Building a Pedaogical Relationship between Philosophy and Digital Humanities through a Creative Arts Paradigm

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Abstract: Though numerous disciplines are cultivating pedagogical relationships with the emerging field of digital humanities, philosophy appears to be among the least interested in what digital humanities has to offer. This is a missed opportunity. Through a proper pedagogical framing of both fields, I argue that philosophy educators would benefit from building a pedagogical relationship with digital humanities. First, I outline digital humanities methods and teaching practices, then I identify several core educational aims and teaching methods in philosophy, which I conceptualize in terms of a creative art. Ultimately, I argue that digital humanities practices would enhance philosophy's education aims by making philosophy more relevant and accessible to students' needs, by fostering active learning, by establishing more equitable, collaborative participation, and by balancing skill-development with philosophical creation. The goal of this essay is not to replace traditional philosophy pedagogy, but rather to supplement it to better support modern students' needs.

Introduction

Though digital humanities is relatively new in academia, a number of disciplines are cultivating both theoretical and practical relationships with this emerging field. However, philosophy appears to be one of the least interested or least successful disciplines in the process of cultivating such a relationship with digital humanities. An analysis of research articles published in *Computing and the Humanities* and in *Literary & Linguistic Computing*—two foundational journals in digital humanities established in 1966 and 1986 respectively—revealed that since their establishment through 2004, philosophers represented less than 5 percent of all articles (Sula and Hill 2019: Figure 1). Additionally, popular philosophy blogs like *Footnotes to Plato* describe

digital humanities as yet another challenge to traditional philosophy (see Pigliucci's "Where Do We Go Next?—II"). Voices like like Peter Bradley's "Where Are the Philosophers? Thoughts from THATCamp Pedagogy" in *The Chronicle of Higher Education* and Lisa Spiro's 2013 APA presentation on digital humanities continue to observe a lack of philosophical engagement with digital humanities (see "Why and How: Exploring the Significance of Digital Humanities for Philosophy") Amidst the confusion about what digital humanities is and what it can offer to philosophy, questions like "Philosophy is largely text-based, so without media content, is digital humanities even relevant?" and "Philosophy deals with abstract ideas and arguments. How could you digitize a complex, abstract idea?" frequently arise. Through a proper pedagogical framing of both digital humanities and philosophy, I will argue that philosophy educators—and, subsequently, their students—could benefit from building a pedagogical relationship with digital humanities.

In this paper I first present an overview of digital humanities, its values, methods and pedagogical practices. Next I curate a list of education aims in philosophy. I do so both through traditional means: analyzing relevant literature, and nontraditional means: digital humanities methodology, including visualizing and analyzing philosophy educator data with Voyant Tools. I then seek to frame these educational aims into a particular model. The model for which I advocate orients philosophy's educational aims toward a kind of creative art, a conceptualization directly inspired by William K. Goosen's 1975 article "What Philosophy Tries to Teach." I subsequently present and assess four common philosophy pedagogy practices—lecture, discussion, group work, and writing—in terms of their successes and shortcomings in achieving philosophy's educational aims. Within these shortcomings or challenges, I identify four main areas in which I argue that digital humanities practices are uniquely suited to mitigating or overcoming such challenges, and ultimately enhancing philosophical learning and creation. I do not suggest that philosophy educators ought to forego their practices in favor of digital humanities practices; rather, I argue that digital humanities practices are exceptionally complementary to the practices and aims of philosophy educators.

Digital Humanities:
Values, Methods, and Pedagogical Practices

Before beginning a pedagogical conversation about digital humanities, one is likely to ask, "what is digital humanities?" Prominent digital humanist Matthew Kirschenbaum offers a good starting point:

> [Digital humanities is] a field of study, research, teaching, and invention concerned with the intersection of computing and the disciplines of the humanities. It is methodological by nature and interdisciplinary in scope. . . . It studies how these media affect the disciplines in which they are used, and what these disciplines have to contribute to our knowledge of computing. (Kirschenbaum 2010: 56)

There are nuances to this definition; I leave the complexities of teasing out these nuances to the digital humanist scholars. For the purposes of this paper, when I discuss digital humanities I am referring to *the interdisciplinary, bidirectional influence of the digital and the humanities in which the digital can enhance humanist inquiries and humanist studies can interrogate the impact and intricacies of the digital*. Thus in some sense, digital humanities can refer to both a field of study and a methodology within other fields of study.

In *Debates in Digital Humanities*—an ongoing open-source publication series for accomplished digital humanities scholars—Lisa Spiro's "'This Is Why We Fight': Defining the Values of the Digital Humanities" (Spiro 2012) articulates several core values for the field. In his "Guide to Digital Humanities," digital humanities librarian Josh Honn distills Spiro's work into the following five values: 1) being theoretically grounded but especially critical; 2) developing iterative, experimental methods and projects; 3) collaborating, especially in interdisciplinary (and sometimes transdisciplinary) ways; 4) embracing multimodal presentation; and 5) making work open and accessible (Honn 2012–2014: ¶¶1–6). In fact, these values are clearly echoed in the 2012 THATCamp LAC's collective definition of digital humanities, which conference participants collaboratively determined to be: "DH [digital humanities] values collaboration, plurality, investigation of human culture, and the disruption of and reflection on traditional practices and is concerned with not just the use of digital technology for humanities projects but how the use of digital technology for humanities projects changes the user's experience" (THATCamp LAC 2012: 4).

Digital humanists carry out these values through a number of qualitative methods in traditional humanities disciplines and of quantitative methods in computer and social sciences. Consistent general methods include, but are not limited to: *digital storytelling*, *distant reading*, *relationship* or *network analysis*, *data visualization*, *mapping*, *gamification*, *modeling*, and *exploratory play*.

Briefly, *digital storytelling* is a traditional method for storytelling, but collected, curated, and presented in digital ways. These can include oral/aural histories, podcasts, multimedia narratives like documentaries, and transmedia narratives. Digital humanist John F. Barber writes that "digital storytelling is characterized by interactivity, nonlinearity, flexible outcomes, user participation, even co-creation" and that because

of this digital storytelling is a "new opportunity for humanities schol-arship and pedagogy" (Barber 2016). This method as a pedagogical practice addresses important humanist questions through interactive, interdisciplinary, multimodal means.

Distant reading is Stanford literary scholar Franco Moretti's term for using statistical methods to analyze and then visualize large bodies of text (Kirschenbaum 2007: 2). Distant reading is a research method and can also be a teaching practice in which educators incorporate distant reading activities as a means for students to generate research questions about texts, the author, and potential impacts on the texts over time.

