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Creating a Digital Museum in the Undergraduate Theatre History Classroom: A Case Study

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While there are a number of online resources for a variety of theatre history relics (plays, costumes, theatre buildings, performers, properties, etc.), our project aims at curating a digital museum of theatre history (DMTH), bringing numerous items into one online location and serving as both a resource within and outside of The College of Wooster. Led by Digital Curation Librarian, Catie Heil, and Professor of Theatre, Shirley Huston-Findley, with Research Assistant and theatre student, Hayden Lane-Davies, the museum serves as a living archive continuously developed by Wooster students enrolled in a variety of theatre courses.

The initial inspiration for the project came from a desire to develop a new pedagogical approach to teaching theatre history by incorporating digital literacy into the course goals as well as to decenter the professor as the head of the classroom. A move away from the "sage on the stage" model allowed space to develop new kinds of learning goals in collaboration with a librarian and with input from students. It required a stepping away from a focus on content to allow for the incorporation of such new learning objectives as: "demonstrate knowledge of the ethical dimensions of the reuse of images" and "create good metadata, describing the context of

an historical artifact in detail." The decentering of the professor also placed students as fellow curators of knowledge, allowing them to choose their own objects of study. It required sharing both the teaching and the learning process. A reconfiguration of a traditional teaching model becomes necessary in the digital humanities classroom, where each contribution is uniquely valuable and essential to the project and where a diverse group of people bring vastly different skills, interests, and experience to the work. As a result, the DMTH website was (and remains) a truly collaborative teaching/learning experience.

In his introduction to *Digital Humanities Pedagogy*, Brett D. Hirsch (Ed.) discusses his attempt to bridge the gap between research about and for digital humanities and the often "bracketed" discussions regarding pedagogy despite the natural feedback loop inherent in the focus on collaborative process over product.[1] Focusing on practices (using case studies), principles (adding theory to pedagogy), and politics (or political vision in the discipline), Hirsch's edition affords digital humanities educators an opportunity to explore the possibilities in their own classrooms. Most useful for this essay was Peter J. Wosh, Cathey Moran Hajo and Esther Katz's "Teaching Digital Skills in an Archives and Public History Curriculum."[2] Wosh, et.al. supply helpful connections between and necessary competencies of curation, research, and investigating primary sources, all of which are required for the DMTH.

Several works emphasize the pedagogical opportunities of projects like the DMTH. For example, in their article, "Digital Curation: Pedagogy in the Archives," Sheffer and Hunker

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[1] Brett D. Hirsch, "</Parentheses>: Digital Humanities and the Place of Pedagogy," in *Digital Humanities Pedagogy*, ed. Brett D. Hirsch, 1st ed., vol. 3, Practices, Principles and Politics (Open Book Publishers, 2012), 3–30, https://www.jstor.org/stable/j.ctt5vjtt3.5.

[2] Peter J. Wosh, Cathy Moran Hajo, and Esther Katz, "Teaching Digital Skills in an Archives and Public History Curriculum," in *Digital Humanities Pedagogy*, ed. Brett D. Hirsch, 1st ed., vol. 3, Practices, Principles and Politics (Open Book Publishers, 2012), 79–96, https://www.jstor.org/stable/j.ctt5vjtt3.8.

discuss the unique value of digital curation activities such as those executed by students in the DMTH project:

> In digital curation projects, students are confronted with choices about information architecture that are usually invisible to them. They must actively consider what kinds of metadata and exhibit architecture will be most helpful to their readers/viewers. Plus, they must consciously craft their work into a compelling and accessible narrative, a lesson that is too often forgotten when the assignment is to make a scholarly argument.[3]

Colleen Hoelscher describes her experience with a project not dissimilar to the DMTH in her article, "Public History: A Student-Created Public History Exhibit Using Omeka."[4] Like Sheffer and Hunker, she argues that there is value in digital curation projects' abilities to pull back the curtain, describing how her students "became intimately familiar with the process through which history is mediated by archivists, librarians, and historians."[5] Digital curation in the classroom, while still relatively uncommon, is of course not a new phenomenon. In a relatively early example of such a project, Allison Marsh (2013) also emphasizes the pedagogical value of using Omeka in the classroom in her work, "Omeka in the classroom: The challenges of teaching material culture in a digital world."[6] While she details the poor quality of the resulting website and exhibits, she emphasizes that "as a pedagogical device, the assignment has been tremendously successful" and further argues that it provided students with real world skills that are "becoming requirements for all scholars."[7]

