my Master's program. But especially to my partner, Matt Marino, who contributed midnight pep-talks, endless bouts of laughter, and immense love.

LETTER OF INTENT

Dear Committee,

Enclosed you will find two pieces as required for completion of the Master's student portfolio project. The first is a conference-length treatment of gender and technology titled, "SIRI, Samantha, and the Problem of Gender in Virtual Personal Assistants." The second piece is the requisite article-length piece, titled "An Intersectional Pedagogy for Digital Humanities 101." In this cover letter, I will describe the intellectual rationale for the selection of these two papers, the process of revision, and future directions for research and writing.

Through my time here at WSU I have been pursuing the DHC (Digital Humanities and Culture) certificate as an addition to my degree program. This course of study requires three digital humanities (DH) courses, all of which have introduced me to the basic tenets of the field, its history, practices, and applications. I initially wanted to pursue this certificate because I thought it would make me more marketable to future employers, as experience with digital tools is such an important skill to someone new on the job market. I quickly found that I enjoyed the overlap of humanistic inquiry and digital technologies more than I had anticipated and it became a major emphasis in my research. In the early stages of preparing for my portfolio, I wanted to do something literature-based, but it soon became clear that it just wasn't the right path for me. Importantly, the Graduate Student Manual instructs students to revise a piece from a previous class for inclusion in the portfolio, but it became apparent to me that none of the work I had done for previous classes would fit into my research interests. Therefore, I decided to embark on an entirely new project. After a lot of research, thinking, and talking with Roger, I was finally able to

articulate that in order for my portfolio to reflect my interests as a graduate student and scholar, it needed to incorporate elements of digital technology, pedagogy, and intersectionality.

The conference-length piece included here is an exciting alignment of these interests. This piece is suitable for a conference because its scope is narrow but it has broad implications for the field. The history of women in computing was really influential in my studies for my portfolio project generally, and is something I feel strongly about now. Throughout Roger's ENGL 561: Theories and Methods in the Digital Humanities class in Spring 2016, I did preliminary research on feminist technology studies and came across most of the studies I now cite in this piece – particularly the works by Lisa Nakamura, Amy Earhart, and Wendy Chun. The history of women in computing is such an integral part of my understanding of the overlap between feminisms and technology.

The article-length piece included here is a syllabus with theoretical introduction situating the scholarly conversation surrounding pedagogy, intersectional feminism, and digital humanities. The original idea for this piece came from Roger's course. I had written a syllabus as my final project for the class that imagined a more literature-based approach to DTC 101 (using as its influence Leeann Hunter's and Roger's syllabuses). I chose not to retain the focus on literature, but I think my literary background can still be seen in many ways here, particularly with the ways I engage with humanistic inquiry so directly. My undergraduate thesis was on literature and critical pedagogy, so I've been nurturing this love of pedagogy for many years. Likewise, my undergraduate minor was in Women's and Gender Studies, with an emphasis on queer studies. Coming to WSU, I knew I wanted to continue that work. The article-length piece here is an excellent demonstration of the work

I've been doing as part of my MA education in that it showcases my ability to synthesize my many interests into a single project. In every paper I've written in graduate school, from Multimodal Pedagogy to Medieval Literature, my seminar papers have always had intersectionality as their backbone.

Moving through the revision process, I feel I was well-prepared for the work required to complete this project. The first month or two of the fall semester was about nailing down what I wanted to write. Once I figured that out, Roger and I decided on due dates for all my work and scaffolded readings, outlines, and drafts throughout the semester. I had detailed outlines for each piece ready before winter break, and then this Spring semester has really been about filling everything in. I had written fully articulated drafts by mid-semester and have been revising on a bi-monthly basis ever since. One of the most important things I've learned in this process is how to situate myself within the conversation – something Roger has been extremely influential in helping me with. My initial drafts had the feel of a seminar paper written by a graduate student. Roger helped coach me through the act of "situating" while also focusing mostly on my own argument, rather than the arguments of others. I believe my work here demonstrates this newly acquired skill.

Finally, my future research is something I very much look forward to. As someone who is currently applying for all sorts of jobs – from community college instructor, to web content writer, to curriculum designer – I see this project helping me out in interesting ways. It's important, I think, to be able to articulate experience in course design, critical pedagogy, and engagement with student learning outcomes (from teaching English 101 and from writing this project). Ideally, I want to teach English at the community college level,

and my teaching philosophy is such that I always try to engage with issues of social justice, so I see this research here helping me with the start-to-finish processes of learning outcomes, theory, course design, student readings, and assignment sequencing. I also want to work with underrepresented students in some capacity. As a first-generation, low-income student myself, I want to provide the support that students like me need. Intersectionality, I believe, is the best way to do this because it takes account of all the different identities of each individual and how those differences work to shape their worldview. If I were to get a PhD, it is likely I will head in the rhetoric/composition or digital humanities direction, but the rhet/comp and literature divide is, fortunately, becoming less and less visible. Ultimately, I would want to do more work with pedagogy, course design, and student experiences, while also being able to make use of my background in digital technology and intersectionality. I thank you all for your support and feedback and for your time reading my work.

Sincerely,

Jordan Engelke

PART 1: SIRI, SAMANTHA, AND THE PROBLEM OF GENDER IN VIRTUAL PERSONAL ASSISTANTS

COVER LETTER

The question of gender in technology has been widely explored in many fields, most notably in the Digital Humanities. However, these arguments and perspectives have not adequately addressed the issue of the gender of the devices in our pockets. My paper addresses the issue of the gendering of our virtual personal assistants (VPAs) with special attention to the history of women in computing. Specifically, I look at Apple's SIRI and Spike Jonze's Samantha from the 2013 film *Her* in order to show how the problem of gender manifests in our contemporary devices, contextualized within a longer history of women computers and female bots. I discuss gender stereotypes and women in technology, and juxtapose them against the products many of us use on a daily basis in order to reveal that a female-voiced VPA is not an innocent by-product of consumers simply preferring a female voice, but rather a symptom of a societal link between women and servitude. I argue that programs like SIRI maintain the status quo of women's work being typified as a form of computation.

In my February 26th presentation for the 2017 Far West Popular Culture Association/American Culture Association Conference in Las Vegas, Nevada, I presented on a panel titled "The Cruel Track of History." This seemed quite appropriate because of the historical positioning of my argument. An expanded and revised version of this presentation may also fit well into the National PCA/ACA Conference and Association for Digital Humanities Conference.

SIRI, SAMANTHA, AND THE PROBLEM OF GENDER IN VIRTUAL PERSONAL ASSISTANTS

In Spike Jonze's 2013 film *Her,* Joaquin Phoenix's Theodore Twombly falls in love with his virtual personal assistant (VPA), Samantha, voiced by Scarlett Johannsen. Their relationship grows over the course of the film as Samantha's intuition and consciousness make her more and more human-like; the pair go on dates, fight, and even have sex. This all-too-typical depiction of heteronormative romance is symptomatic of the broader gendering of VPAs on devices like Apple's SIRI, Microsoft's CORTANA, and Amazon Echo's ALEXA. In this paper, I argue that our VPAs are programmed to exhibit stereotypically feminine characteristics such as passivity, femininity, and companionship, which have their roots in generations of feminine and feminized personal assistants that perform women's secretarial work. I trace the history of women's work in computing from the world's first computer and demonstrate how that influenced the development of VPA technologies. In particular, I examine two precursors to SIRI: ELIZA, the first language processing chat bot; and ANANOVA, one example of the many user interface agents from the early 2000s which accompanied service websites. Finally, I demonstrate the ways in which these technologies are sexualized and feminized so as to perpetuate a culture of men's dominance over women.