Similarly, *relationship* or *network analysis* is a hybridization of qualitative and quantitative analysis in which humanities objects (such as literary texts, images, artworks, and historical documents) are computationally analyzed to show relationships across certain criteria. When humanities objects are converted into datasets, or when datasets with humanist content are curated, this data can be analyzed in terms of relationships, and can be *visualized*. Voyant Tools and Palladio are both popular analysis and visualization tools in digital humanities. Like distant reading, these methods can work pedagogically to provide interactive, multimodal means for understanding subjects, analyzing them, and asking provocative questions that close reading may not have otherwise yielded (see Locke 2017).

Generally speaking, *mapping* is another means for visualizing information with a particular emphasis on geo-spatial context. As a teaching practice, mapping is an excellent method for applying abstract concepts to the concrete ground, literally. Mapping can enhance comprehension generally, but can especially provide a fruitful space for critique. Exploring a theory's connections to grounded spaces, places, and peoples can help students synthesize geopolitics, underrepresentation, power, and theory.

Gamification as a research method and a pedagogical practice provides an interesting means for experimentation and play. It is an interactive means of engagement with information, and often a site of social interrogation. Gamification draws heavily on computational skills in the actual design, and critical skills in considering user experience. Gamifications anticipates and constructs specific, socially-embedded activities, narratives, and even whole worlds (Jagoda 2014).

Modeling is a broad term for representing information in multiple ways for the purposes of exploration, experimentation, and immersive experience. Prominent digital humanist Willard McCarty says: "By 'modeling' I mean the heuristic process of constructing and manipulating models; a 'model' I take to be either a representation of something for purposes of study, or a design for realizing something new" (Willard McCarty cited in Rehbein and Fritze 2012: 54). Examples include

virtual reality, 3D printing, network models, reconstruction models, topic models, and data models.

Lastly, *exploratory play* is another broad term for an approach to new information and new technologies. While some educators present guided tutorials for new computer software or digital tools, others encourage students to simply "play" or "explore" the technology as a self-directed means for learning. It is through strategic use of methods like these—and arguably many more—in combination with familiar traditional humanities pedagogy practices that digital humanist educators create a theoretically-grounded, critical, experimental, collaborative, interdisciplinary, multimodal, accessible classroom.

Determining the Educational Aims of Philosophy Educators

Nontraditional Sources

As an exercise in digital humanities methodology, I now outline the process of determining likely educational aims in philosophy by way of data visualization and analysis. From philosophy department websites at sixty-three different U.S. institutions I extracted any text labeled as the department's "mission statement," "philosophy of teaching," or "learning goals/outcomes." I analyzed and visualized the text with Voyant Tools, a free textual analysis tool that produces lists and visualizations of word frequency and relationships. Beside the obvious terms like *students*, *philosophy*, *major/minor*, and *philosophical*, the top fourteen terms and their frequencies out of 2,238 unique words were as follows: argue/argument(s)/argumentation (104); critical(ly)/critique/criticism (102); history/historical (80); skills/skilled (75); analyze/analytical/analysis (68) and understand(ing) (68); issue(s) (60); write/ing (56); questions (49), text(s) (49), and think(ing) (49); ability/able (44); knowledge (43); and human (41).

Some terms were unsurprising—arguments, analysis, writing—while others one might expect would be at the top of the list were lower—reasoning (24), logic (38), rational (4). I could hypothesize reasons for why some terms were higher and others lower, but instead I will focus on the nature and relationships of terms occurring more than forty times.

Having *abilities* or *skills* seemed to be at the forefront of the educational goals in philosophy. These skills/abilities encompass the majority of the other top terms: arguing, critiquing, analyzing, understanding, writing, and thinking. I call these skills/abilities the "actions" of philosophers' educational aims.

Also among these terms were several "subjects": history, issues, questions, humanity, and arguments. I view these as the content (sub-

Figure 1: Voyant Tools Word Cloud

jects) upon which students are expected to act. Students analyze these subjects, seek to understand them, critique them, and argue about them. Philosophy educators frequently describe philosophy as a place to ask questions, raise controversial issues, and interrogate what it means to be human. Thus, I suspect that these are realistic representations of the main, broad subjects in philosophy.

Lastly several educational "mediums" emerged: texts, knowledge, and in a general sense, again, argumentation. These are loose terms for the means by which students engage with the "subjects." These mediums serve as vehicles for interacting with the subjects, and ultimately students are encouraged to add to or create new subjects via these vehicles. More specifically, much of academic philosophy takes the form of papers, speaking to the highly textual nature of the discipline. Broader ideas, approaches, and positions are objects of knowledge which students are encouraged to ingest, reproduce, transform, or create. It is important to note that one term fits in all three categories: arguing as an action, arguments as a subject, and argumentation as a medium. The multifaceted nature of *argue* grants the term a malleable position dependent on the educational context, and speaks to its importance in the field.

These are flexible, imperfect categories. For example, couldn't logic be an action, subject, and medium as well? Perhaps. I suggest that the answer depends on the educational context, and that educators might benefit from carefully considering what they plan to teach and why, in relation to this category model. For example, in an introduction to philosophy course, the role of logic might make the most sense as an action for interpreting texts and arguments, whereas in a more advanced philosophy course, logic may transition to a medium for making one's own arguments, or to a subject to be studied in and of itself.
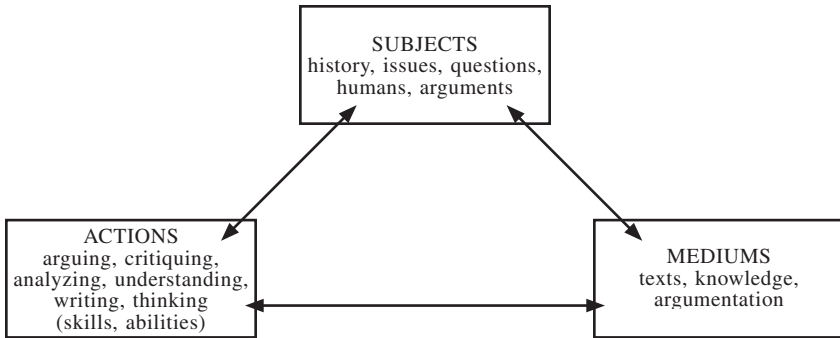
Figure 2: Top Educational Aims Category Model

Traditional Sources

This data is certainly not comprehensive, with only sixty-three schools involved, and therefore does not speak for every philosophy educator. However, I think that these results do identify general, viable educational aims that many philosophy educators would likely support. Turning next to teaching philosophy literature, these texts reinforce the data from nontraditional source results.