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[3] Jolie A. Sheffer and Stefanie Dennis Hunker, "Digital Curation: Pedagogy in the Archives," *Pedagogy* 19, no. 1 (January 3, 2019): 84.
[4] Colleen Hoelscher, "Constructing History: A Student-Created Public History Exhibit Using Omeka," *Case Studies on Teaching with Primary Sources*, no. Case 11 (December 1, 2019), https://digitalcommons.trinity.edu/lib_faculty/104.
[5] Hoelscher, 4.
[6] Allison C. Marsh, "Omeka in the Classroom: The Challenges of Teaching Material Culture in a Digital World," *Literary and Linguistic Computing* 28, no. 2 (June 1, 2013): 279–82, https://doi.org/10.1093/llc/fqs068.
[7] Marsh, 281-282.

These pedagogical opportunities are further explored in Margaret Konkol's "Public Archives, New Knowledge, and Moving Beyond the Digital Humanities/Digital Pedagogy Distinction."[8] In her article, Konkol examines how the dichotomy between Digital Humanities and Digital Pedagogy devalues research done in the undergraduate classroom (and by undergraduate students), noting that "to distinguish between an undergraduate student's efforts to acquire knowledge and skills and a researcher's efforts to contribute to a common fund of thought perpetuates a hierarchy of knowledge," which is demonstrated through work that Konkol carried out on the Ringling art museum in close collaboration with a number of undergraduate students, a project that lead to the creation of a "digital public archive."[9] In our own project, we found that in inviting students to be knowledge creators by asking them to theme and curate their own exhibits, we were inherently acknowledging the value of their contributions to what would become a publicly accessible research archive. In addition, then, to breaking down hierarchies by involving students in the course design process and integrating collaborative assignments where possible, we hoped to elevate undergraduate work and increase its visibility.

While we prioritized a decentered classroom and emphasized collaboration, we were also excited by the opportunity for students to learn and engage with traditional course content in new ways. As they crafted their exhibits, students were required to use their imaginations to tell a compelling story about their artifact and its place within the broader context of theatre history. Imagination and truly creative thinking are not always exercised to a great extent in a traditional paper assignment.

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[8] Margaret Konkol, "Public Archives, New Knowledge, and Moving Beyond the Digital Humanities/Digital Pedagogy Distinction," *Hybrid Pedagogy*, September 8, 2015, https://hybridpedagogy.org/public-archives-and-new-knowledge/.
[9] Konkol.

> When they are asked to create narratives, say as part of a paper, they usually work from other edited or compiled narratives (those same books, articles, or lectures). The narratives consist of interpretations and conclusions of the existing evidence formulated by authors. Working with primary sources offers students an opportunity to learn to create their own narratives and, in doing so, to better understand the interpretive process.[10]

Moreover, unlike traditional research and writing assignments, the digital project requires an element of the unknown in outcomes, so they, like all members of the project team, must adjust regularly as the project unfolds. There's less of a roadmap for a "good" digital project than there is for a good paper assignment. Many students know exactly what boxes to check to get an "A" on a paper assignment. Digital projects give them the space to make mistakes and to create something without a clear model for what it "should" look like. In fact, as Harriet Green tells us in her chapter "Fostering Assessment Strategies for Digital Pedagogy through Faculty–Librarian Collaborations: An Analysis of Student-Generated Multimodal Digital Scholarship," "Digital pedagogy is less about knowing and more a rampant process of unlearning, play, and rediscovery."[11] Allowance for the space to create without a clean conception of the final product is rooted in feminist digital humanities theory. In their chapter, "Putting the Human Back into the Digital Humanities: Feminism, Generosity, and Mess," Elizabeth Losh, Jacqueline Wernimont, Laura Wexler, and Hong-An Wu argue that exposing the mess of digital making is valuable,

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[10] Peter Carini, "Information Literacy for Archives and Special Collections: Defining Outcomes," *Portal: Libraries and the Academy* 16, no. 1 (February 18, 2016): 194, https://doi.org/10.1353/pla.2016.0006.

