

WAYNE STATE UNIVERSITY
Professional Record
Faculty

Jessica J. Rajko, MFA
Assistant Professor of Dance | Big Data Faculty
WAYNE STATE UNIVERSITY

DEPARTMENT/COLLEGE: Maggie Allesee Department of Theatre & Dance,
College of Fine, Performing and Communication Arts

PRESENT RANK & DATE OF RANK: Assistant Professor, August 2019

EDUCATION:

Baccalaureate: Hope College, Holland, MI
Bachelor of Arts, Dance Performance & Choreography (2005)
Bachelor of Arts, Psychology (2005)
Graduate: Arizona State University, Tempe, AZ
Master of Fine Arts, Dance & Interdisciplinary Digital Media and
Performance (2009) [Outstanding Graduate of the Year]

FACULTY APPOINTMENTS AT OTHER INSTITUTIONS (Years and Rank):

Arizona State University (2014 –2019) Assistant Professor of Dance, Graduate Faculty
Status

Scottsdale Community College (2012-2014) Faculty Adjunct of Dance

Grand Canyon University (2011-2012) Faculty Adjunct of Dance

Arizona State University (2009-2012) Faculty Associate of Dance, Graduate Faculty
Status

Arizona State University (2009) Faculty Associate of Arts, Media, and Engineering

I. RESEARCH

A. Artwork, 2016 - Present

2020 *Vibrant Lives: The Living Net*. Invited. Interactive installation for the
“Feminist Data Visualization” exhibition at Atlanta Contemporary,
Atlanta, GA [postponed indefinitely due to COVID-19]

signature: _____



06/15/22

- 2018 *Vibrant Lives: The Living Net*. Invited. Interactive installation exhibition for the Price Lab for Digital Humanities, University of Pennsylvania, PA [open exhibition in university library]
- 2017 *Me, My Quantified Self, and I* (60 minutes, choreography, artistic direction, production). Grant funded. Self-produced evening-length work and 3-day event including guest performances, free cyber security one-on-one sessions, and a panel discussion related to personal data output by the Border Quants collective, Unexpected Gallery, Phoenix, AZ [220 attendees]
- 2017 *Digital Divide*. Grant funded. Exhibition and open workshops with crocheted, knit, and quilted data visualizations; co-created with the Tempe Needlewielders, a volunteer group of senior textile artists who meet at the Pyle Adult Recreation Center, Tempe City Library, Tempe, AZ [20 attendees]
- 2017 *I'm Not as Think as You Drunk I Am* (60 minutes, choreography). Commissioned. Performance fully produced and financially supported by Mesa Arts Center, Virginia G. Piper Theater, Mesa, AZ [100 attendees]
- 2017 *Networks* (8 minutes, choreography & artistic direction). Commissioned. Screendance for Scottsdale Community College (SCC) dance, presented at the SCC spring dance concert, Scottsdale, AZ [200 attendees]
- 2017 *Me, My Quantified Self, and I* (20 minutes, choreography). Commissioned. Presentation for the 10-year anniversary of Breaking Ground Dance Festival, the most prestigious contemporary modern dance festival in metro Phoenix, curated by Carley Conder, performed at Tempe Center for the Arts, Tempe, AZ [150 attendees]
- 2017 *The Banality of Surveillance* (10 minutes). Solo excerpt from *Me, My Quantified Self, and I* presented in the DUMBO Dance Festival curated by Young Soon Kim, Brooklyn, NY [Refereed; 2 performances, 200 attendees]
- 2017 *Vibrant Lives: The Living Net*. Interactive, hand-crocheted net that vibrates with the room's collective data output, presented in the 'Interactive Installation' exhibition at the annual Computer-Human Interaction (CHI) conference, Denver, CO [Jury-selected; average 2,500 attendees]
- 2017 *Nostalgia Americana*. A quilt designed to visually display a computational sentiment analysis of Donald Trump's tweets during the 2016 presidential

campaign, exhibited in the IEEE VIS Conference, Phoenix, AZ [Jury-selected; average 300 attendees]