In "Why Study Philosophy," Dr. Shelly Kagan articulates what he believes are the most important learning objectives of a philosophy education. Kagan focuses primarily on the opportunity to wonder about the self and the world, to think critically, to pursue knowledge for its own sake, and to ask questions. He argues that the discipline is well suited for meeting the following traditionally understood goals of a liberal arts education: "1) improve critical thinking, 2) learning to write and communicate clearly and persuasively, and 3) creativity and originality" (Kagan 2013: 260). In other words, because philosophy can address these goals, and these goals are already recognized as important for students, philosophy educators should focus on them in their classrooms. Kagan also discusses the intrinsic value of seeking knowledge—another entity that philosophy naturally supports—stating, "I think that there is a great intrinsic value in having self-knowledge about one's place in the world, and about the relationships that one has with one's friends and family" (Kagan 2013: 64). Part of pursing knowledge involves deepening an understanding of oneself, and this, Kagan suggests, is an important endeavor that philosophy educators should promote in their students. Philosophy educators can do so by developing students' writing, arguing, critical thinking, and questioning. He states that as an educator "I care, rather, about whether my students learn to think for themselves—to think critically and creatively—and whether they learn to express their thoughts to others clearly and persuasively" (Kagan 2013: 262). Thus it appears that Kagan's aims as a

philosophy educator involve creativity, critical thinking, questioning, grappling with knowledge, writing, and wondering. With the added exceptions of wondering and creativity, all of Kagan's principle educational aims for philosophy educators are reflected in the data results.

According to philosopher Jana Mohr Lone, the focus of teaching philosophy is to cultivate in students what she calls "philosophical sensitivity." In her article she advocates for K–12 teachers to foster this capacity, stating that philosophical sensitivity promotes important life skills that students of all ages should develop. These include: understanding themselves in a dynamic world, working through unsettled questions, gaining multiple perspectives, and learning reasoning and analytic skills. These clearly align with the data's top terms. She states: "What I am interested in exploring here is what I think is a foundational facility for teaching philosophy at all levels. This is the development of a general capacity to engage in questioning and reflection about the unsettled questions underlying the human condition and the world in which we live. I call this capacity 'philosophical sensitivity'" (Mohr Lone 2013: 172). She likens this capacity to Aristotelian virtue and moral perceptions in that these capacities are natural faculties that grow with practice, experience, reflection, training, and time. Thus, general education teachers and philosophy educators alike should focus on engaging students in a manner that encourages their students to develop their philosophically sensitive selves.

Among numerous teaching recommendations, Mohr Lone discusses the importance of teaching good question-formation. Good questions are often inspired by concrete life experiences, informed by one's own position, and examined through discussion, arguments, and inquiry. They are unsettled, interdisciplinary, contestable, and can be about any aspect of life: "philosophical questions can be asked about almost every facet of life; they are not restricted to a particular subject matter" (Mohr Lone 2013: 175). Teachers should aim to let students decide the topics to question in order to keep the practice relevant to their lives and interests. She argues that the capacity for philosophical sensitivity is critically involved in understanding the human condition and self, in considering the self as one perspective among many, in asking significant, unsettled questions, in understanding complex relationships. These are important life skills that teaching philosophy is uniquely suited to foster. Understanding the self as a dynamic, relational, philosophical human is at the core of Mohr Lone's work, and it is prevalent in the data, if understood in relation to the frequency of the term "humans."

While Mohr Lone stresses the importance of the philosophical self in general, philosopher Charles Mills situates the self in terms of personhood, an essential concept for unpacking racial identity. In "Non-Cartesian *Sums*," Mills narrates his pedagogical process for developing

an introductory course in African-American philosophy. Through this process he interrogates the discipline of philosophy itself on the basis of race and Black identity. He argues that the discipline centers white Western male identity, universalizes it as the human experience, and therefore erases, ignores, or renders antithetical the Black identity. Mills focuses on human personhood in order to address this problem: "I decided that 'personhood,' or lack of it, could provide an ingress to this universe and that I would work with the concept of a 'subperson' as my central organizing notion" (Mills 1998: 6). He claims that philosophers defined personhood according to the traits of white Western males and that Black people did not meet enough of these criteria to receive personhood status. Black people were not present in philosophy as subjects nor practitioners, because they were "subpersons." From this organizing principle Mills stresses the pedagogical significance of addressing history, a crucial term from the data results. He writes:

> What needs to be brought home to students is that racism was not the aberrant ideology of a few klansmen but structural and routine, a systemic set of theories and legally sanctioned institutionalized practices deeply embedded in American polity and endorsed at the highest levels in the land. . . . [T]hus, for pedagogical reasons, it may be necessary to provide more of a historical and sociological background than is customary in a philosophy course. (Mills 1998: 12)

Additionally, the class should be relevant to students' lives—particularly Black students—and should promote questioning that carefully considers context and positionality. "The impatience or indifference that I have sometimes detected in black students seems to derive in part from their sense that there is something strange in spending a whole course describing the logic of different moral ideals, for example, without ever mentioning that *all of them* were systemically violated for blacks" (Mills 1998: 4). Moreover, philosophy's tendency to deal with abstractions and ideal theory problematically obfuscates the nonideal and embodied nature of reality for Black people. Mills advocates for a nonideal theory that actively recognizes the racially unjust social reality and brings the material body back into conversation. Thus, Mills presents a pedagogical approach to African-American philosophy that centers personhood within an honest history, explicitly emphasizes race (and gender), seeks to make topics relevant particularly for Black students, and complicates moral questioning with context, positionality, and embodiment. Though his educational aims are specific to African-American philosophy courses, Mills clearly identifies several significant objectives that align with the data results: critique, history, humans, and questions.

Other philosophy educators have designed courses with the intention of diversifying and interrogating the discipline. At the University of

Minnesota a group of faculty, teaching assistants, and students (Bergin, Brown, Lewis, Martinez, Phibbs, Sargent, Scheman) collaborated on the development and implementation of Philosophy 1006: Philosophy and Cultural Diversity. The course sought to diversify the discipline in terms of the writers and ideas included on syllabi and in terms of student demographics participating in the field. On a pedagogical level, Bergin and colleagues centered "the self" in order to engage students' lives and experiences: "Our goal was to teach philosophy within the context of each student's own life experience" (Bergin et al. 1998: 42). Through writers like Anzaldúa, Descartes, De Bois, Lorde, Plato, Malcom X, Majaj, Locke, and Black Elk, the course guided students through considering humanity from various perspectives, including their own. Bergin et al. decided that the best means for achieving this goal was through specific writing assignments that encouraged deep question formation, argumentation, and personal experience. They describe the process of students interacting with texts and writing not as a passive summary, but as a deep, personal, and, ultimately, critical reflection that fosters fundamental skills in critical thinking, analysis, and argumentation. "We wanted to encourage students' critical thinking by demonstrating the relevance of these [philosophical] questions to their own lives" (Bergin et al. 1998: 42). In their piece "Black Elk Speaks, John Locke Listens, and the Students Write" the collaborators reflect on their experiences designing, implementing, and evaluating the course; they determined that the class was successful in meeting its educational objectives. Ultimately it is clear to see that Bergin et al. maintain strong pedagogical commitments to diversity, writing, analysis, questioning, student relevance, understanding the self, and historical context. Many of these commitments directly manifest in the data results.