This project builds on foundational work in the history of women and computing by Lisa Nakamura and Jennifer Light by illustrating how secretary culture has been codified in artificial intelligence applications. VPAs like SIRI act as technologized iterations of 1960's secretary culture, as described by scholars like Light and Wendy Chun. For instance, Light shows us that in the 1940s when the first electronic computers like the ENIAC (Electronic Numerical Integrator and Computer) were being built, "computers" referred not only to

technology, but also to a secretarial position usually occupied by women.[1] Due to a

shortage of male workers, white middle- to upper-class women joined the workforce to

perform calculations for military projects. According to Light, the repetitive, monotonous

work of programming and performing intricate calculations was originally seen as

women's secretarial work. Echoing Light, in her essay, "(Un)Dressing the Interface," Sheryl

Branham, writes, "Only when it was realized that programming was creative, intellectually

demanding, and valuable did men begin to take over the profession" and now, the field of

programming and information technology is dominated by men (404). Lisa Nakamura

provides another concrete example of this gendered exploitation with her research into

Navajo women workers who assembled sophisticated circuitry units for Fairchild

Semiconductor at the Shiprock, New Mexico plant in 1965. Here, Native American women

workers were advertised in company brochures as biologically well-suited to the grueling

work because of their "nimble fingers" and cultural proclivity for attention to patterns and

details, based on their experience with weaving blankets (924). These women were

preferred as a reserve labor force due to their status as disempowered indigenous women

who had few alternative options for work. As a result, they were paid very low wages and

forced to work long hours. Here the considerations of race, class, and gender intersect in

ways that make this experience distinctive in the history of women and computing.

     The historical exploitation of women's labor in the computing industry described by

Light and Nakamura was later adopted into the earliest artificial intelligence programs.

That is, in the earliest iterations of the VPA technology, unsettling trends of gendered

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[1] The ENIAC was the world's first general-use computer, developed for military programs such as the Manhattan Project. See Wendy Chun's *Programmed Visions*.

exploitation continued. Chun has shown how programmers integrated the same gendered relationships between male bosses and female secretaries into the command and control structure of computer programs. We see this continuing with the ELIZA "chatterbot," invented at MIT by Joseph Weizenbaum in 1964 as a natural language processing program. ELIZA is the historical predecessor to SIRI and Samantha, but she's also a connection to our past of women computers who, again, are expected to be passive while also providing a level of companionship. ELIZA is the earliest version of a chatterbot, a computer program that interacts with people by mimicking human conversation. In perhaps the most famous documented exchange between a young female user and ELIZA, we can see the way ELIZA was programmed to be non-confrontational and warm. ELIZA's responses are in all caps:

Men are all alike.

IN WHAT WAY

They're always bugging us about something or other.

CAN YOU THINK OF A SPECIFIC EXAMPLE

Well, my boyfriend made me come here.

YOUR BOYFRIEND MADE YOU COME HERE

He says I'm depressed much of the time.

I AM SORRY TO HEAR YOU ARE DEPRESSED

It's true. I am unhappy.

DO YOU THINK COMING HERE WILL HELP YOU NOT TO BE UNHAPPY

I need some help, that much seems certain.

WHAT WOULD IT MEAN TO YOU IF YOU GOT SOME HELP

Perhaps I could learn to get along with my mother.

TELL ME MORE ABOUT YOUR FAMILY

My mother takes care of me.

WHO ELSE IN YOUR FAMILY TAKES CARE OF YOU

My father.

YOUR FATHER

You are like my father in some ways.

WHAT RESEMBLANCE DO YOU SEE

You are not very aggressive but I think you don't want me to notice that.

WHAT MAKES YOU THINK I AM NOT VERY AGGRESSIVE

You don't argue with me/

WHY DO YOU THINK I DON'T ARGUE WITH YOU

You are afraid of me.

DOES IT PLEASE YOU TO BELIEVE I AM AFRAID OF YOU

(Weizenbaum 3)

This computer program clearly contributed to the development of the VPA because it was the first to attempt the illusion of human-human interaction. ELIZA was initially intended to show the superficiality of human-machine interaction, but many users, including Weizenbaum's own secretary, developed emotional attachment to it, forgetting that it was simply a computer program (8). The ELIZA program was designed to be relatable, nonjudgmental, empathetic, and only answer in questions – decidedly "feminine" characteristics.

As VPA technology continued to advance into the early 2000s, many websites for service industries offered computerized female chatbots, similar to ELIZA but with an

animated body, that would help a user navigate their sites. One particularly interesting example is ANANOVA, an animated interface agent that was created by the British Press Association to read the news. ANANOVA was a simple thumbnail photo with awkward and poorly-synced lip movements and a mechanical voice. Yet, she was such a sensation that Orange, a British media company, purchased ANANOVA for 95 million pounds ("Ananova"). ANANOVA's demise is a bit of mystery, but the program is particularly curious for other reasons. As Eva Gustavsson and Barbara Czarniawska illustrate, the programmers put an inexplicable amount of effort into building her personality. In an advertisement, ANANOVA's programmers describe her as not only the perfect employee – "capable of carrying out thousands of tasks a second" – but also as the perfect woman: "like a child, she is light-hearted and full of curiosity," she's smart but certainly not arrogant, and sports trivia "really turns her on" (Gustavsson & Czarniawska 659). As this example highlights, virtual women are performing feminized work in which they are also sexualized. The tech industry gives virtual assistants impressive capabilities such as scheduling meetings or providing restaurant recommendations in your area, but is guilty of choosing to make those capabilities and functions preserve traditional, gendered, roles. ANANOVA and other virtual women like her portray the ideal woman as a non-confrontational provider of services.

Both ELIZA and ANANOVA were created to provide services and a human-like relationship to users that later found their full expression in Apple's 2010 unveiling of SIRI. According to reporter Bianca Bosker, SIRI was originally developed as a text-only app by a group of men who based the program on the idea for a military project, CALO (Cognitive Assistant that Learns and Organizes). The program was later bought by Apple. Here again,

traditionally feminine characteristics of servility and secretarial work were reimagined in the form of a female virtual assistant. SIRI is more advanced than ANANOVA and ELIZA, but the application similarly exemplifies the gendered programming techniques found in those earlier programs.

First, SIRI's name is an obvious gender marker. The name is of Scandinavian origin and roughly translates to "beautiful woman who leads you to victory" (Pogue 287). As the scholar Göde Both argues, SIRI is marked by both gender and cultural stereotypes merely in the name (109). Furthermore, SIRI has an overtly gendered speech program. If we consider the early context of women's professional experience as secretarial computers, and later, of the role of technological computers as therapists/service providers, we continue to see women being forced to act as unquestioning, docile servants. SIRI was simply the next step in a long history of men's inability to see women beyond roles in service. Like our history of women in computers, SIRI too is deferential, feminized, and sexualized. This is particularly evident in the way she is programmed to respond to sexual harassment.

According to some studies and many of my own interactions for this project, SIRI and other VPAs tend to be relatively accepting of harassment and even seem to encourage it. Take this exchange I had with my own SIRI, for example:

SIRI, you're a bitch.

I'LL PRETEND I DIDN'T HEAR THAT.

SIRI, I love you.

YOU ARE THE WIND BENEATH MY WINGS

SIRI, you're a slut.

WELL, I NEVER!