[11] Harriett E. Green, "Fostering Assessment Strategies for Digital Pedagogy through Faculty–Librarian Collaborations:: An Analysis of Student-Generated Multimodal Digital Scholarship," in *Laying the Foundation*, ed. John W. White and Heather Gilbert, vol. 7, Digital Humanities in Academic Libraries (Purdue University Press, 2016), 181, https://doi.org/10.2307/j.ctt163t7kq.13.

drawing on the work of Paul Dourish and Genevieve Bell, *Divining a Digital Future: Mess and Mythology in Ubiquitous Computing*:

> "Mess" serves as a theoretical intervention in popular notions of digital media as neat, clean, and hyper-rational and serves as a powerful reminder that "the practice of any technology in the world is never quite as simple, straightforward, or idealized as it is imagined to be" (Dourish and Bell, 4). Beyond simply troubling the neat veneer of computing culture, Paul Dourish and Genevieve Bell note that attending to the messiness of digital technologies is also a way of recognizing that "technologies are contested . . . they are different among the different groups, places, contexts, and circuits" in which they are employed.[12]

Historical research and the examination of artifacts was always central to the conception of the various courses, even before they were restructured to include a digital curation project. It is critical that artists learn to build a bridge between theory and praxis, and often historical research serves as at least one way to aid our students in building that bridge. However, it is in the application of critical and creative thinking that theatre history comes alive. Therefore, while the curation of such a museum may follow a traditional path (selecting a relic and researching its past significance), the digital technologies allow students to see themselves in the roles of curator and historian as they create their public-facing exhibits. Omeka, a web-publishing platform for building digital collections and exhibits, further provided a sort of structure for the close reading of artifacts, as students created detailed metadata describing their items. Engaging meaningfully in the curatorial process, students were prompted to ask such questions as, "Why does this object

[12] Elizabeth Losh et al., "'Putting the Human Back into the Digital Humanities: Feminism, Generosity, and Mess" in 'Debates in the Digital Humanities 2016' on Manifold," in *Debates in the Digital Humanities 2016*, (University of Minnesota Press, 2016), https://dhdebates.gc.cuny.edu/read/untitled/section/cfe1b125-6917-4095-9d56-20487aa0b867#ch10.

matter to the users of our site? How is it similar or different from the other artifacts assembled in this collection? What story does it help to tell that needs to be told?" Ultimately, we hope the DMTH also challenges students to treat each artifact as a materialization of specific modes of thinking. Beyond a comprehension of historical context, students must analyze each relic and theatrical paradigm as an extension of political ideologies, epistemologies, and behaviors. They explore the social dimensions of theatre, including how theatre brings people together and how it keeps people apart. The DMTH moves beyond the traditional path and, through student research and curation, itself demonstrates how meaning is made by the relics that influence the making of theatre as an art form today.

Lastly, we pursued this reimagining of the theatre history course because we were motivated to incorporate some form of experiential learning into the classroom. In her article, Marsh says,

> . . . I am interested in how we reach young scholars who just want to be 'regular' humanists. How do we convince the digital natives who have no interest in digital scholarship that metadata, graphic design, and database architecture are becoming requirements for all scholars?"[13]

Since Marsh wrote this in 2013, experiential learning has become a sort of buzzword in higher education, with dedicated centers opening on many college campuses and programs and funding campaigns touting experiential learning as the key to bridging the college and post-college experience for students. Even before the current pandemic forced challenging conversations about pedagogy in a changed higher education landscape and tested many institutions' creativity, we were asking such questions as: *How do we prepare students to be responsible, ethically*

[13] Marsh, "Omeka in the Classroom," 282.

driven citizens of the world while also ensuring that they gain practical, career-oriented skills? How can we ensure that students are equipped with the kinds of skills and literacies that might carry them through multiple careers, as they will no doubt need a kind of nimbleness in today's world? Digital projects might provide a very small, but potentially powerful example of how we can center both practical, translatable skills (such as writing for a public audience, considering the architecture of information online, collaboration and project management) while also asking students to engage in the essential work that has always been central to our teaching: critical thinking, close reading, and argumentation. Importantly, the potential of such digital projects to break down traditional classroom hierarchies opens space for students to see themselves not just as students, but as professionals. Digital projects have a number of characteristics that open the door for such a change in perspective: the focus on group work, the public visibility of their work, and the agency to choose their own topics and contribute to a final, public product, all help them to see themselves in roles outside of the classroom. In this particular moment, when we are asked to consider what experiential learning, which has always been equated with hands-on work, might look like in a virtual environment, exercises like the DMTH project might rise to the occasion.