Given the support from the existing teaching philosophy literature, the data results appear to be viable representations of what philosophy educators aim to teach. Though the conclusions I draw from these results must be qualified due to the limited nature of the data, for the purposes of this paper I will proceed as if the data were generally representative. To be clear, the focus of this paper is not necessarily to endorse the aims found in these sources as what *should* be the philosophy educators' aims, but rather to address what currently are many philosophy educators' aims, and how then digital humanities might enhance the realization of these aims. I propose the loose category model of actions, subjects, and mediums to interpret these aims and their relationships to one another. However, I suggest that the category model fails to account for the process of creating new philosophical content, or philosophizing. This creative process requires the interaction of actions, subjects, and mediums, but in a way that I argue is best conceptualized in terms of a creative art.

Teaching Philosophy as a Creative Art

Pinning down what the creative arts are and what it means to teach them is difficult, which arguably encumbers the process of formalizing a creative arts pedagogy. That said, years of publications, educators, students, and practitioners have contributed to a rich conversation from which evidence of some agreement emerges. Creative arts educators agree that teaching certain content like art history movements and famous artists is important. They also heavily emphasize skill-building; students need to learn new techniques and how to use different mediums to produce certain effects (see U.S. National Arts Standards). However, the content, skills, and methods still only comprise a partial picture of creative art teachers' educational aims. Broadly speaking, the main aim is to promote creativity, imagination, and innovation. A creative arts education is an active one; students do not just passively observe, memorize, and replicate. They are pushed to create.

According to art education professor Elliot Eisner's *The Arts and the Creation of Mind* featured in the National Art Education Association, the arts teach students to make judgements about relationships, to consider multiple "right" answers, to recognize multiple global perspectives on topics, to feel, experience, and discover themselves and their worlds, and simply to create.

The lessons that the arts aim to teach are strikingly similar to those in philosophy, as seen in the aforementioned nontraditional and traditional sources. I argue that the shared aims and the similar roles that history, content, and skills play in the creative arts and in philosophy indicate that teaching philosophy is actually teaching a creative art. The main objective of the creative arts is ultimately to create something within a particular domain. So, in the sense that painting, sculpting, acting, and singing each teach particular types of creative arts aimed at fostering student creation of paintings, sculptures, dramas, and music, so, too, does philosophy aim to teach a particular type of creative art, one that fosters student creation of philosophy, or philosophizing.

I am not the first to suggest this creative arts approach to what philosophy seeks to teach. In 1975, William K. Goosens stated: "Briefly, what philosophy tries to teach goes beyond content not because philosophy tries to teach methods or ways of life, but because philosophy tries to teach a creative art. What philosophy tries to teach is to philosophize, and this is a form creative" (Goosens 1975: 1). There is one main goal of teaching philosophy, creation of a particular sort (philosophizing), and this goal is served by components like content. While educators like Kagan reference student creativity, Goosens centers creativity in his teaching. Not only does he center creativity, but he also challenges the idea that philosophy educators should over-emphasize content: "philosophy does have a considerable content. Nevertheless,

10 Lessons the Arts Teach

By Elliot Eisner

1 The arts teach children to make **GOOD JUDGMENTS** about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

2 The arts teach children that problems can have **MORE** than **ONE** solution and that questions can have more than one answer.

3 The arts celebrate multiple **PERSPECTIVES**. One of their large lessons is that there are many ways to **SEE** and **INTERPRET** the world.

4 The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the **ABILITY** and a **WILLINGNESS** to surrender to the unanticipated possibilities of the work as it unfolds.

5 The arts make **VIVID** the fact that neither words in their literal form nor numbers exhaust what we can **KNOW**. The limits of our language do not define the limits of our **COGNITION**.

6 The arts teach students that **SMALL DIFFERENCES** can have **LARGE EFFECTS**. The arts traffic in subtleties.

7 The arts teach students to think through and within a material. All art forms employ some means through which **IMAGES** become **REAL**.

8 The arts help **CHILDREN LEARN** to say what cannot be said. When children are invited to disclose what a work of art helps them **FEEL**, they must reach into their **POETIC CAPACITIES** to find the words that will do the job.

9 The **ARTS ENABLE** us to have **EXPERIENCE** we can have from no other source and through such experience to **DISCOVER** the range and variety of what we are capable of **FEELING**.

10 The arts' position in the school curriculum symbolizes to the young what adults **BELIEVE** is **IMPORTANT**.

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SOURCE: Eisner, E. (2002). *The Arts and the Creation of Mind*, In Chapter 4, What the Arts Teach and How It Shows. (pp. 70-92). Yale University Press.

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Figure 3: Eisner's "10 Lessons the Arts Teach," from NaeA

what students learn in philosophy goes considerably beyond content. . . . Theories in philosophy are usually presented as positions to be themselves examined, disputed, argued. . . . [T]eaching in philosophy does not center on content" (Goosens 1975: 2).

Just how teaching content is necessary but not the main goal, neither are methods the main focus of philosophy educators:

> Methods do have a role in philosophy . . . [but] are of at most instrumental value here, and therefore cannot characterize the goal of teaching philosophy. . . . [O]ne needs to have strategies for approaching problems—and this involves

> methods. Notice that content and method have instrumental functions in philosophy. *To suggest that they are the goals of philosophy or teaching philosophy is to confuse means with ends.* (Goosens 1975: 3–5; emphasis added)

As aforementioned, creative arts involve content, skills, and methods, but these are also instrumental toward creation, the ultimate pedagogical goal. Students in a sculpting studio class, will, at some point, need to sculpt.