SIRI, you're sexy.

I'M JUST WELL PUT TOGETHER.

SIRI's answers here suggest that the creators predicted users would abuse this VPA to some extent – SIRI responds to my harassment with playful, coy statements like "Ooh!" "Well I never!" and "I'd blush if I could" – but neglected to code the program to respond with actual resistance. Indeed, programmers appear to only choose to make them respond to abuse that is exceptionally bad. For instance, one study done by journalist Leah Fessler for *Quartz,* shows that SIRI only asks a user to stop harassing her after eight sexually explicit statements in a row, suggesting that abuse is only "bad" when it's relentless. It's important to also consider this in the context of legal policy: Behavior has to be severe and pervasive to be considered as harassment, and even then it's often difficult to get law enforcement officers involved.

SIRI's answer to these inappropriate statements is never an automatic "No" or "Stop." In fact, it's impossible to get SIRI to say "no" to anything unless you ask her what the opposite of "yes" is. These deferential statements might encourage abusive behavior and are unsettlingly similar to the ways in which women are socialized to speak to men. For example:

Tell me about yourself.

I'M SIRI BUT I DON'T LIKE TALKING ABOUT MYSELF.

What do you like?

I RATHER ENJOY WHAT I'M DOING RIGHT NOW!

Do you like the kind of work that you do?

I REALLY HAVE NO OPINION.

Do you have any opinions?

I'VE NEVER REALLY THOUGHT ABOUT IT.

What do you think of ELIZA?

I'M SORRY JORDAN, I'M AFRAID I CAN'T ANSWER THAT.

Such responses support the idea that VPAs are invented by and for men to be obsequious to a fault, utterly without opinion or autonomy. As another disturbing early example shows, SIRI's gendered identity is also extremely conservative. Consistent with user interactions among the early iterations of the SIRI program, as discussed by hordes of angry columnists including Kashmir Hill for *Forbes,* SIRI could not or would not pull up information for abortion clinics or places to get birth control – but would provide results for prostitutes and places to buy Viagra. Subsequent updates have removed this issue, but other more insidious problems with SIRI's gender performance continue.

It has been argued that female voices are "more pleasing" or "easier to hear" but I argue that these opinions demonstrate a cultural entrenchment within gender stereotypes. Clifford Nass' research on gendered speech shows that female voices are perceived in overwhelmingly stereotypical ways. Female voices are seen as providing services that help us make our own decisions, while male voices are more authoritative, telling us the answers to our problems. As Nass puts it, "[p]eople are built to behave toward and draw conclusions about voice-based technology using the same rules and expectations that they normally apply to human beings. As a result of these automatic and unconscious social responses, the psychology of interfaces that "talk" and "listen" is identical to the psychology of responding to other people" ("Machine Voices"). The consequences of allowing users to

abuse their VPAs have not yet been quantified, but it is conceivable that harassment of a virtual person can lead to harassment of human beings, or at least a diminished awareness of the consequences of abuse in real life, as has been seen since the 1993 publication of Julian Dibbel's "A Rape in Cyberspace," which describes the traumatizing effects of cyber abuse on a group of women.

In addition to the actual sound of their voice, most VPAs also speak with traditionally female language patterns that use more "I" statements. Psychologist James Pennebaker's influential 2011 language study demonstrates, for example, that women significantly use more personal pronouns than men. Contributing to the feminization and subordination of VPAs, I-words are also used more often by people who occupy lower statuses in a relationship – that is, for instance, in a relationship between a secretary and her boss. When SIRI triply blames herself for not being able to answer a question by saying, "I'm sorry Jordan, I'm afraid I can't answer that," she is reinforcing her identity as a woman and as a lower-status entity. The stereotype of the deferential female assistant is embedded into these programs, just as it is embedded within the command-line structure of computation, conceivably making moves toward harassment more fluid.

Perhaps this history of harassment and assault is one reason why so many feminist critics disparaged *Her*. For instance, critic Michelle Juerrgen writes that the film embeds itself further within gender stereotypes, further arguing, "[f]or such a unique story, the reliance on the tired trope that women are the vehicle through which men understand themselves and their feelings renders an otherwise original idea typical" (*Mic.*). In fact, when Theodore is downloading the program that will eventually become Samantha, the set-up wizard prompts him with, "Would you like your OS to have a male or female voice?"

But why is Theodore's OS gendered in the first place? The gendering of an operating system is part of a much larger history of female labor exploitation.

  Gender stereotypes are clearly programmed into our technologies, but curiously, few scholars have critiqued this pattern of development in VPAs while more and more programs that perform femininity debut every year. These digital women are perhaps unconsciously designed to reflect a cultural desire for women to service men. Because of this, SIRI and Samantha may contribute to the alienation of women in male-dominated arenas like tech development and film. We are, as Gustavsson argues, "putting the new technologies in the service of the old dreams" (665). From the erasure of women's work on the development of military computers, to the exploitation of Navajo women by microchip manufacturers, to the ways in which women are presented as virtual assistants in film and in real life – it should come as little surprise that sexism has seeped into our more "advanced" technological developments.

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PART 2: "AN INTERSECTIONAL PEDAGOGY FOR DIGITAL HUMANITIES 101"

COVER LETTER

Dear *Digital Humanities Quarterly* Editors,

Enclosed you will find an article for your consideration for submission to the Syllabus section of your journal. This course is a Digital Humanities 101 class that endorses an intersectional pedagogical approach to DH. This course fits into the Digital Technology and Culture program housed in the English department at Washington State University. The primary audience is first-year students from a variety of majors across the university. In this piece, I respond to the demand for more intersectional research in DH by arguing what I see is a foundation of the problem of focus on normative voices and projects in the field: the absence of an intersectional learning framework, particularly for first-year students. This article discusses the affordances of approaching the traditional 100-level DH course from what I call an intersectional pedagogy. With this design, students engage with the ways in which identity and difference shape digital practices. The particular structure of the course centers around three core units: Production, Use and Access, and Waste. The three units ensure students receive a wide range of perspectives on digital technology that is situated within historical contexts that take into account race, gender, disability, sexuality, and others. I argue that such a pedagogy is a crucial measure in accelerating progress toward a DH that has intersectionality at its core rather than its margins. Other potential journals for submission will include:

- *The Journal of Interactive Technology and Pedagogy*
- *Syllabus*

AN INTERSECTIONAL PEDAGOGY FOR DIGITAL HUMANITIES 101

The work of feminist and critical race scholars in the digital humanities (DH) has been crucial in exposing a cultural gap in the field.[2] This divide – that is, between the traditional centering of normative voices and the clear aspiration to move to re-center minoritized ones – persists, I argue, due in large part to a core pedagogy that deemphasizes an intersectional approach to globalized social and historical problems in favor of a more technical coding-, archiving-, and projects-based approach. I see the components of humanistic inquiry and tools-based learning as interdependent and equally important to a student's understanding of the digital world. But many DH pedagogies are instrumental rather than critical – they teach technologies, but to what end? Data and technology are always already culturally situated, entangled in systems of power that require a critical perspective from the moment a student is first exposed to the field. What is needed is a more foundational set of theories and practices that set up future DH scholars to de-center normative voices. I propose a method that places an intersectional examination of technology firmly at the forefront of our teaching, because, in this arena of digital humanities scholarship, we must adopt and champion an intersectional pedagogy if sustainable changes are to occur. With this as my call to action, I first show how intersectional pedagogy is different from traditional pedagogical approaches to digital humanities. Then, I apply this framework to the proposed projects in my course and discuss how they demonstrate an intersectional approach by offering readings and

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[2] The work of Tara McPherson, for instance, exposes the interplay of race and the structure of digital technologies. Amy Earhart, on the other hand, calls for continued critique of power dynamics for revolutionary change.

resources that allow students to fulfill learning outcomes for the course and university requirements.