- 2017 *Wearable Technology Prototyping*. Showing of custom wearable technology designs for pedagogical purposes for the Dance and New Media: Integrating Dance and Technology in University Dance Programs Conference, New York University, New York, NY [Jury-selected; average 50 attendees]
- 2016 *Vibrant Lives: DataPLAY*. A series of interactive sculptures created by Jessica Rajko with Bobby Zokaite, received a juried invitation and commission by Parallel Studios, LLC for the Currents New Media Festival, an interdisciplinary arts festival that presents international new media artists in Santa Fe, NM [Jury-selected; average 3,000 attendees]
- 2016 *Vibrant Lives: DataPLAY*. A series of interactive sculptures created by Jessica Rajko with Bobby Zokaite, commissioned by Mesa Arts Center for the Arts SPARK! Festival of Creativity, a large public arts festival that involves international artists and sees over 10,000 attendees annually, curated by Shawn Lawson, Mesa, AZ [Jury-selected; average 10,000 attendees]
- 2016 *Vibrant Lives: The Living Net*. Invited. Interactive installation exhibition at the joint Digital Humanities Summer Institute & Electronic Literature Media Arts Festival, an interdisciplinary festival presenting artwork by international artists and scholars, Victoria, British Columbia, Canada [150 attendees]
- 2016 *Vibrant Lives: Handmade Amplified*. Invited. Interactive installation exhibition in the Highs & Lows experimental performance series curated by MD301, 4Bid Gallery at OT301, Amsterdam, The Netherlands [50 attendees]

B. Performance, 2016 - Present

1. Outside Metropolitan Area

- 2017 *Wicked Bodies*. Invited performer for weeklong intensive to generate new material for Liz Lerman Dance Exchange project *Wicked Bodies*, Tempe, AZ
- 2016 *For a Gibbous Moon* (1 hour, performance). Curated performance presented by MD301, real-time movement and music composition performance with prestigious professional artists including dancers Makiko Ito, Lily Kiara, Michael Schumacher, and Manuela Lucia Tessi,

and musicians Wilbert de Joode, and Michael Vatcher, Amsterdam, The Netherlands [30 attendees]

- 2016 *Vibrant Lives: Handmade Amplified*. Curated durational performance in Highs & Lows an experimental performance series curated by MD301, 4Bid Gallery at OT301, Amsterdam, The Netherlands [50 attendees]

C. Publications, 2016 - Present

- Rajko, J. "Geocultural Precarities in Canonizing Computing Research Involving Dance." *8th International Conference on Movement and Computing*. ACM Press. (2022)
- Rajko, J. "Techno-Neoliberalism's Body:Dance(r) Labour in Computing Research and Race as Always Already Additive." *Politics of the Machine Berlin 2021 Rogue Research Conference—Decolonizing the Machine Track*. British Computer Society. (2022)
- Rajko, J., McCall, A., Sigler, L., Williams, E. "Reimagining Dance/Technology Training in an Era of Techno-Neoliberalism: Collective Models for New Media Design Education in Dance." *Theatre, Dance, and Performance Training Journal: Special Issue on Performance Training and Well-Being*. (2022)
[Proofs submitted, forthcoming summer '22]
- Rajko, J. "Designing Palpable Data Representations." *22nd International Conference on Human-Computer Interaction*. Springer. (2020)
- Rajko, J. "'Bodging' Digital Humanities: Considering Our Bodies in Practice." *More Digital Humanities: Open Approaches to Creation, Growth, and Development*. London: Routledge. (2019)
- Rajko, J. "Embodied Learning: Somatically Informed Instructional Design." *Perspectives on Wearable Enhanced Learning: Current Trends, Research and Practice*. Dordrecht, Netherlands: Springer. (2019)
- Rajko, J. "A Call to Action: Embodied Thinking and Human-Computer Interaction Design," *Routledge Companion to New Media and Digital Humanities*, London: Routledge. (2018)

Rajko, J. & Hayes, L. Towards an Aesthetics of Touch. *4th International Conference on Movement and Computing*. ACM Press. (2017)

Rajko, J., Wernimont, J., & Rajko, S. The Living Net: A Haptic Experience of Personal Data. *2017 CHI Conference Extended Abstracts on Human Factors in Computing Systems*. ACM Press. (2017)

Rajko, J., Krzyzaniak, M., Wernimont, J., Standley, E., & Rajko, S. Touching Data Through Personal Devices: Engaging Somatic Practice and Haptic Design in Felt Experiences of Personal Data. *3rd International Conference on Movement and Computing*. ACM Press. (2016)