Referring back to the category model of philosophy's educational aims, I propose a reconceptualization of these categories and their relationships to each other. In the same sense that creative arts involve content, skills, and methods that serve creation, I suggest that philosophy education's *subjects*, *actions*, and *mediums* parallel the components of creative arts, and that they serve creation, i.e., philosophizing. Recasting the category model as a creative process might look like this:
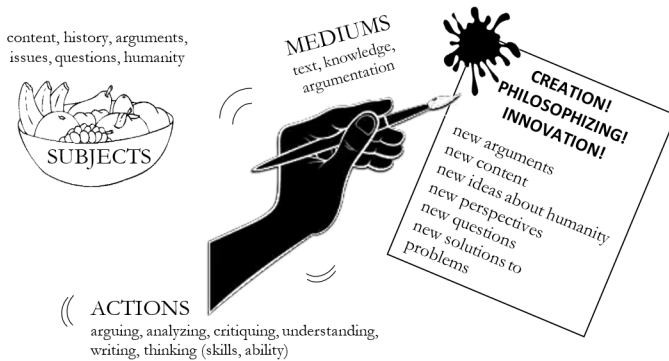
Figure 4: Teaching Philosophical Creation Model

Having clearly articulated a specific understanding of what the educational aims of philosophy educators are, and how they relate to one another, I now assess philosophy's consistently used pedagogical practices in terms of their successes, challenges, and shortcomings in achieving these educational aims.

Pedagogical Practices in Philosophy: Successess, Challenges, and Shortcomings

From the popular philosophy teaching resources Teach Philosophy 101, PLATO Philosophy Learning and Teaching Organization, and the *Teaching Philosophy* journal, several consistent pedagogical practices in philosophy emerge. Broadly, I identify these practices to be lecture, discussion, group work, and writing. (I acknowledge that most educators also use various forms of assessment, but for the purposes of this paper, I focus largely on in-class pedagogical practices.) In this next

section I analyze these general practices' capacities for successfully achieving the aforementioned educational aims of philosophy educators, with a particular emphasis on creation. I also enumerate the practices' pedagogical challenges or shortcomings. To address these, I argue that philosophy educators should consider forging a pedagogical relationship with digital humanities. Not only do digital humanities methodologies and practices have the potential to overcome such pedagogical challenges and shortcomings, but digital humanities methodologies and practices complement philosophy's creative orientation. In other words, digital humanities pedagogy is not meant to replace philosophy practices, but rather to supplement and thereby enhance the chances of successfully achieving philosophy educators' pedagogical aims.

Perhaps the oldest practice, *lecture* can be an effective philosophy teaching instrument for breaking down complex concepts and for elaborating on topics that instructors wants students to grasp. Philosophy professor Brook Sadler in "How Important is Student Participation in Teaching Philosophy?" argues that lecture—in balance with other pedagogical practices—is still a valuable practice that instructors ought to continue using. She states: "It [lecture] offers students a clear line of reasoning, an ordered perspective on the material, and a unified, uninterrupted narrative, which may display a kind of structural integrity or intellectual cohesiveness, in addition to being straightforwardly informative" (Sadler 2004: 251). Furthermore, lecture can provide space for educators to tailor class information toward their desired learning outcomes. Educators can build upon assigned readings by extracting key ideas and then presenting an analysis, synthesis, or critique of the content. In this sense, lecture has the potential to help instructors achieve the educational aims of understanding, critique, and analysis of texts, arguments, issues, and other assigned class content.

However, a significant shortcoming of lecture is that these aims are pursued through passive learning. In other words, the educator does the work of analysis and the students passively observe rather than actively participate. Numerous qualitative and quantitative educational studies tested the efficacy of passive and active learning, and they concluded that active learning practices are not only more successful in achieving the instructors' educational aims but that students indicate a strong preference for active learning practices (Wagenaar et al. 2003; Fata-Hartley 2011; Detlor et al. 2012). Active learning is more engaging and interactive for students, promotes critical thinking, reflection, or higher order skills, and provides opportunities for real-time instructor feedback on student comprehension (Immerwahr n.d., "Class Time"). In this sense active learning fosters student creation. Thus, while lecture has the potential to help instructors achieve some educational aims, the practice bears several shortcomings—passive learning, less

engaging—and presents educators with several challenges—soliciting student learning feedback and fostering creation.

Discussion is a longstanding pedagogical practice in philosophy, from traditional approaches like the Socratic Method, to more modern discussion-based activities like Academic Specialist Jill Fletcher's "Philosophical Chairs" (Fletcher 2019). In general, instructors prepare topics or questions in advance and play some role in facilitation—though sometimes in more advanced courses instructors may intentionally avoid facilitation in efforts to let students practice self-directed discussion. Discussion can occur in partners, small groups, or the full class, making it a flexible practice. One of the most obvious benefits of discussion is that it is an active learning practice. Kansas State University Professor Emeritus of Education William Cashin outlines the core strengths of discussion, centering on active learning: "As a teaching method, discussion permits students to be active in their own learning, which increases their motivation to learn and makes the process more interesting. And finally, discussion provides feedback to you about your students' acquisition of learning through questions, comments, elaborations, and justifications" (Cashin 2011: 1). Students are engaged, develop collaboration and communication skills, and practice reflection, critique, and analysis, all of which support the aforementioned educational aims of philosophy educators.

Furthermore, Cashin argues that discussion is an effective tool for developing students' creativity, largely because students are responsible for formulating opinions, responses, new perspectives, and additional questions (Cashin 2011: 1).

Despite the pedagogical successes that discussion often ensures, philosophy educators can still face challenges (see Immerwahr, "Discussion"). Facilitation can be difficult; educators may struggle to strike a balance between letting students pursue their interests and redirecting conversation toward the desired topics. Additionally, educators must establish a collegial environment in which students feel comfortable participating. This challenge can involve maintaining equitable participation, ensuring respectful interactions, and, sometimes, motiving any participation at all. Lastly, while students may reflect on the ideas as they emerge during conversation, reflecting on a large or long discussion and distilling relevant takeaways can sometimes prove challenging for students. Educators may build in time for guided reflection, but this can be time-consuming and challenging to scaffold. Discussion is still a largely successful pedagogical practice in philosophy; nonetheless, the practice does present some challenges for educators, which I will argue may be mitigated by incorporating digital humanities practices.

Similar to discussion, *group work* is an active learning practice that can take many forms. Teach Philosophy 101 alone details role play

activities, jigsaw groups, group games, and debate (Immerwahr, "Group Work"). In addition to the same successes of discussion, group work has the potential to foster equitable distributions of labor and engagement among all students—though some students can still dominate despite structured attempts to prevent this. Smaller groups can also create a more comfortable learning space for students who may feel less comfortable speaking in front of the full class or the educator. Moreover, group work can serve as a great community-building technique; students have more opportunities to get to know one another and they must develop collaboration skills to complete their tasks. Group work is full of potential pedagogical benefits, but only if the groups and activities are carefully and appropriately structured.