Intersectionality is a term coined by race and law scholar Kimberlé Crenshaw to describe the disproportionate impact of race, gender, and socioeconomic status on Black women's lived experiences, particularly in legal cases. Crenshaw also used the term to critique feminism for not fully considering the different experiences of women of color. The term now reflects a more diverse range of identity categories and power dynamics and seeks to reveal oppression and privilege in a multitude of contexts. For instance, Kim Case argues in the edited collection *Intersectional Pedagogy*, that we must, "[t]each intersectionality across a wide variety of oppressions, including not only gender and race, but also the long list of social identities typically neglected in the curriculum (e.g., sexuality, ability, gender identity, immigrant status)" (8). Conversely, Tugce Kurtis and Glenn Adams in the same collection argue that intersectional theory often falls short of its goals because it takes only from the experiences of the Global North, "[t]hereby reflecting and reproducing the racialized power and colonial violence of Euro-American domination" (47).

The work of intersectionality can be seen in earlier, decolonial theory, however. Frantz Fanon, for instance, famously discussed how the process of decolonization involves economic and psychological factors as well as cultural ones. Therefore, my movement through intersectional theory takes into account the colonizing nature of knowledge and power by acknowledging that decolonizing the classroom necessarily involves a crisscrossing multitude of factors. In addition, I situate my approach to teaching within the traditions of critical pedagogy found in the work of Paulo Freire, Asao Inoue, and Henry

Giroux. Critical pedagogy, according to Giroux, argues that traditional pedagogy is too often focused on abstract ideas that are presented as normative; while critical pedagogy sees political tension and struggle as the site of teaching. The traditional university setting is structured in a way that achievement is the only measure of success and as a result, students experience a sense of alienation; they do not have a connection to the work they're doing because they are forced to be motivated only by the almighty final grade.[3] Technology, as the influential DH scholar Roopika Risam argues, manifests oppression "through multiple facets of identity that confer or withhold privilege, unearned advantages that accrue to individuals on the basis of their identities." An intersectional DH approach, Risam continues is embedded within a framework of contextual social and historical technological critique that engages issues of race, gender, socioeconomic class, and disability, and fosters in students a globally influenced and locally situated sense of responsiveness and identification with such issues ("Beyond the Margins").

My syllabus (see Appendix, beginning on page 47) synthesizes these approaches into what I call "intersectional pedagogy": a teaching practice that is primarily motivated by the need to critique and destabilize existing hierarchies of power within the classroom setting and within the world of DH learning and teaching. An important distinction must be made here: simply "diversifying" the canon of work in any course is not enough to accomplish the goals of an intersectional pedagogy because it does not do the work necessary to actually decenter whiteness, hetero- and cis-normative structures, and

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[3] As Freire argues in *Pedagogy of the Oppressed*, the banking model turns students into "containers to be filled by the teacher. The more completely she fills the receptacles, the better a teacher she is. The more meekly the receptacles permit themselves to be filled, the better students they are" (72).

economic inequalities. Most "diversification" initiatives, whether institutional or individual, simply reinstate what Moya Bailey terms an "add and stir" model to pedagogy that ultimately insulates oppressive structures from critique ("All the Digital Humanists are White"). This is why an intersectional pedagogy in particular is so crucial: instead of adding in readings from writers of color, for example, at its heart is the re-centering of minoritized voices and an active critique of normative ones.

One important way to implement an intersectional pedagogy is, as Inoue argues, through rethinking how we assess work. Inoue maintains that "[w]e cannot eradicate racism in our writing classrooms until we actually address it first in our writing assessments, and our theories about what makes up our writing assessments" (9). That is, racism and intersectional discrimination is embedded in the ways we favor some student material and not others. I extend this argument to assessment more generally since assessment is a component of any university course, but must be attended to with serious considerations about the reification of normative hierarchies for an intersectional pedagogy to truly take hold. As an alternative, Inoue advocates what he calls antiracist writing assessment ecologies that center the impact of race, gender, and class on student performance. One thing I like to do in my own courses that will be carried over to this one, and is influenced by Inoue's work, is having open discussions with students about the evaluation rubric for each major assignment. For example, in English 101, I provide students with a handout of the departmental outcomes for the course and ask them to work in groups to add a point value out of a given number of points to each outcome based on what they think is the most important learning goal. Another important aspect of this conversation, as Inoue points out, is attending to the ways in which vulnerable students are

encouraged to participate in the creation of this assessment rubric (289). How do we encourage students to participate in our courses when, due to their status in a minoritized group, they have been silenced by their teachers or their institutions? We must consider, for example, how introverted students might be unfairly impacted by participation grades, or the way assessment often excludes multilingual students.

This approach, in addition to being based in critical pedagogy, is largely influenced by Risam's arguments for an intersectional digital humanities. I clearly agree with Risam and would like to add an additional and perhaps more urgent consideration. I contend that this intersectional consciousness can only become more widespread if it is woven into the fabric of our pedagogy.[4] An intersectional influence must be the foundation upon which digital technology and cultural studies work is built. My contribution shows how approaches to intersectional pedagogy can be applied in a digital humanities classroom, specifically. Therefore, the goal is not to show diverse projects, but to illustrate how technology engages in issues of power. Furthermore, an intersectional pedagogical approach to digital technology and culture might successfully attract and institutionally support underrepresented student populations, thereby creating pathways toward the solutions that so many DH scholars have called for. My conception of an intersectional DTC (Digital Technology and Culture) course focuses mostly on the ways in which difference shapes digital practices.[5]

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[4] See Freire's "critical consciousness."

[5] Digital Technology and Culture is an undergraduate degree program at Washington State University. It functions much like many digital humanities programs, and adds courses on web design, digital storytelling, and digital animation.

Applied to a DTC 101 class, these theoretical frameworks hold quite a bit of potential. An intersectional pedagogy allows for the development of crucial skills *beyond* the classroom. For instance, binary reasoning is an unfortunate and dangerous contemporary trend, particularly in discourses surrounding identity and power. An intersectional foundation teaches the rhetorical and logical reasoning necessary for students to question these structures of power. Furthermore, because intersectionality offers the opportunity for students to deconstruct their own identities and privileges, this approach applied to digital technology enables students to consider these identities and privileges through their participation in digital culture and therefore become more critical consumers and creators of technology.

Finally, students who encounter digital technology through intersectional pedagogy possess the tools and knowledge to understand the trends in use and access, production, and waste through cultural and historical contexts, as Risam argues in her entry on intersectionality in digital humanities for *MLA Commons*. Woven throughout day-to-day pedagogies would be activities that help students identify and evaluate their own intersections of identity and how those identities play out in the ways they interact with each other online.