D. Video Series, 2016 - Present

Rajko, J., Naccarato, T., MacCallum, “Season 1: Provocations | Conversations | Iterations,” **and** “Provocations Upon Provocations: An Open Conversation About What Escapes Computation on Interactive Performance,” *SloMoCo*. (2021)

Rajko, J., Naccarato, T., MacCallum, “Season 2: Provocations | Conversations | Iterations,” *SloMoCo*. (2021) **and** “Provocations Upon Provocations: Open Discussion and Lightning Round of Provocations,” *SloMoCo*. (2021)

E. Funded Research, 2016 - Present

Title, Total Funding Amount, Years of Activity, Role, Description

Collaborative Human Robot Interaction: A VR Driven Approach, 2020 – 21

- Grant-supported summer research into human/robot interactions using dance knowledge and virtual reality implementation. Funded by the 2020 Richard Barber Interdisciplinary Research Program. Project postponed indefinitely due to the COVID-19 pandemic.

Critical Conversations: (Big) Data, Algorithms & Interfaces, 2020 – 21

- Funded series of monthly research conversations for faculty and staff across WSU campus to elevate university-wide critical discourse related to Big Data and to launch new research collaborations. Funded by the Wayne State University Provost’s Office.

Border Quants: Feminist Approaches to Data, Bodies and Technologies Across Borders, 2016 – 19

- Collaborative project with colleagues in human-computer interaction (UMich), information & library science (UWash), digital humanities (Dartmouth), and justice studies (Arizona State Univ). Funding supported the creation of original dance work *Me, My Quantified Self, and I*. Funded by the Program for Transborder Communities Seed Grant.

I'm Not as Think as You Drunk I Am, Primary Investigator, 2017

- Evening-length dance work commissioned by the Mesa Arts Center, Mesa, AZ.

Digital Divide, \$4,000, 2016 – 17

- Intergenerational project exploring people's understandings and use of digital media and data. Funded by the Vibrant Cities Grant from Tempe Cultural Council.

Vibrant Lives, 2015 – 17

- Collaborative project between dance, digital humanities, computer science, and cyber security. Funded by the Institute for Humanities Research Seed Grant (\$6,000), Herberger Research Council Seed Grant (\$11,350), Currents New Media Festival Commission (\$5,000), and SPARK! Mesa's Festival of Creativity Commission (\$8,100).

Human Security Collaboratory, 2015-17

- A research team and university initiative launched by the Arizona State University Global Security Initiative (GSI). General operating funding provided by Global Security Initiative.

F. Fellowships/Grants/Special Awards, 2016 - Present

2020 Richard Barber Interdisciplinary Research Program Grant *Collaborative Human Robot Interaction: A VR Driven Approach*, 2020.

WSU Office of the Provost, Big Data Initiative Research Seed Funding *Critical Conversations: (Big) Data, Algorithms & Interfaces*, 2019 – 20.

Research Mentors Program for New Faculty Grant, mentor: Dr. Doug Risner,
2019-20.

Herberger Research Council Interdisciplinary Project Collaboration Grant
Dance and Technology in the American Southwest, 2018.

Mesa Arts Center, Performance Commission *I'm Not as Think as You Drunk I
Am*, Invited, 2017.

Scottsdale Community College, Screendance Commission *Networks*, Invited,
2017.

Tempe Cultural Council, Vibrant Cities Grant *Digital Divide*, 2016.

Parallel Studios, LLC, Currents New Media Festival Commission *Vibrant Lives:
DataPLAY*, Jury-Selected, 2016.

SPARK! Mesa's Festival of Creativity Festival Commission (\$8,100), *Vibrant
Lives: DataPLAY*, Jury-Selected, 2016.

Program for Transborder Communities Seed Grant (\$18,700) *Border Quants:
Feminist Approaches to Data, Bodies and Technologies Across Borders*,
2016.

G. Papers Invited or Refereed for Presentation, 2016 - Present

2022

- Paper: "Decolonizing the Machine: Race, Gender, Disability, Robots, Computation and Art." *International Symposium on Electronic Art (ISEA) 2022*. Barcelona, Spain, June 2022.
- Paper: "Geocultural Precarities in Canonizing Computing Research Involving Dance." *8th International Conference on Movement & Computing*. Chicago, IL, June 2022.

2021

- Workshop: "Devise & Disperse A 2-Part gathering to develop future iterations of the Provocations Project." *SloMoCo*. Online, 2021.