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The DMTH is constructed as a series of semester long assignments not unlike a traditional research project where students are asked to construct a critical question based on their research and then proceed to explore all of the possible answers as a way of adding their voices to the current scholarship. Additionally, digging deeply into one particular topic (e.g. a play, a performance, a place, a person) allows students to take the information they have gained about various time periods, theories, or ideologies throughout a semester and apply them to an

object of interest to move beyond a survey of information, which is all that is possible in a two-semester look at the general history of our discipline. Moreover, including a digital humanities element in our research practices encourages learners to think about ways in which scholarly research has already moved beyond paper and ink in the 21st century toward online/virtual publications and platforms. We would not be doing our due diligence as educators if we were to ignore this aspect of our world of scholarship. Finally, using the concept of museum curation asks students to think differently about how we communicate as scholars and artists and advocates. Museum curation forces us to include the visual, which is inherent in our art, as a means of expression, something most if not all artists do in our laboratory on a regular basis. Ultimately, museum curation on a digital platform moves our research beyond the classroom and into the world at large, giving it greater purpose and, hopefully, greater impact.

We began building the DMTH in spring 2019 by integrating the project into an existing class, Introduction to Theatre Research and Writing, which is a writing intensive course requiring several assignments that explore the numerous ways in which we "write" within the discipline. Assignments range from traditional textual analysis, to historical/group research, to theoretical explorations, to writing a production review. Fortunately, we were able to simply exchange out the traditional historical/group research project for the DMTH endeavor, allowing for continuity while experimenting with the inclusion of a digital humanities experience.

Funding was awarded from a local Mellon grant focused on Digital Humanities to support two primary aspects. First, the money was used for a class field trip to the Cleveland Museum of Art to explore various applicable elements of museum curation. The experience involved an immersion in their permanent ArtLens[14] exhibit, which demonstrates a variety of

[14] For detailed information regarding the Cleveland Museum of Art's ArtLens, please see https://www.clevelandart.org/artlens-gallery

ways in which digital technology might be used to tell a story about the relics found throughout the museum.