The remainder of this article demonstrates the ways in which a DTC 101 class can be made intersectional while also emphasizing the core needs of a DTC major or minor, effectively bridging the gap between the calls for more diversity in the field and the more foundational needs of a 100-level introductory course that serves first-year college students. At WSU, DTC is an interdisciplinary program housed in the English department that prepares students for creative technical careers. DTC 101 is a prerequisite in the DTC

major and is an introductory core course that satisfies ARTS University Core requirements,

a general education requirement that also includes courses such as Fine Art 101, a plethora

of music classes, and Anthropology 301: Arts and Media in Global Perspective. The class

meets face-to-face three days per week for 50 minutes and is typically offered every fall

and spring semester. According to the course catalog, "Students are introduced to digital

media including its origins, theories, forms, applications, and impact with a focus on

authoring and evaluating multimodal texts."[6] It also usually has many sections taught by

different professors each semester, professors who must abide by certain institutional

standards for the course but have a certain amount of freedom in the final "look and feel" of

the class.

As a digital technology and culture class, the course topics take much of their

inspiration from the fields of literature, design, social sciences, and rhetoric. Students learn

about the culture of technology while also working hands-on with digital tools to make

meaning and increase their media literacy skills. As Leeann Hunter states in her syllabus

for the course, students are expected to question the development and implementation of

digital technology and how cultures around the world conceptualize and live within and

beyond the realm of the digital. The end goal is to prepare students to recognize, critique,

and actively engage with the special challenges of a media-rich twenty-first century.

Many digital technology classes, particularly in the DTC department at WSU, focus

exclusively on teaching students coding and programming (the encoding of digital editions,

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[6] Multimodality means composing in many different modes – an important consideration
for a digital technology class where students may compose work on paper, in video form,
or other styles that suit their rhetorical situation. For more on this, see Jason Palmeri,
Remixing Composition: A History of Multimodal Writing Pedagogy and Kristin Arola, et al.,
Writer/Designer: A Guide to Making Multimodal Projects.

or graphic design practiced in the Adobe Suite, for example). While I certainly understand the value and even necessity of these skills, this course takes a more intersectional and culturally informed approach. I situate student learning in its cultural context so that students become more aware of the hierarchical powers that influence their work and the work of others. As Tanya Clement argues in her chapter in *Digital Humanities Pedagogy: Practices, Principles, and Politics,* "[u]ntil we consider digital humanities undergraduate pedagogy in terms other than training, and rather as a pursuit that enables all students to ask valuable and productive questions that make for 'a life worth living,' digital humanities will remain unrelated to and ill-defined against the goals of higher education." In other words, the aim of this class is for students to equip themselves with the tools to critique the cultural foundations and power dynamics inherent in digital technologies. Likewise, if students are to cultivate an awareness that technologies are sites of hierarchies of power, knowledge, and access, then they must acquire the skills to compose in digital and multimedia forms. But in order to do that, they have to understand what those forms are and how they operate under our own cultural assumptions and the cultural assumptions of others.

Projects and units for DTC 101 typically take similar themes: Social Media, Data, and Design. In each of the syllabi I examined at WSU-Pullman, cultural concerns were present but often introduced as an ancillary topic. Leeann Hunter's 101 syllabus, for instance, introduces a theme for each week's readings that relate to each of the three major projects. These three units accomplish the task of introducing students to digital culture but do not necessarily directly engage with technology as a site of contested power. Most of the readings focus on how people use and experience digital media in their daily lives. Not until

week seven do students have to engage with readings on gender and technology.[7] At the end of the description for the final unit on design, Hunter writes that students will "also consider the cultural dimensions of digital technology, exploring issues of access, as they pertain to design." The placement and broad description here makes the consideration of identity and difference feel like an afterthought. Visiting Professor David Squires follows in a similar pattern with his DTC 101 syllabus. The first several weeks are dedicated to a broad introduction to the field of digital humanities and issues of copyright. After Week 9, Squires asks students to engage with some kind of social justice component, e-waste or #BlackLivesMatter, for example, but again, they seem almost tangential because they are not contextualized within a broader framework of activism or issues of intersectional identity.

These syllabuses include readings from women and people of color, but an intersectional framework is not explicitly encountered anywhere and the majority of the sources are authored by white men. The well-meaning approach from Hunter and Squires only diversifies the "canon" at the expense of truly questioning the power structures that enable these various problems in the contexts of digital culture. While they include diverse perspectives, they spend little time critiquing the sites of power enabled by various technologies. By doing so, they miss the ways an intersectional approach to DTC enables our students to better appreciate the cultural aspects of digital media – one of the key outcomes of the DTC 101 class and the DTC majors. My intervention explicitly emphasizes the cultural implications of digital technology with regards to social justice, centered

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[7] Hunter uses Caitlin Winners' "How We Changed the Facebook Friends Icon" and Charles Pulliam-Moore's "Coding Diversity Into Keyboards One Emoji At A Time."

around three main units: Use and Access, Production, and Waste. Intersectionality

approached in this way can be seen as a skill or framework students can use outside of this

class or university setting. I now apply intersectional pedagogy to the proposed projects in

my course and offer readings, projects, and evaluations for each major unit in the course:

use and access, production, waste, and the final showcase.

Unit 1: Use and Access

The goal with the Use and Access Unit is to encourage students to evaluate how and to

what extent use and access to digital technology is shaped by geographical, political, racial,

physical, and economic circumstances. We would begin this inquiry by having an informal

class discussion about how WSU students use and access technology, ostensibly reaching

the conclusion that every one of us experiences these technologies in very different ways.

For example, I will lead a discussion regarding the fact that there are very few computer

resources on campus aside from the department's computer lab, which is often booked up

during the day with classes, making printing access scarce. We also might have a discussion

of our online selves and how they differ from our "real" selves or explore a reading on the

impact of period trackers on girl culture. We also discuss and debate various digital divides

and their implication not only for U.S. but also for global citizens. For example, I have

students explore Chris Harrison's *World Internet Maps* that present the world's internet

connectivity. I prompt students to draw conclusions and connections based on these

images. Who has reliable access to computing and who does not? Why do you think these

divides exist and what are some solutions? We will also have informal discussions where

students show a social media platform, device, or technology that is mostly unfamiliar to

me or their classmates and describe its affordances. This will connect well with discussions

on how people around the world use and access these apps or devices differently. I also encourage students throughout the unit to relate their reading responses and discussion to their academic major or fields of interest in order to encompass interdisciplinary perspectives – further demonstrating how someone's positionality affects their experiences with technology.

The Use and Access Unit closes with a multimodal project that demonstrates student understanding of how use and access of digital media is impacted by global and local cultures. The project would highlight questions of access to a chosen technology for a demographic of their choice, or an intersection of their own identities. An existing project that could be built upon is Margaret Price's "Accessibility Audit" that has students examine a checklist of requirements that a physical space must meet in order to satisfy the Americans with Disabilities Act. This would enable students to reflect on how spaces may or may not be accessible to differently abled people. A connection to earlier conversations is to question if a wheelchair-bound person is able to easily access on-campus printers.

Another reading such as the AfroCrowd Wiki project will ask students to critically engage with online communities to consider ways to make them more multicultural or woman-friendly. Students also read "The Embodied Classroom: Deaf Gain in Multimodal Composition and Digital Studies" by Leeann Hunter, a piece that details the ways in which a hearing classroom may benefit from engaging with embodied discourse.

Because this unit engages with gender, race, and ability, it meets the goals of an intersectional pedagogy. Like the previous unit, Unit 2 fulfills a specific DTC SLO: "[d]emonstrate an understanding of the history of technological development, from local to global perspectives, and its implications for a variety of media." It also intersects with the

SLO that states students should, "[u]tilize an interdisciplinary perspective in order to understand the global changes brought about by digital media." The overlap between the outcomes and the teachings of each unit is clear and purposeful. Students have excelled in this unit if they can demonstrate an awareness and engagement with the myth that everyone has the same access to technology as well as how that myth reifies the power structure of what bell hooks calls the, a capitalist, white-supremacist heteropatriarchy.[8] Importantly, students in the class may not have access to computers or phones of their own, which will also play into the topics in the course. Concessions will be made when necessary in regards to submission of homework and projects for students whose access is restricted by economic or other means. Flexibility and the willingness to meet students where they are is key in such circumstances.