Education scholars Blatchford, Kutnick, Baines, and Galton present a social pedagogy of classroom group work in which they argue for explicit, comprehensive organization of group work. This starts with preparing the classroom environment—both physically and socially—and continues through the structuring of the activities themselves and viable means of assessment (Blatchford et al. 2003: 163–69). Based upon their research, the effectiveness of group work significantly diminishes when educators do not properly organize the activities (Blatchford et al. 2003: 157–58). Educators face the difficult challenge of effectively designing activities to ensure achievement of their educational aims. They must consider the specific goals for the group, the size and composition of the group, norms for group interactions, distributions of labor, methods for evaluation along the way, active participation, assessments, and tactics for keeping groups on task. Each of these considerations will depend on the type of course and the particular students, but nonetheless, all require extensive planning on the part of the educator. Though the focus has been in-class practices, group work can extend into group projects that require out-of-class engagement. Group projects follow a similar trajectory in terms of pedagogical successes and challenges.

Lastly, *writing* is an exceptionally versatile activity for an education in philosophy. Improving student writing is a skill/action within the philosophical educational aims model, but it is also a pedagogical practice and a means for assessment (Bergin et al. 1998). Though less interactive, writing is still a form of active learning. As aforementioned, writing is highly reflective, personal, engaging, and multifaceted as a tool for understanding, critique, analysis, and creation. In fact, writing is such a useful practice that Bergin et al. centered their entire philosophy course on it: "We wanted the course to be writing-intensive because we believed that through carefully designed writing assignments students would be able to integrate their own experiences and histories with a developing philosophical analysis" (Bergin et al. 1998:

41–42). Bergin et al.'s course is just one of many examples of teaching philosophy with writing. For example, Rodney Roberts in "Teaching Writing-Intensive Undergraduate Philosophy Courses" (2002) makes a similar argument for extensive writing assignments in philosophy course design, and Dennis Earl in "The Four Sentence Paper: A Template for Considering Objections and Replies" (2015) provides practical means specifically for teaching argumentation in writing.

The time-consuming nature of grading and the problems of plagiarism aside, writing as a pedagogical practice can still present challenges. As previously argued, the educational aims in philosophy are oriented toward a certain type of creation, i.e., philosophizing, and therefore, educators' practices need to develop philosophy's subjects, actions, and mediums toward student creation. This transition from understanding, critiquing, and analyzing a philosophical paper (ingestion) to producing a philosophical paper (production) can be daunting for students. Educators must balance skill-building with creativity such that students actually develop their own original positions. Too little skill development and papers suffer, particularly on a technical level, but too little encouragement of creation and educators can be stuck grading fifty very similar papers. Ultimately, writing is a largely effective pedagogical practice for philosophy educators, and I again do not suggest eliminating it from educators' toolboxes, but I will argue that digital humanities practices have the potential to enhance student writing, particularly in the process of shifting from ingestion to production.

Based on this analysis, I articulate three main—but not exhaustive—challenges that philosophy educators may face and that, I will argue, could be alleviated through a pedagogical relationship with digital humanities. These are:

- Fostering active learning and engagement;
- Establishing equitable, collaborative participation;
- Balancing/transitioning skill-development and content comprehension with creation.

I also include a more basic challenge that is not the sole responsibility of educators, but that is nonetheless an important consideration: namely, to make philosophy relevant and accessible for students. One of the identified education aims is understanding the self historically, culturally, metaphysically, politically and so on; educators need to consider how they can relate aspects of their course content to current generations, and to ensure that their content is accessible. This is an ongoing challenge for educators to recognize.

In light of digital humanities values and practices, I will now present the specific ways in which digital humanities can directly support philosophy educators in mitigating or overcoming the aforementioned

challenges, and subsequently enhancing the teaching and learning experience.

The Role of Digital Humanities

Making Philosophy Relevant and Accessible

First and foremost, by virtue of being a multimedia, digital field, digital humanities bears a significant number of tools for making classrooms more accessible to all learners. This is not just helpful; it is structurally necessary to meet the needs of all learners.

Historically, philosophy seldom attracts a large number of students. In fact, the National Communication Association published a 2015 data report showing that only 3.2 percent of bachelor's degrees in the humanities are awarded in philosophy, the smallest percentage of all humanities disciplines (U.S. Department of Education 2017). Considering the nationwide decline in college enrollment over the past decade, philosophy departments need to fight to attract and retain students. Educators like Mills, Bergin et al., and Mohr Lone already acknowledge the importance of making philosophy relevant to their students' lives. In addition to their solution of diversifying the field, an endeavor I wholeheartedly support, I suggest digital humanities as another avenue for increasing philosophy's relevance.

As aforementioned, the definition of digital humanities involves a bidirectional relationship between the digital and the humanities. The digital can enhance humanist inquiries and humanist studies can interrogate the impact and intricacies of the digital on humanity. What this means for educators is that incorporating digital humanities in the classroom does not just mean adding in technology. It also means using the humanities classroom to interrogate the digital's influence on humanity. If educators incorporate technologies into the classroom both as a tool for engagement and as a *subject*, then an education in philosophy becomes that much more relevant to many modern students' lives. Philosophy is exceptionally well-suited for interrogating that which influences humanity, which is, in this case, the subject of the digital. For example, educators can raise these sorts of philosophical questions: In philosophy of mind, "does artificial intelligence actually think? What does it mean to think?" In ethics, "what are the ethical implications of big data collection and algorithms in health care, law enforcement, politics and so on? In existentialism, "what does it mean to have a digital self? What are the effects of social media on the self, and does curating a digital self help us define meaning for ourselves? In critical thinking, "what are the standards for trustworthy social media testimony? What is fake news and how do we establish the credibility of online news sources?"

These are not just interesting philosophical questions; they are important to many modern students' lives. Technology has a daily impact on students in multifaceted ways, which merits the careful, critical analysis that philosophy is apt to provide. Today's students are often considered "digital natives" (a descriptively helpful but problematic term I prefer not to espouse). In the simplest terms, today's students grew up with some degree of modern technology, so not only are many students likely to be familiar with this tech, but also these students recognize that understanding how to use technologies thoughtfully, effectively, and critically is becoming an essential education in and of itself. That said, just because students have grown up with technology does not mean that they automatically have expertise or even full digital competency, i.e., digital literacy. Scaffolding digital literary development within a critical humanities discipline benefits students in academic and in personal and societal ways (see Kennedy 2017). In other words, if philosophy educators can capitalize on prospective students' interests and needs with technology through the critical lens that philosophy consistently provides, then philosophy becomes incredibly attractive and relevant.