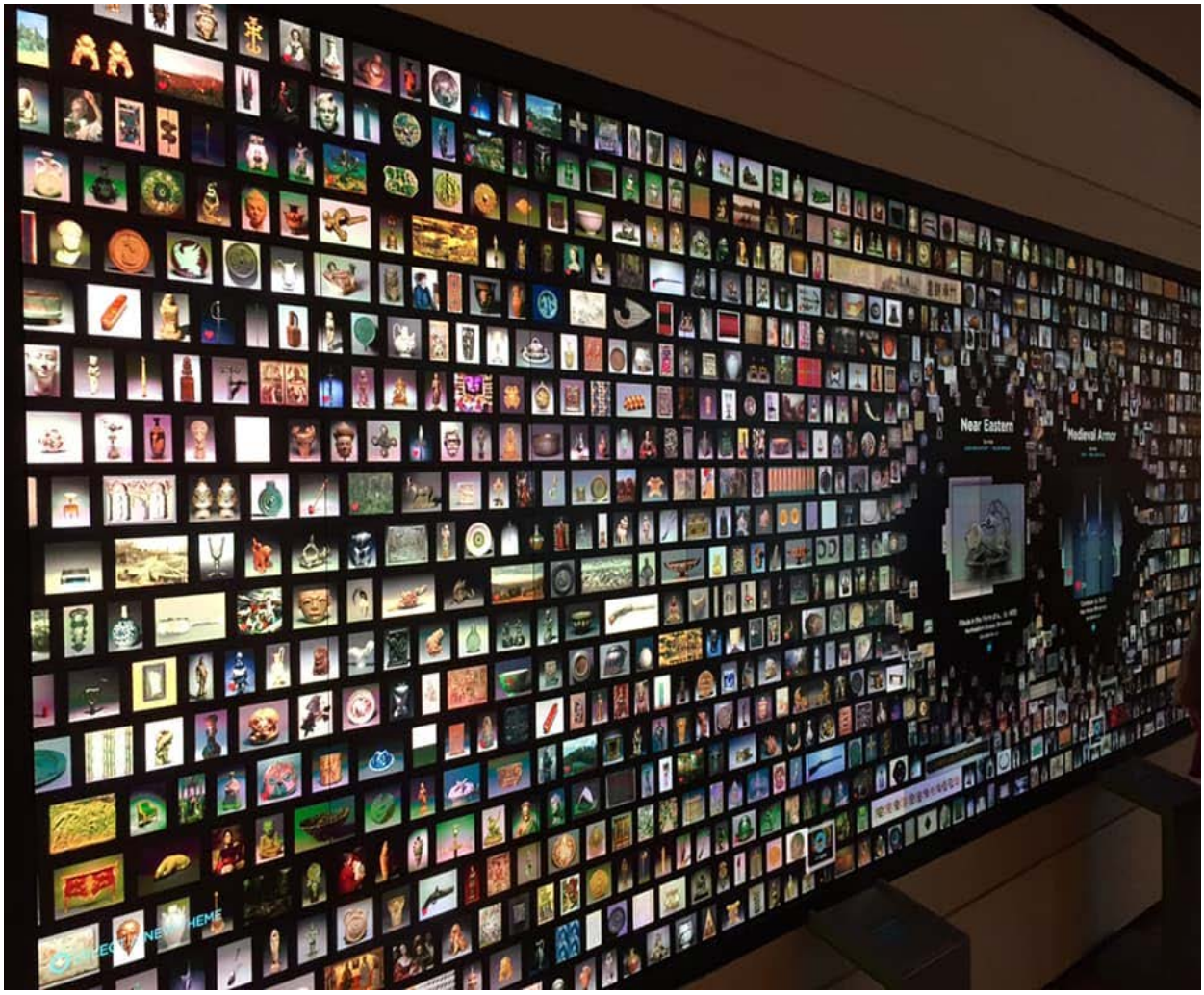

Fig. 1 The interactive wall in the ArtLens exhibit at The Cleveland Museum of Art.

Students also engaged with a curator to begin to understand how curation happens, including choices about color, space, and metadata.

Fig. 2 Students from the Introduction to Theatre Research and Writing class engaging with a curator at The Cleveland Museum of Art.

Second, the Mellon grant supported hiring a Research Assistant, Hayden Lane-Davies, to complete a series of tasks:

1. Develop a website using the Omeka platform,
2. Curate an exhibit that serves as a teaching model,
3. Learn how to upload images and the metadata of the various relics,
4. Acquire the skills necessary for incorporating text, and
5. Prepare methods for teaching fellow students how to create their own additions to the site.

With these criteria as a framework, Hayden developed the museum's first exhibit: "Applying Classical Theatre to a Modern Stage." While based on prior work he had done on the

dynamics between audience and performance space in Ancient Greek Theatre for a production of Euripides' *Medea*, this digital evolution presented unexpected challenges. Untethered from the familiar restrictions of 12-point Times New Roman, what was the appropriate amount of text to have on a single page? In a paper or a presentation, information is conveyed linearly; in contrast, how best to guide the reader through the exhibit when they might start from any of the various subpages? Solving these problems required breaking the material into broad topical groups with smaller subgroups for each element of the project. As an example, Figure 3 shows a screenshot of the "Myth and Medea" section, highlighting how headings and subheadings help curate each visitor's experience with the exhibit.

Fig. 3 A screenshot of one page of "Applying Classical Theatre to a Modern Stage," the museum's first exhibit, showcasing the general layout and styling of exhibits found throughout the site.

Because “Applying Classical Theatre” (and the entire museum) was intended for a wider public audience, background information on the traditions that Euripides drew from in writing *Medea* was important to supplement the history and analysis of the performance spaces Hayden had previously carried out.

With our initial museum model in place, our first classroom iteration of the project began with two primary instructions:

1. In small groups, conduct historical research on Sophie Treadwell’s *Machinal*; and
2. Collectively, create a digital exhibit for the DMTH, including images and text.

To narrow the scope of their investigation and ensure resources were available to all, Shirley gave each group a focus:

Group 1: The history of German Expressionism and its influence on Treadwell

Group 2: The history of Ruth Snyder— crime, trial, and execution

Group 3: The history of Sophie Treadwell, her life and works in the early 20th C.

Group 4: The history of the play in performance, focusing on three specific productions

Individual group members were then responsible for a page of the exhibit, containing no fewer than one image and metadata to support, plus at least three sources to add to the exhibit bibliography. For example, Group 2, in their focus on Ruth Snyder, divided their research, writing, and image collection into four areas—An introduction entitled The Case of Ruth Snyder, “The Dumb-bell Murder”, The Trial and Execution of Ruth Snyder, and Historical Implications—each of which was curated by one member of the group and assembled collectively in consideration of the overall exhibit.