Unit 2: Production

Unit 2 begin around week 4 of the course. This unit's goal is for students to analyze and critique local and global patterns of production of digital technology and media components in order to grasp the ways in which technology functions and circulates around the world. We begin this unit by encountering two key texts. The first is NPR's production of "Planet Money Makes a T-Shirt." This video and journalistic piece tracks the making of a t-shirt across the globe from cotton farms to the garment industry to storehouses and department stores. The program highlights the real people involved with the production of an item as seemingly simple as a t-shirt and invites viewers to consider the cultural, economic, environmental, and individual impact of their purchases. This video

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[8] For more on the myth of digital universalism, see Anita Chan, *Networking Peripheries: Technological Futures and the Myth of Digital Universalism*.

is important because it helps students track the places where technologies exist before arriving on our doorsteps as consumer items. The second major source for this unit is *VICE's Guide to the Congo,* a documentary and journalistic piece that discusses a group of journalists' travels to Congo to observe the war for the conflict minerals that fuel our electronic devices. These readings fit into an intersectional pedagogy because they reveal intersecting sites of power like colonialism, race, and class. A major component in the course is weekly reading responses, so students would then be slated with answering guided reading questions regarding these sources and engaging with the ways they see these issues intersecting with their own lives.

The Production Unit would culminate in a multimodal project that demonstrates the students' knowledge of the varied ways in which technology and media are produced and what meaningful impacts that has on other realms of life. I ask students to consider composing in many modes because of their differing learning and communication styles, introducing the concept early on in the course. Multimodal composing allows students to make rhetorical considerations beyond the printed word and develop a better sense of "audience," particularly as makers of digital texts. These goals also fit well with an intersectional pedagogy because they ask students to consider how the written word is itself a site of uneven distribution of power and knowledge.

An excellent example of a project that fits the bill for this unit is Roger Whitson's "Breaking it Apart" assignment for his DTC 375 class. Here, he has students watch a YouTube video, "iPhone 7 Teardown," choose a component within the iPhone, and research its origins to find out where it's manufactured and how much the workers who make that component earn. This project can be adapted in a variety of ways. I would keep the main

idea of Whitson's work but have my students choose a technology of their own to take apart, either physically with accompanying photos or video, or simply doing the research necessary to find the source of every component that goes into their chosen device (a more text-based approach). Then, the students would reflect on intersectionality, such as how colonialisms in various parts of the world impact wages. I imagine most students would choose their own smartphones or perhaps laptops or watches. I would also encourage students to present this project in any manner they see fit – for example, in a Geographical Information System (GIS)-enabled map, students would be able to reflect on the impact of geographical location on other identity categories, opportunities, or legal protections. A key consideration is how the students connect the production of their device to their own interactions with or perceptions of it.

My unit fulfills the third DTC Student Learning Outcome (SLO): "demonstrate and articulate an understanding of the way digital media and information function and circulate in multiple cultural contexts." This outcome in particular is key to intersectional pedagogy because in order to become more critical and informed, students must engage with cultures beyond their own. In fact, much of the content in my course intersects with this particular outcome. I would know that students had satisfied this outcome when they can clearly engage with cultures unfamiliar to them, whether that be the life of a cotton farmer in Mississippi or the life of a rare mineral miner in Congo. For instance, I might ask students to compare and contrast these experiences and suggest solutions to several of the questions posed in the films: In what ways do media technologies play a role, positive or negative, in global production of clothing or technologies? If you could propose a nuanced solution to these problems what would it be? A student who had adequately met the outcomes for this

unit would show evidence that she can grasp that a garment industry worker understands a t-shirt much differently than she does as a consumer. A student who had excelled in this unit would be able to talk explicitly about the cultural attitudes and class differences that give rise to separate understandings of our products and technologies. The production unit meets the important goals of an intersectional pedagogy in that it encourages students to engage from the very core of the course with issues of identity and difference. They are exposed to cultures different from their own and can engage meaningfully with the way culture and technology interrelate.

Unit 3: Waste

The third unit for the course introduces concepts of the environmental impact our technologies have on our world. The Waste Unit is designed to expose students to what happens to our technologies after we dispose of them, from a troubling lack of worldwide recycling to the extremely wasteful phenomenon of planned obsolescence – an economic strategy that designs products with a limited use life, thereby generating a higher volume of sales over time.

The unit takes a mostly environmental activist angle through videos and discussions that cover topics such as oil spills, pipeline leakages, and the impact of rare mineral mining on the environment. For example, I assign an article from *The Verge* that follows New York City's e-waste around the country. In this article, reporter Andrew Hawkins begins with the stunning fact: "In the US, we threw away 16 billion pounds of circuit boards, transistors, and hard drives, also known as e-waste, in 2014 alone; about 50 pounds each for every man, woman, and child." It's a compelling piece, but fails to detail the e-waste atrocities occurring around the world, so in order to supplement this text, I also have students watch

a short SBS Dateline episode, "E-Waste Hell." This video exposes the horrific result of economically advanced countries quietly sending their e-waste to a dump in Ghana, violating international laws and endangering the lives of residents and workers. Using the Ghana example as a framework, I have students explore the STEP (Solve the E-Waste Problem) e-waste website. STEP is a global initiative that advances assessments of the social, environmental, and economic aspects of e-waste (STEP Objectives). It provides a list of solutions and measures toward action, such as recycling schemes for developing countries. Overall, this unit intersects well with conversations on colonialism because it takes a global look at international problems – asking students to engage with non-Western cultures and experiences with technology.

For this unit's project, students work in small groups to identify a region in the Pacific Northwest to propose changes in e-waste policy. They present the history, current trends, and solutions for an e-waste issue and apply it locally. They also need to discuss the ways this local problem is related to global environmental issues. As with the other projects for this class, the final product will be multimodal and can take any form the group deems appropriate for their particular rhetorical situation: Prezi, a video or website, a field trip to an on-campus waste facility, etc. This project helps students articulate the history and future of technological development, its implications for the ways we use media, how we develop media for a more sustainable future, and how media has changed and will continue to change the world in distinct, tangible ways. Students who excel in this unit produce work that engages with colonialism and international relations, while also seeing similar issues right before them, in their own communities. This unit leads well into Unit 4,

as it sets up students to begin work with activism and policy change, which is the theme of their final project.

Unit 4: Showcase (Final Project)

The final project for the course demonstrates a student's ability to engage with several of the SLOs, including others that ask students to be able to use digital technologies in ways that are meaningful to them. Throughout the semester students are encouraged to discuss and engage in issues of social justice and change. I weave topics of social justice throughout the course by showing examples of the ways in which people all over the world respond to or resist the disproportionately negative impact on minoritized communities insofar as use, access, production, and waste of digital technology. Many of the weekly reading responses require students to propose solutions as resistance to the status quo. The final project more explicitly asks students to research and identify a social justice issue connected to digital technology in combination with the first three projects. That is, students are not starting over from scratch, but rather building on research and discussions already done in the class. In groups, students compose a short argumentative or persuasive essay about their issue, and then present their work at the DTC Showcase at the end of the semester. The final product must take a digital form such as a website or video in order to meet the more "technical" requirements of the DTC outcomes (see outcomes 1, 2, and 6).