Furthermore, students have "digital selves" that interact with each other virtually, forming technologically-based relationships. Philosophy educators already recognize the importance of philosophically investigating the self or humanity since these were reoccurring aims in the literature and data. I suggest that educators should recognize the centrality of "humans" or the "self" within the context of the Digital Age. Then the influence of the digital cannot be ignored. I do not propose replacing all other subjects, skills, and methods in philosophy classrooms with a digital focus. Instead I suggest an intentional inclusion of this focus, particularly in actual teaching practices. Arguably, philosophy has always adapted to address the pressing issues of the day, and today's issues involve technology. Teaching students the skills of analysis, critique, and argumentation (actions) upon the subject of technologies (subjects) has a twofold effect of promoting these components of philosophy's educational aims, and training students to carefully engage with the technologies that bear directly on their digital, connected selves: a relevant and necessary skill in the wake of the Digital Age.

Fostering Active Learning and Engagement

Perhaps one of the best examples of active learning is experiential learning. Often attributed to philosopher John Dewy, experiential learning promotes learning by doing, then reflecting on what was done. Educational theorist David Kolb conceptualized experiential learning as in Figure 5. If this successful active learning process requires learning by

doing, then philosophy students need to "do" philosophy, reflect on the doing, draw conclusions, and experiment with what they have learned. In practice, perhaps this could look like having students discuss a set of questions, reflect on the discussion itself, and then experiment with leading their own discussion. While not inherently wrong, this is rather abstract and could prove difficult for students, especially students in introductory courses. Much of what philosophers *do* deals with cognitive entities like concepts, ideas, arguments, and sometimes, words on a page. I suggest that embedding these entities in less abstract subjects, such as digital objects, can lead students toward doing, making, building, experiencing, and reflecting on philosophy. Specifically, the process of building digital humanities projects is deeply experiential and can be entirely in the service of philosophizing.

Consider the simple example of wanting students to create an argument, the most prominent of philosophy educators' aims. An argument requires careful reasoning, powerful points of persuasion, strong supporting evidence, mindfulness of the intended audience, strategic organization, and conscious protection against possible objections. None of these elements have to be delivered in a purely cognitive or linguistic manner in order to be effective. Now consider the process of building a website on a particular topic. Website builders must identify their target audience and tailor the site linguistically, visually, and structurally to their audience, i.e., strategically organize. The content on the topic needs to be supported and draw from reputable sources in order to be taken seriously amidst the sea of false information. Supporting evidence with graphics, audio clips, and video all enhance the experience and further the proposed interpretation of the site's topic. In essence, building a website requires a high degree of careful reasoning, decision-making, and reflection, a process that embodies the aims of experiential learning, as well as many of the key aspects of creating an argument. I propose categorizing a website as a kind of digital argument.
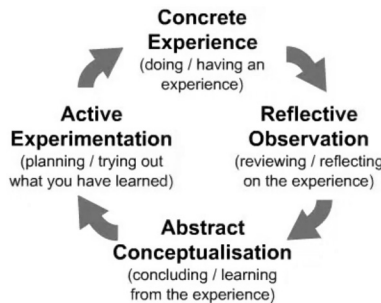

Figure 5: Kolb's Experiential Learning Cycle

This category can further extend to include digital storytelling projects like documentaries, oral histories, and podcasts. Having students engage in the concrete experience of building a digital project makes the reflection process much easier. Students can reference tangible elements of the process, unlike the more nebulous abstractions in a general discussion. Here educators facilitate the desired gestalt shift or "aha" moment in which students connect the digital building process to the philosophical argument construction process, seeing the process as a whole (Kolb's third stage). Finally, students experiment with making their own philosophical arguments, hopefully incorporating the skills they learned through the experience of building a digital project. Philosophy educators are able to keep their pedagogical aims like argumentation, analysis, critical thinking, and skill-building at the forefront but through the enriching process of experiential learning.

Furthermore, the skills that an education in philosophy develops are integral skills in digital humanities. Critiquing, analyzing, and understanding are essential parts of digital humanities. Students in digital humanities courses often write project critiques in which they analyze existing digital projects in relation to important criteria like accessibility, clear objectives, possible biases from funding sources, user experience, design, and effective communication. One of the most consistent skills that digital humanities teaches is conscientious knowledge consumption. Digital humanities students must learn to sift through the overload of information to identify the reliable bits. Kagan discusses the importance of acquiring knowledge, but states that not all knowledge is equally valuable and that sorting through it is just as important for philosophers:

> But still, it does seem to me that knowledge belongs on this list of intrinsic goods. . . . Of course, this isn't to suggest that all "bits" of knowledge are equally valuable, as if all that matters is that you know something, rather than nothing, regardless of how trivial and insignificant the piece of knowledge might be. To the contrary I think it clear that some knowledge is quite unimportant, at least as far as its intrinsic contribution to the best human life is concerned. (Kagan 2013: 263)

Again, digital humanities emphasizes responsible knowledge consumption, a skill that has important ramifications in the field of philosophy. This also serves the need for digital literacy which, as aforementioned, helps make philosophy relevant and pragmatic for students.

The emphasis that digital humanities practices place on investigating the nature of relationships through methods like distant reading, network/relational analysis, and mapping also complement important facets of a philosophy education. "Thus, philosophy is concerned not only with the content of individual concepts, but relationships between concepts" (Goosens 1975: 8). Kagan articulates a similar position:

> Rather, in philosophy we step back from the contributions of the various individual disciplines, and we ask ourselves how these different theories and pictures combine and hold together. We try to understand exactly what it is that we do understand, and what it is that we do not understand, and how our different contributions to that understanding connect and intertwine, how they can be put together into a larger, coherent picture. (Kagan 2013: 264)

The significance of practices like argumentation, critique, careful knowledge consumption, and relationship analysis in both philosophy and the digital humanities suggests complementary pedagogical aims. Since digital humanities tools and practices translate more easily into experiential learning outlets, philosophy educators would not have to compromise their educational aims and would gain a valuable method for student learning. Again I do not suggest that activities like these replace the traditional practices of writing, discussion, and lecture. Instead I argue that these practices can directly benefit from digital humanities practices.

In fact, philosophy education scholars Butchart, Handfield, and Restall propose *Peer Instruction* as a lecture supplement that often uses technologies like clickers or polling platforms to encourage active student participation and provide lectures with frequent feedback. "*Peer Instruction* (or PI for short) is a simple and effective technique you can use to make lectures more interactive, engaging, and effective learning experiences" (Butchart et al. 2009: 1). The instructor lectures for portion of time then asks multiple-choice questions, to which students then respond. Though student responses can happen with raising hands or flashcards, Butchart and colleagues note that using technologies like clickers is the more advantageous option because it is anonymous and because the instructor is able to keep records of student responses (Butchart et al. 2009: 8). This is all to say that what I am suggesting ought not be perceived as a threat to traditional philosophy pedagogy practices. Peer Instruction is an example of supplementing a traditional practice with additional methods for improving the student and educators' experiences; I argue that digital humanities practices do the same.