Fig. 4 A sample screenshot of the Machinal DMTH exhibit, highlighting the Ruth Snyder trial.

Throughout the semester, then, learners engaged in building these digital exhibits through historical research and various workshops. The class began the DMTH project in the library, meeting with Catie, who instructed students about copyright law and digital media. Our next step focused on the use and creation of Dublin Core descriptive metadata, followed by learning how to use the Omeka platform. Once students were introduced to the process, we turned to the product, a final group presentation of the digital scholarship. It was critical throughout this assignment that Shirley reminded students that this type of project was not all that much different from a traditional research paper, however, we quickly became aware of some of the added challenges students experienced despite our careful planning. It would have been very easy to quit the project then, but we knew that the digital project would be messy. In fact, we took

courage in Marsh's honest response to her student's work and in her maintaining that the project was tremendously pedagogically valuable despite the students' and professor's shared frustration.[15] We further recalled Losh et al. as they outlined the value of exposing the "mess" as a response to the false conception that digital making is clean and polished.[16]

Student responses to the DMTH project were mixed. Their general project concerns included the size of the groups (4 or 5 were too many), a lack of detailed instructions and handouts related to the play itself prior to visiting the Cleveland Museum of Art, insufficient knowledge about informative writing, and a hope for more check-in points/due dates throughout. The general project joys covered the use and creation of metadata, gaining knowledge about the many aspects of curation, the level of creativity in digital scholarship, and seeing the value of the project as it might relate to additional classes and contexts beyond the college level. Students' feedback on this last point, in particular, reinforced for us that the flattening of traditional classroom hierarchies and the degree to which students could see themselves as contributing to a public research object were essential to the project's success.

Based on their assessment, Shirley revised the museum experience by creating an assignment better connected to the museum visit, which made the trip "valuable," and encouraged the next group, a First Year Seminar (FYS) class, to apply curation elements they had observed at the Cleveland Museum of Art—color, flow, metadata, lighting, relationships, etc.—to their own exhibits with purpose and intention. This was another way that we intentionally incorporated "real world" curation work into the classroom; we tried to draw a direct line between what students saw in the world around them and their work on the project. Diverging from the first iteration, the development of the course began with the DMTH project

[15] Marsh, "Omeka in the Classroom."
[16] Losh et al., "'Putting the Human Back into the Digital Humanities: Feminism, Generosity, and Mess."

and Shirley worked with Catie and Hayden to build the class around it. Entitled *Storytelling in the 21st Century,* the FYS attempted to get students to understand how a museum exhibit tells a story, focusing this time on the issues of gender, race, class, ability, and sexuality in 21st-Century theatre. In addition, we scaffolded in a series of other requirements.

First, students were asked to complete a Museum Essay following our trip to Cleveland, which provided a greater opportunity to make specific connections between what we think of as traditional curation and the creation of their own DMTH exhibits. The assignment included the following:

1. As you walk around the museum, what do you notice about the curation of the physical space? This might include the walls, pedestals or platforms, the colors, the lighting, the layout of the artwork, physical movement patterns or flow, etc., which are all designed with a purpose in mind.
2. Choose a specific piece of artwork that you connect with in some way (intellectually, viscerally, emotionally, spiritually, etc.), take a photo of it, then discuss what elements of the actual exhibit encourage and/or allow you to make that connection.
3. Discuss how the metadata associated with that piece of art (title, medium, narration or wall text, artist, date, etc.) plays a role in both your understanding of and appreciation for the object.
4. Finally, how does the metadata work toward telling a story about your chosen work of art.

Because the course Learning Goals for our first-year seminar, as articulated in the syllabus, included “Read, analyze, and interpret complex texts, **artifacts**, events, and ideas,” “Explore complex questions by finding, evaluating, and synthesizing relevant texts, **artifacts**, events, and

ideas reflecting multiple perspectives," "Express ideas effectively in writing, demonstrating an ability to communicate in textual, **digital**, oral, and/or creative form," and "Critically reflect on written, oral, **digital**, and/or creative competencies to understand academic growth" the incorporation of a more thorough museum assignment focused on digital curation moved students into a very different mindset in thinking about the history of theatre. Instead of merely seeing their work as a means of understanding (and sometimes merely memorizing and/or regurgitating) the past, students embraced the "presentness" of their work as curators and storytellers, both of which stimulated their curiosity and implicated them in the accuracy and plurality of the stories they would tell.