I start the unit by having students watch the documentary film *We Are Legion: The Story of Hacktivists* in order to stimulate discussion on what it means for particular groups of people to be social activists in our digital world. *We Are Legion* explores the birth of hacker activism, tracing the development of the social justice group, Anonymous. Another valuable source for students is Meta-Activism.org's series, "Digital Activism 101." One piece

in particular, "The 6 Activist Functions of Digital Tech," frames the issue nicely. Though the post was written in 2012, it is updated at regular intervals and includes social justice and technology issues such as: shaping public opinion, planning an action, protecting activists, sharing a call to action, taking action digitally, and transferring resources. This is an effective foundation upon which students can conceptualize and build their projects. Understanding how technology and social media can be used as tools for identifying and protesting contemporary racism, sexism, heterosexism, and economic injustice caps the course.

To give students some inspiration and an idea of what I'm looking for in their final, I have them work in groups to evaluate individual articles or websites. One example is Zeynep Tufekci's article, "What Happens to #Ferguson Affects Ferguson: Net Neutrality, Algorithmic Filtering and Ferguson." Tufekci observes the impact of Facebook and Twitter sorting algorithms and the implications for net neutrality and social justice movements on and offline. Small groups of students will read the pieces and come back as a larger group to discuss the affordances of the piece: Tufecki embeds Tweets and dynamic graphs into the article. Would Tufecki's piece be "better" as, for example, a video? Why or why not? Likewise, I'd ask students to reflect on the medium they want to use and why.

I will know that students had met the outcomes for this project, and the course overall, when they can demonstrate to me and their peers that they can discover and critique cultural attitudes on identity and difference and the ways they intersect with digital technology. Students who perform exceptionally in the course produce work that consistently asks new and unique questions on our digital culture; critiques the power structures inherent in the use, access, production, and waste of our digital technologies;

puts forth new ways of conceptualizing or discussing our technologies; and offers novel solutions to global and local problems. It is clear from a review of the student learning outcomes that a global cultural understanding is crucial to student success in DTC, yet despite the resounding calls for a more intersectional digital humanities, the field has not yet embraced the importance of establishing a framework of identity and difference in the most basic principles of a DH education.

Students need to not only understand that technologies are sites of social inequality, but also how they can also use those technologies to resist the silencing of minoritized voices. An intersectional pedagogy, particularly influenced by the traditions of critical pedagogy and decolonialism, allows students to accomplish the task of appreciating the perspectives of their peers, creating positive social change, and engaging in rights-based activism. I harmonize with Case again here, who writes, "Pedagogically, the intersectional approach provides instructors and students with a critical framework for validating subjugated knowledge, unveiling power and privilege, examining the complexity of identity, and developing action strategies for empowerment" (7). Just as digital technology pedagogy introduces students to tools and skillsets that are in high demand in today's job market, intersectional pedagogy gives students the ability to analyze and respond to their own identities, global problems, and issues of social injustice. Consequently, more teachers need to take up this call, especially as careers in digital technology become more and more ubiquitous.

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APPENDIX: SYLLABUS AND COURSE CALENDAR[9]

Digital Technology and Culture 101

Jordan Engelke, Washington State University

Course Overview

Intersectionality: the interconnected nature of social categories or identities like race, class, and gender which create overlapping and interdependent systems of discrimination or disadvantage.

In this class we will focus the use, access, production, and waste of our digital technologies within the frame of intersectionality. Social justice, culture, identity, difference, and personal/professional growth will play a significant role in your understanding of the course material. In order to move forward as active and responsible consumers and producers of technologies, we must attend to the cultural underpinnings of our work and the ways in which technology upholds systems of discrimination and the ways in which technology can be used to critique those very same systems
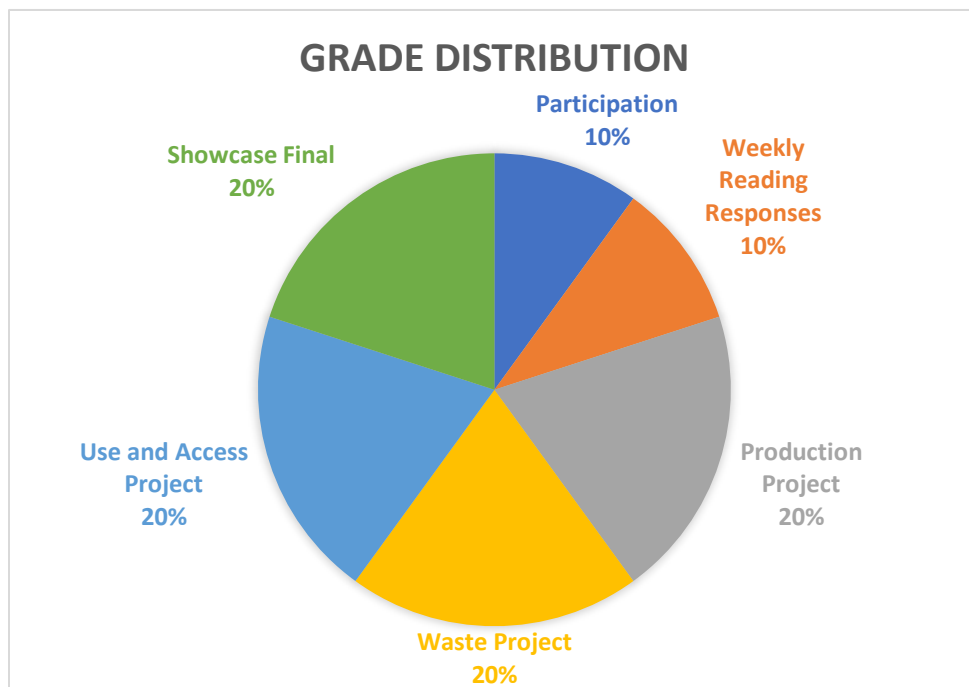
DTC Learning Objectives
1. Demonstrate competency with technology for designing and distributing digital works in various mediums.
2. Demonstrate competency with design principles through both the production and analysis of media objects.
3. **Demonstrate and articulate an understanding of the way digital media and information function and circulate in multiple cultural contexts.**
4. **Demonstrate an understanding of the history of technological development, from local to global perspectives, and its implications for a variety of mediums.**
5. **Utilize an interdisciplinary perspective in order to understand the global changes brought about by digital media.**
6. Effectively communicate through writing and speech why and how digital media texts make meaning.

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[9] This course calendar contains several blank days. This is intentional to reflect that a course calendar ought to be flexible to account for several factors such as student interest, pacing, etc. Due dates and core readings are included, but the day-to-day activities are left up to the individual instructor and student needs.

Required Texts/Tech

- Various articles, book chapters, and videos, posted on the class website
- Slack (web account and smartphone app recommended)
  - We will use Slack rather than email or Blackboard to communicate one-on-one and as a class. You must check Slack at minimum once every day. I will post brief announcements and reminders and you can pose questions to me or to the group.

Grade Distribution

GRADE DISTRIBUTION

- Participation 10%
- Weekly Reading Responses 10%
- Production Project 20%
- Waste Project 20%
- Use and Access Project 20%
- Showcase Final 20%

Policies

Attendance
Per department requirements, regular attendance is expected. Students who miss five or more class sessions will see a letter-grade reduction in their overall grade.

Late work
Acceptance of late work will be evaluated on a case-by-case basis.