Description: I co-facilitated a 2-day workshop on developing provocation questions and invited attendees to work toward building provocation processes for their own prospective communities.

- Paper: “Brokering Choreographic Knowledge in the Techno-Neoliberal Knowledge Economy.” *Dance Studies Association Conference*. New Jersey, NJ, October 2021.

Description: I participated in a new conference offering known as “hubs;” the hub I was competitively selected for was titled, “Decolonizing Technology and Techniques of Supremacy.”

- Paper: “Dance(r) Labor in Computing Research and Race as Always Already Additive.” *Politics of the Machine Berlin 2021 Rogue Research Conference: Decolonizing the Machine Track*. Berlin, Germany, August 2021.
- Paper: “(In)Visible Labor: Understanding Roles and Responsibilities in Dance and Computing.” *Dublin Dance Festival’s Modes of Capture Symposium 2021*. Dublin, Ireland, May 2021.
- Paper: “Aesthetics of Touch: Performance Practices and New Media Design.” *The Uncommon Senses III Conference*. Montreal, Quebec, CA May 2021.
- Expert Panel Respondent: “Loss(y) Media and Found Futures.” *Annual Virtual Meeting for the Society for Literature, Science, and the Arts*. Ann Arbor, MI, October 2021.

2020

- Paper: “Dramaturgy for Devised Performance in Theatre, Dance and Visual Art.” *Association for Theatre in Higher Education Annual Conference*. Detroit, MI, July 2020.
- Paper: “Visualizing Scientific Data and Ideas.” *9th International Conference on Design, User Experience, and Usability* affiliated with the 22nd *International Conference on Human-Computer Interaction*. Online, July 2020.

2019

- Panel Creator/Facilitator: “Generative tension in cross-disciplinary collaboration: Call for online provocations and panelists at MOCO 2019.” *8th International Conference on Movement & Computing*. Tempe, AZ, October 2019.
- Workshop: “Palpability and Wearable Computing.” *13th International Conference on Tangible, Embedded and Embodied Interaction*. Tempe, AZ, March 2019.
- Paper: “Knowledge (Mis)Interpretations: Dance in Computational Research.” *Dance Studies Association Conference*. Evanston, IL, August 2019.

2018

- Paper: “Towards an Aesthetics of Touch.” *International Sociological Association’s World Congress of Sociology*. Toronto, Ontario, July 2018.
- Provocateur and Panelist: “What Escapes Computation in Interactive Performance?” *6th International Conference on Movement & Computing*. Genoa, Italy, July 2018.
- Paper: “Haunted Databases: searching for dancers in the HCI archives.” *Dance Studies Association Conference*. Valetta, Malta, July 2018.
- Workshop: “Aesthetics of Touch: Performance Practices and New Media Design.” *Alliance of Women in Media Arts and Technology Conference*. Santa Barbara, CA, February 2018.

2017

- Paper: “Touching Data: What Does Big Data Feel Like?” *Dance and Somatic Practices Conference*. Coventry, UK, July 2017.
- Workshop: “Palpability and Wearable Computing.” *Dance and Somatic Practices Conference*. Coventry, UK, July 2017.
- Paper: “Toward an Aesthetics of Touch.” with Lauren Hayes, *4th International Conference on Movement & Computing*. London, UK, June 2017.

- Paper: “Compassionate Kinesthetic Disruption of Digital Technologies and Digital Culture.” *Conference on Dance and New Media: Integrating Dance and Technology in University Dance Programs*. New York University, New York, NY, April 2017.
- Paper: “Not My Data.” *Society for Social Studies of Science Annual Conference*. Boston, MA, September 2017.

2016

- Lecture/Demonstration: “Beautiful Displays: Virtuoso Dance Bodies and Wearable Technology.” *Dance Studies Conference (Formerly CORD+SDHS)*. Pomona, CA, November 2016.
- Paper: “Critical Creative Practice: Moving toward Intersectional Feminist Frameworks in Concert Dance Composition.” *World Dance Alliance Americas Conference*. Cholula, Puebla, Mexico, August 2016.
- Paper: “Touching Data Through Personal Devices: Engaging Somatic Practice and Haptic Design in Felt Experiences of Personal Data.” *3rd International Conference on Movement & Computing*. Thessaloniki, Greece, July 2016.
- Workshop: “Embodied and Critical Making.” *Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) Conference*. Tempe, AZ, May 2016.
- Workshop: “Vibrant Lives: DataPlay.” *Signal/Noise: FemTechNet Conference on Feminist Pedagogy, Technology, & Transdisciplinarity*. Ann Arbor, MI, April 2016.