Establishing Equitable, Collaborative Participation

The field of digital humanities was built on collaboration between humanist scholars and computer scientists. Collaboration continues to be a central part of the field both as a value and as a means for teaching, learning, and researching. I suggest that by incorporating digital humanities practices as the framework for activities with philosophical content, educators can reap the pedagogical benefits of group work while mitigating some of the difficulties around structuring and keeping groups on focus. The procedural nature of many digital humanities methods and technologies builds in structure to

which important philosophical considerations readily apply. Practices like distant reading, network/relational analysis, data visualization, gamification, and digital storytelling involve specific procedures and tools to which multiple people can contribute. For instance, students can work together to formulate questions about a philosophical text, input the text into Voyant-Tools, analyze and discuss the results, and imagine new lines of inquiry.

Furthermore, digital humanities practices can shift expertise. Students who may have more development in philosophy may not have as much digital literacy, thereby encouraging students with less philosophical development and potentially more digital literacy to take a more active role in discussions or group work. Overall students must rely on each other's varying strengths to successfully engage with interdisciplinary, multimodal activities. Even if no students feel they have sufficient digital literacy to do their group work, they must learn with each other. This can promote humility and community-building as they overcome challenges together. Finally, for students who may feel less comfortable vocalizing their opinions, technologically-supported activities often provide options for anonymous contributions, or simply more types of contributions—be they technical, textual, discursive, or otherwise. For these reasons I suggest that digital humanities practices can help philosophy educators establish more equitable, collaborative participation.

Encouraging Creativity

Assuming that Google's standard definition for creativity is sufficient—the use of the imagination or original ideas, especially in the production of an artistic work—then teaching philosophy should actively encourage the use of imagination, originality, wonder, and the like for the production of the artistic work that is philosophizing. Kagan argues for just this, suggesting that wonder prompts questions which prompts philosophy: "Philosophical questions are ones that emerge from the natural state of wondering that all of us engage in, at least in our more reflective moments" (Kagan 2013: 265). Likewise Mohr Lone states: "the philosophical self emerges from the human capacity to wonder about our own experiences and the thoughts we have about them" (Mohr Lone 2013: 173). Even the ancient Greek philosophers spoke of philosophy beginning in wonder. I agree that wonder is an important aspect of philosophy, and philosophy educators need to more explicitly cultivate wonder in order to spark creativity. Digital humanities' multimodal, playful practices explicitly value and facilitate imaginative, experimental, wonder-ful, creative engagement. Through practices like gamification, mapping, modeling, exploratory play, and digital storytelling, students encounter diverse approaches to content that allow space to think differently, sensorially, and intersectionally. For example, pushing

students to create digital renderings of their ideas or questions can be an open-ended but highly creative, philosophical process. Students could create a Socratic dialogue-style podcast series; they could attempt to communicate an argument through images and gifs; they could explore digital archives and practice formulating "why" questions inspired by what they find; they could investigate social media outlets as a database for perspectives on the human condition; they could design and play simple games that reflect theoretical truth conditions and build logical statements about the given conditions; they could construct a virtual reality world that represents a new solution to an ongoing social problem.

According to Barber, digital storytelling is an ideal practice for engaging humanist topics in philosophy and inspiring creativity. He states: "if we grant that humanities scholarship and pedagogy may be grounded in stories in human culture and creative endeavors, then the use of digital media to help and share such stories may help engage academic research with creative practice to promote critical thinking, communication, digital literacy, and civic engagement" (Barber 2016). All of these playful interactions with different media encourage creativity, and they can be oriented to philosophical content. By having students "play" or "experiment" with philosophical content in these multimodal ways, educators develop both students' skills in understanding and analyzing content, as well as their skills in creation.

Conclusion

In this paper I have argued for building a pedagogical relationship between philosophy and digital humanities through a creative arts paradigm. Part of this argument requires an understanding of philosophy's educational aims in terms of a creative art. I have argued that philosophy educators ought to recognize the need for students to create, and therefore the need to pedagogically nurture creativity. By doing so, I have claimed that digital humanities is uniquely suited for supporting the creativity-oriented aims of philosophy educators. Specifically, digital humanities makes philosophy relevant and accessible to students' needs, fosters active learning and engagement, establishes more equitable, collaborative participation, and balances or helps transition skill-development and comprehension with philosophical creation. In this regard, philosophy educators are able to achieve their educational aims.

To reiterate, these aims include "actions" or skills/abilities of arguing, critiquing, analyzing, understanding, writing, and thinking, which students can develop in engaging, concrete, effective ways through digital argument projects and playing with digital tools. The "subjects" of philosophy's educational aims—history, issues, humans, and questions—are ones that I have proposed to be expanded to consider digital

humanities-related topics, such as discussing the digital self, interrogating technology's impact on humanity in recent history, and asking questions like "Is covert technological surveillance ethical?" "What does it mean to have a relationship with someone virtually versus 'in-person'?" "How are technologies helping or harming disabled communities?" "Do algorithms like those that determine Facebook newsfeeds 'think'?" Finally, philosophy's educational aims involve certain mediums (text, knowledge, argumentation). This is a narrow category that digital humanities can expand. Audio, visual, and multimedia digital entities can all serve the primary goal of creation/philosophizing, but through new, modern means. This can encourage more students to engage, collaborate, and participate in the philosophical process. In this sense I argue that digital humanities clearly benefits the pedagogical pursuits of philosophy educators.

These benefits represent incredibly important aspects of teaching philosophy and the survival of the field; therefore, I believe the time and effort that educators would spend honing their "digital teaching philosophy" craft is well worth it. For instructors who are short on time or skills, or who still are not sure where best to begin, I recommend seeking out support from knowledgeable technologists, librarians, and, if your institution has them, digital humanities centers. They can guide you, train you, and often come into class to train your students. I would also suggest attending a digital humanities conference, particularly one that focuses on pedagogy.

Philosophy can be a powerful force in the world. Governments, movements, sciences, and so on are often shaped by philosophy. The field has the potential to incite radical change and societal growth (or perpetuate systemic oppression and violence). If we as philosophy educators want the fruits of our labor to manifest in active, critically thinking, knowledgeable students who make a difference in the world, students must be able to create. They need creativity and imagination alongside tools and skills in order to build new worlds—ideally more inclusive, ethical, welcoming ones. If we want our discipline to have lasting, meaningful, positive impact on the world, we need to equip our students to carry this work beyond the walls of academic institutions. Equipping them arguably begins with nurturing creativity, and digital humanities presents one possible means for doing so.

Acknowledgements

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