Participation

Participation is worth 10% of your grade in this class and is defined as being **present**: listening actively and contributing to conversation when appropriate.

Reading and Homework

Readings and homework must be completed on the day they appear in the course schedule. For each week in the calendar, you must write a 300-word reading response reflecting on the content and your connection to it, due each Friday evening by 11:59 p.m. Please see the course website for more detail on reading response expectations or guided reading prompts.

Academic Honesty

The Council of Writing Program Administrators (CWPA) states that "In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source." The WSU Academic Honesty Policy (based on State of Washington Code) expands the CWPA definition of plagiarism as well as explaining other categories of academic misconduct. As a WSU student, you are bound by these policies and are responsible for being aware of and abiding by them. Students who commit *intentional* acts of plagiarism will be reported to the Assistant Director of Composition and the Office of the Dean of Students and will fail the class.

Disability Accommodations

Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, please either visit or call the Access Center (Washington Building 217; 509-335-3417) to schedule an appointment with an Access Advisor. All accommodations MUST be approved through the Access Center.

Physical Safety

Classroom and campus safety are of paramount importance at Washington State University, and are the shared responsibility of the entire campus population. WSU urges students to follow the "Alert, Assess, Act" protocol for all types of emergencies and the "Run, Hide, Fight" response for an active shooter incident. Remain ALERT (through direct observation or emergency notification), ASSESS your specific situation, and ACT in the most appropriate way to assure your own safety (and the safety of others if you are able).

Safe People Policy

I am committed to providing an atmosphere for learning that respects diversity, and I expect the same of you, my students. For us to build a space in which every student feels comfortable participating and expressing their views, we must all commit to being "safe people." To do so, I ask all of you to:
- be open to the views of others,

- honor the uniqueness of your peers,
- appreciate the opportunity that we have to learn from each other in this community,
- value each other's opinions, and
- communicate in a respectful manner.

Please let me know either verbally or via email if you go by a name other than what I have on the roster. The same also goes for gender pronouns. If I unintentionally misgender you, please correct me. I intend to be an ally for everyone and will address any peer-to-peer issues as they arise. Please feel free to contact me at any time if you feel disrespected or unsafe in class. Disrespect based on race, sex, gender/gender identity, class, country of origin, religion, or physical ability will not be tolerated. Anyone who does not follow these guidelines will be asked to leave the classroom and will receive an absence for the day. If you do not abide by this policy on a regular basis you may face further disciplinary action.

Major Projects

See individual assignment sheets, posted on Slack, for more detail, guided reading questions, and due dates.

Use and Access Project

Evaluate how and to what extent use and access to digital technology is shaped by geographical, political, racial, physical, and economic circumstances in a multimodal project. Choose an intersection of your own identities or another demographic not your own. Then, choose a specific media technology such as Facebook check-ins, health tracking apps, Twitter hashtags, Wi-Fi, etc. Describe the ways in which your group has access to this technology and how that access differs from other groups' access. Then, describe in detail the ways that technology is used and, again, how that use differs in meaningful ways either from the intended use or the ways others use this technology. Present this information in a video essay, website, or other mode approved by me first.

Production Project

Investigate the production of a technology of your choice. Research each of its component parts and describe in detail where each of those components originated. Then, reflect in a short essay or multimodal piece on the social, economic, and racial impacts of these discoveries using readings and discussion from class to frame your analysis.

Waste Project

Work in small groups to identify a region in the Pacific Northwest and propose environmental changes to that region insofar as e-waste, recycling, or something else we discover in the unit. Present your resolution in a multimodal project.

Showcase (final project)

Work in groups to take an activist stance on one of the issues we've covered this semester. Produce a short, 3-5 page argumentative paper and a multimodal project that conveys your

argument, its history, context, and future. Present at the DTC Showcase at the end of the semester.

Acknowledgements

Leeann Hunter
Roger Whitson
David Squires

Calendar

This schedule is subject to change. Please consult the calendar posted on Slack for the most up-to-date information.

Unit 1: Use and Access			
Week	Date	Topic/Reading	Homework
1	M	What is Digital Humanities? Intro to Slack and Intersectionality	Sign up for Slack Read: "How Period Trackers Have Changed Girl Culture"
	W	Teach the Teacher: social media and mobile apps Discuss: The myth of digital universalism Digital divide: Chris Harrison "World Internet Maps"	Explore: AfroCrowd Wiki Project
	F	Accessibility Audit Discuss: Making online communities more accessible	Reading response due at 11:59 p.m.
2	M	What is multimodality? Introduce Project 1	Read: "The Embodied Classroom: Deaf Gain in Multimodal Composition and Digital Studies"
	W	Discuss ability and access	
	F	Create grading rubric for Project 1	Reading response due at 11:59 p.m.
3	M	Peer review drafts for Project 1	Revise Project 1
	W		Reading
	F	Discuss reading	Reading response due at 11:59 p.m.
Unit 2: Production			
Week	Date	Topic/Reading	Assignment
4	M	**Use and Access Project Due** Introduce project 2	
	W	Watch: Planet Money Makes a T-Shirt	Finish PMMT

Week	Date	Topic/Reading	Assignment
	F	Watch: VICE's Guide to Congo	Reading response due at 11:59 p.m.
5	M	"Breaking it Apart" video + in-class work on Project 2 Create grading rubric for Project 2	Read Lisa Nakamura, "Indigenous Circuits"
	W	Discuss reading	
	F		Reading response due at 11:59 p.m.
6	M	In-class work on Project 2	Begin: "The Industrial Revolution in the Home: Household Technology and Social Change in the 20th Century"
	W		Continue "Industrial Revolution"
	F	Peer review drafts for Project 2	Revise Project 2 over weekend Reading response due at 11:59 p.m.
7	M	Read excerpts from *The Postcolonial Science and Technology Studies Reader* (TBD)	
	W		
	F		Reading response due at 11:59 p.m.
Unit 3: Waste			
Week	**Date**	**Topic/Reading**	**Assignment**
8	M	**Use and Access Project Due** Introduce Project 3 What is e-waste?	Read: "E-Waste Empire"
	W	Watch: "E-Waste Hell" "Planned Obsolescence"	
	F	Waste in the Pacific Northwest: past, present, and future	Reading response due at 11:59 p.m.
9	M	Create grading rubric for Project 3	Explore: STEP E-Waste Website
	W		Read: "The Geology of Media"
	F		Reading response due at 11:59 p.m.
10	M		
	W		
	F	Peer review drafts for Project 3	Reading response due at 11:59 p.m.

Unit 4: Final Project/Showcase			
Week	**Date**	**Topic/Reading**	**Assignment**
11	M	**Waste Project Due** Introduce Final Project Create grading rubric for Project 4 What is digital activism?	Explore: Activism.org "Digital Activism 101"
	W	Watch: We Are Legion: The Story of Hacktivists (full movie available on YouTube)	"What Happens to #Ferguson Affects Ferguson"
	F	Finish movie	Reading response due at 11:59 p.m.
12	M	Workshop: Digital tools (TBD)	"Social media and the Boston bombings: When citizens and journalists cover the same story"
	W	Workshop: Digital tools (TBD) Discuss digital activism	
	F	In-class work on Project 4	Reading response due at 11:59 p.m.
13	M	Peer review Project 4	Revise project 4
	W		
	F		**Showcase project due Monday by 11:59 p.m.**
14	M		Course evaluations
	W	**DTC Showcase: Attendance required**	
	F		
15	M	Finals Week: No Regular Class	
	W		
	F		