H. Invited Seminars or Lectures, 2016 - Present

- Workshop: “Palpability and Wearable Computing,” *Present/Breath Symposium*, 22 North Gallery. Invitation from Petra Kupperts, Ypsilanti, MI, May 2022 [**5 attendees**]

- Workshop: “Borders, Boundaries, and Surveillance,” The Landingspace Project. Workshop on feminist unboxing methods for consumer technologies. Invitation from Benny Simon, Online, January 2021 [**8 attendees**]
- Intensive Course: “Palpability & Wearable Computing,” *Digital Humanities Summer Institute*, University of Victoria. Invitation to teach weeklong, faculty-level intensive course, Victoria, British Columbia, Canada, June 2019 [**12 enrolled**]
- Lecture: “Touching Data: Palpability, Ethics, and Embodied Agency in Consumer Wearables and Big Data Archives,” Harvard’s ArtTechPsych IV hosted by the Digital Futures Consortium. Invitation from Cole Crawford, Cambridge, MA, March 2018 [**30 attendees**]
- Lecture: “Catching Metadata in the Living Net: A Review of ‘Vibrant Lives,’” University of Pennsylvania’s Price Lab for Digital Humanities. Invitation from Stewart Varner, Pennsylvania, PA, March 2018 [**12 attendees**]
- Lecture and Workshop: “Touching Big Data,” Davidson College. Invitation from Alison Bory (dance) and Mark Sample (digital studies), Davidson, NC, February 2018 [**20 attendants**]
- Guest Instructor: Contemporary Modern, Davidson College. Invitation from Alison Bory, Davidson, NC, February 2018 [**8 attendees**]
- Intensive Course: “Palpability & Wearable Computing,” *Digital Humanities Summer Institute*, University of Victoria. Digital Humanities Summer Institute, University of Victoria. Invitation to teach weeklong, faculty-level intensive course, Victoria, British Columbia, Canada, June 2017 [**14 enrolled**]
- Public Talk: “How do we perform digital technologies and how do digital technologies perform us?” *TEDxASU*. Student-nominated and university-selected, Tempe, AZ, March 2017 [**500 attendees**]

- Lecture and Workshop: “Not My Data,” ART Lab, University of New Mexico. Invitation from Amanda Hamp (dance) and Lee Montgomery (visual art), Albuquerque, NM, November 2017 [**80 attendees**]
- Guest Instructor: Ballet III / Modern II combined class, University of New Mexico. Invitation from Amanda Hamp, Albuquerque, NM, November 2017 [**20 attendees**] [III-M-11]
- Video Recorded Talk: “Compassionate Kinesthetic Disruption,” *Office of Knowledge Enterprise and Development (OKED)*. Invitation from OKED, Phoenix, AZ, November 2017 [**20 attendees**] [III-M-12]
- Intensive Course: “Bodies Matter: Palpability & Wearable Computing,” Digital Humanities Summer Institute, University of Victoria. Digital Humanities Summer Institute, University of Victoria. Invitation to teach weeklong, faculty-level intensive course, Victoria, British Columbia, Canada, July 2016 [**14 enrolled**] [III-M-13]

I. Other Scholarly Work

Dataset: “ACM DL Corpus Dataset: A Systematic Mapping Study on Computing Research Involving Dance.” Harvard Dataverse. (2021)
<https://doi.org/10.7910/DVN/RPURHV>

II. TEACHING

A. Years at Wayne State: 3 years

B. Years at Other Colleges/Universities

Arizona State University, 5 years

Founding Co-Director	Human Security Collaboratory
Affiliate Faculty	Global Security Initiative
Affiliate Faculty	AME Synthesis Center
Graduate Advisor	Interdisciplinary Digital Media & Performance Concentration

Scottsdale Community College, 2 years

Grand Canyon University, 2 years

Arizona State University (different faculty appointment), 3 years

C.1. Courses Taught at Wayne State in Last Six Years

1. Undergraduate

Wayne State University

DNC 4010: Contemporary 4

DNC 3500: Choreography 2

DNC 5610: Dance Company (Virtual Dance Collaboratory)