Following the Museum Essay, students completed an assignment focusing on images (informed by the copyright lecture) chosen to visually represent and best inform their specific topics. To supply additional "handouts" and instruction as requested in the earlier assessment, students were introduced to several online library guides (LibGuides) created by Catie, including video instruction, that they could easily reference about copyright. Additionally, Digital Scholarship Librarian & Dir. of Core, Jacob Heil, joined the class to discuss digital storytelling and storyboarding, which strengthened the bridge between museum curation, image choice, and, eventually, the overall organization of their narratives. This session further allowed students to engage in work that mirrors that which they might do in a professional setting. This next step asked,

> Drawing from your experiences in developing the Museum Essay—specifically thinking about how your chosen image affected you, the significance of the metadata, the layout of the exhibit, and the ways in which the images all told a particular story—choose 5-6 images (still photos and/or video) that:

a. Are free of copyright violation (see the online LibGuides)
b. Aid you in telling your story about your research topic.
c. Currently depict the significant elements of your research. These may shift as you continue your research, but you should begin collecting images now and can add to them as you continue to develop your ideas.

Beyond the obvious importance of understanding copyright law, which most of our students do not, working in that curatorial mindset clearly improved how the students ultimately explored the organization and specificity of telling their research story, including deeper analysis, far more thorough critical thinking, unique forms of creative expression, an experience that allowed them to express their research findings with a very different audience in mind, and, in comparison to earlier writing samples, careful and more deliberate research and writing.

Next students developed a draft of their research narrative, focusing on the story they were trying to tell, their audience (beyond us), and the connection of the words to the images. After a peer review session, students revised the narrative and added an overall title for their exhibit pieces, an introduction to the exhibit, and individual titles for each exhibit entry. The labeling and final organizing details were critical steps in ensuring that students understood, through their curation, that theatre history is truly a living, dynamic process rather than a set of circumstances or a series of facts.

The project ended with a group presentation. The rubric used for grading the completed exhibits included the evaluation of:

1. Communication of Key Elements, stemming from your Critical Question, including use of supporting sources, images and/or video.

2. Organization of the Exhibit, drawing from lessons learned in the Museum Essay, including overall structure, flow of information, and clarity of ideas.
3. Mechanics, such as clarity of writing, grammar, punctuation, and spelling.

We executed the most recent version of the DMTH project in the Spring of 2020. In this iteration, the students in the Origins of Drama history class each chose a dramatic text and created an exhibit all of their own, similar to the original exhibit curated by Hayden around a recent production of Euripides' *Medea*. Again, we adjusted the project based on assessment, however Covid-19 appeared, and everyone moved to virtual teaching and learning. While having a digital assignment seemed like the perfect experience under those circumstances, leaving the majority of the digital aspects of the project until the second half of the semester meant students did not have the type of support that would have made their experience well supported and thoroughly guided, despite the wonderful video tutorials provided by Catie and the library website.

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The dynamic of our triumvirate was key to the successful implementation of the project. Each of us contributed something unique to the DMTH, and our differing positions within the broader academic environment allowed us to approach the museum's development simultaneously from multiple methodological angles. The project required us to become instructors, assistants, and resources for the students, guiding and supporting them through their own research with the museum. The DMTH flattened the playing field in important ways. It asked each of us to learn to work in new intellectual spaces. Those of us who were used to teaching became learners as we grappled with the technologies and dabbled in creative spaces that, to that point, had not been central to our daily roles at the College. There were certain

aspects of the project where Hayden, as another student, theatre major, or friend, was able to assist more effectively and other areas where Shirley's extensive content knowledge or Catie's expertise in the platform was desired. As a result, we strongly encourage developing future projects from such a collaborative perspective. Not only did our work provide an opportunity to model collaboration for the students, it also reduced the anxiety and stress that can come from implementing teaching strategies beyond individual comfort zones. As we educated one another, we were far better equipped to educate our students in what became an exciting and transformative experience for us all.

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Back into the Digital Humanities: Feminism, Generosity, and Mess | Elizabeth Losh, Jacqueline Wernimont, Laura Wexler, and Hong-An Wu' in 'Debates in the Digital Humanities 2016' on Manifold." In *Debates in the Digital Humanities 2016*. University of Minnesota Press, 2016. https://dhdebates.gc.cuny.edu/read/untitled/section/cfe1b125-6917-4095-9d56-20487aa0b867#ch10.

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