DNC 2310: Dance History 1800 to Present

DNC 5560: Choreography 3

DNC 5800: Repertory

DNC 3010: Modern 3

DNC 3600: Dance for Camera

2. Graduate

3. Graduate Professional School

C.2. Courses Taught at Arizona State University in Last Six Years

1. Undergraduate

DCE 131: First-Year Movement Practices II

DCE 361: 3rd Year Creative Practices II

DCE 331: 3rd Year Movement Practices

DCE 335/235: Contemporary Ballet II/III

DCE 334: Postmodern Contemporary III

AME 499: Individualized Instruction (independent study)

2. Graduate

DCE 635: Contemporary Ballet II/III (cross-listed with DCE 335/235)

DCE 634/534: Postmodern Contemporary III (cross-listed with DCE 334)

DCE 693: Applied Project

DCE 680: Practicum

DCE 660: Graduate Creative Practices III

AME 598: Palpability & Wearable Computing (cross-listed with DCE 660)

3. Graduate Professional School

D. Essays/Theses/Dissertations Directed –

Wayne State University Students by Name, Level, Title of Project, Year

Claire Bechard, Undergraduate, BFA Capstone Project, 2021-22

Andrew Pankiewicz, Undergraduate, BFA Capstone Project, 2021-22

Kayla Gonzalez, Undergraduate, BFA Capstone Project, 2021-22

Taylor Craft, Undergraduate, BFA Capstone Project, 2021-22
(Undergraduate Research and Creative Projects Award Recipient)

Evelyn Gaines, Undergraduate, BFA Capstone Project, 2021-22

Kaylee Adair, Undergraduate, BFA Capstone Project, 2021-22

Mallory Marshall, Undergraduate, BFA Capstone Project, 2021-22

Amanda Benjey, Undergraduate, BFA Capstone Project, 2020-21

Kathryn McNarney, Undergraduate, BFA Capstone Project, 2020-21

Kendell Burks, Undergraduate, BFA Capstone Project, 2019-20

Hannah Rittmueller, Undergraduate, BFA with Honors Capstone Project,
2019-20

Arizona State University Students by Name, Level, Title of Project, Year

Ri Lindegren, MFA in Dance & Interdisciplinary Digital Media, Thesis, Co-Chair 2020 – 21

Halley Willcox, MFA in Dance, Thesis, Committee Member 2018 – 19

Sharon McCaman, MFA in Dance & Interdisciplinary Digital Media, Thesis, Committee Member 2017 – 18

Yingzi Liang, MFA in Dance, Thesis, Chair 2016 – 17

E. Course or Curriculum Development

Wayne State University

DNC 3600: Choreography and Digital Media Design (effective Fall '23)

- New course expanding students' understanding of how to integrate interactive and projection media into live dance performance.

DNC 5610: Dance Company [Virtual Dance Collaboratory] (Fall '21-present)

- Founded student-led, dance/tech company in response to the COVID-19 pandemic.
- Produced 2 virtual concerts during the remote academic year (2020-21) and one live concert with student-designed visual media (2022).
- Mentored 6 graduate theatre students in designing, marketing, and stage managing online and live dance concerts.

DNC 2310: Dance History 1800 to Present; General Education Course (2020-present)

- Revised curriculum to incorporate “Spilling the T(ea) on Dance History” assignments into each module. These assignments disrupt the Eurocentricity of the required history book and provide alternative perspectives of popular dance history through the perspectives of marginalized dance artists, scholars, and communities.

Arizona State University

DCE 660/AME 598: Palpability and Wearable Computing

- Designed this transdisciplinary graduate level course cross-listed between the Dance Program and School of Arts, Media, and Engineering.
- Students engage in self-study through movement-based, somatic practices and relate this learning to wearable technology design.

DCE 331: 3rd Year Movement Practices

- Revised DCE 660/AME 598 to function as an undergraduate course open to students in the School of Arts, Media, and Engineering.
- Incorporated custom-made rapid prototyping wearable technology bands into the coursework.

F. Course Materials (Unpublished)

- Feminist Unboxing Worksheet
- Curriculum Course Packet, Digital Humanities Summer Institute
- Course Software Setup Guide, Digital Humanities Summer Institute
- Course Software Materials, Max/MSP Patches, Digital Humanities Summer Institute

