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important, since they would become standards and “vital contributors” to the continents’ vanguardism (96).

“La barba provisional” (“The Provisional Beard”), a short story by Guatemalan Miguel Ángel Asturias, although unknown, is the first attempt at experimentation and surrealism that would later become key elements in his work. *Leyendas de Guatemala* and *El Señor Presidente* show the evolution of his surrealism, which serves as a means to modernize his national culture “artistically, socially, and politically” (125) in order to undermine the damaging effects of positivism.

Adrian Taylor Kane’s thesis demonstrates that these vanguardist narratives might be rare, but are in fact immensely influential in the future modernist and postmodernist art of their respective nations. Their shock value strove to make readers doubt the absolute truth claims of positivism and to allow the possibility that the status quo wasn’t the only or the best way to accept reality. This volume adds a conversation on Central American vanguardism that needs to be continued, since, as the author admits, this and previous attempts by other scholars are only “step[s] forward in addressing the gap” in such studies (2). Not only unknown, some of the pieces are virtually inaccessible in public or university libraries. Hopefully, further work on this topic will allow these literary gems to resurface and become available once again.

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Julie Thompson Klein. *Interdisciplining Digital Humanities: Boundary Work in an Emerging Field*. Ann Arbor: U of Michigan P, 2015. 201p.

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As one who works at the periphery of Digital Humanities, I was immediately attracted to Julie Thompson Klein’s timely book on the current status of Digital Humanities in the academy. *Interdisciplining Digital Humanities* presents in fewer than 200 pages a genealogy of the field as it simultaneously addresses the broad spectrum of disciplines and theoretical considerations that have grown into the still emerging field. After presenting its argument in clear thematic progression of its six chapters, the book concludes with a helpful section that includes online resources, networks of Digital Humanities practitioners, and professional organizations.

Klein’s central argument is that interdisciplinarity is key to understanding Digital Humanities because—by its very design—it is a set of interdisciplinary practices. Her book should be considered essential reading for all “scholars, teachers, and students of interdisciplinarity” (6) interested in the theoretical and practical origins of the field, for those in search of an in-depth understanding of how Digital Humanities is changing the landscape of research disciplines, and for those engaged in digital endeavors.

In the context of a brief review, the best approach to this book may a quick look at what each chapter has to offer each reader—depending on where that reader finds him/herself on the spectrum ranging from novice to expert in Digital Humanities. Chapter 1, “Interdisciplining,” and Chapter 2, “Defining,” are perhaps the most complex as they outline the theoretical underpinnings and historical development of Digital Humanities from their origins in computational linguistics and text analysis.

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The discussion in Chapter 1 is not intended to provide the reader with the final definition of interdisciplinarity but rather to present the multiple layers of theoretical considerations that comprise our collective practices. Klein delineates fundamental distinctions, such as “multidisciplinary” (a composite of inputs from distinct fields) and “interdisciplinary” (which is integrative as it provides new perspectives and asks new questions), “methodological” and “theoretical” interdisciplinarity, as well as “instrumental” and “critical” interdisciplinarity. She emphasizes that “Digital Humanities is widely viewed as methodological in nature” [17] and, ideally, as a type of critical interdisciplinarity that aims not only at challenging and transforming structures of knowledge but also at creating new structures. Ways to achieve such new structures include transdisciplinarity as evidenced in various projects, and Klein reminds us that the practice is not only an interdisciplinary but also an interprofessional endeavor.

Chapter 2 considers Susan Hockey’s periodization for the history of Digital Humanities—its “birth” is generally considered to be 1949—tracing the beginnings from early computational linguistics and humanities through four stages to the present era of Web 2.0 tools. Klein firmly grounds her detailed discussion in the reality of the profession. For example, she explores practical milestones that may seem mundane but are absolutely crucial for the foundation (and survival) of a field of study: “a defining literature, a dedicated journal, and funding support” (45). As in other chapters, Klein’s theorizing gains additional power because she offers detailed information from actual practices through contextualized examples of three individual Digital Humanities projects that focus on English, History, and Archaeology, respectively.

This is the chapter that stands out the most to me. On the one hand, it describes our historical moment as a society at large and concludes with a reminder of how growing computing power and ubiquitous access to technology have been part of a cultural shift from which three new trends have emerged—visualization, spatialization, and computational turn. On the other hand, it best describes my own space where I introduce practices of Digital Humanities into the foreign-language classroom at a regional state university before the next step of “institutionalizing.” For example, I participated in a campus wide pilot study on the use of tablets in the classroom. Also, the final project for another class was a “virtual museum” for which students collected material during a team-taught study-abroad trip. In the sense that these examples suggest widely varying teaching practices, Klein’s book provides a theoretical foundation; what is more, it provides encouragement.

Chapter 3, “Institutionalizing,” examines elements of critical mass necessary for interdisciplinary fields to establish national and international space, to secure institutional support, and receive recognition in the areas of teaching and scholarship. Chapter 4, “Professionalizing,” defines communities of practice and discusses the interdisciplinary and collaborative efforts that range from the smallest, most informal collaborations to international organizations, as it also focuses on newer, virtual partnerships and collaborative endeavors. Klein elaborates on specific examples, such as the *Digital Medievalist* and *Judaica Europeana*, as well as the “deep collaboration” between universities and centers intended to create new interdisciplinary programs; for instance, the collaboration between the Universities of Michigan, Maryland, Texas at Austin, Nebraska at Lincoln, and Michigan State to create a Digital Humanities library and information science course.

As several major centers and new interdisciplinary programs have been established, Chapter 5 on “Educating” addresses the role of Digital Humanities courses explicitly included in

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university curricula. The author's examination of course syllabi clearly indicates that this is a growing field, particularly at the graduate level. Of particular interest is the discussion on the balance of students' engagement with the humanities and the necessary technical skills needed in order to be true digital humanists as well as the importance of focusing on critical over theoretical interdisciplinarity. Indeed, Klein explicitly argues, "A more comprehensive orchestration of the relationship of technology, content, and critical thinking is needed" [118]. To promote this goal, she outlines both pedagogical principles currently used in university programs and strategies for digitizing the humanities at select institutions. These principles and strategies are most timely in the current national climate of institutional self-examination and re-definition in response to political and financial pressures.

The final chapter, "Collaborating and Rewarding," is again grounded in the reality of the academy. Especially critical is Klein's discussion of the guidelines for assuring that education about the nature of Digital Humanities scholarship is provided for committee members and others who will deem a candidate worthy of tenure or promotion. On a final note, when considering its future and its usefulness, Klein argues that "the emergence of Digital Humanities marks a paradigm shift with the potential to transform the core of the academy by refiguring the labor needed for institutional reformation" (15).

This is an exciting time for this growing field. Klein's *Interdisciplining Digital Humanities* offers a substantial contribution toward making it accessible to both experienced practitioners and newcomers alike, as it clearly articulates the theoretical and practical complexities of this still emerging (inter)discipline.

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Zeus Leonardo and W. Norton Grubb. *Education and Racism: A Primer on Issues and Dilemmas*. New York: Routledge, 2014. 159p.

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Racism can pervade even the most well-meaning educators and "colorblind" policies and actions in school systems. Their main purpose is to address the multiple issues of racism in education, such as school (re)segregation, testing, and curriculum development, by incorporating various approaches and discussions to resolve systematic racism in education. By providing this overview not only for educators, but also undergraduate and graduate students, Leonardo and Grubb aim to change the current nature of the educational system and strive to go beyond reproducing the limited conceptual frameworks of post-racialism and multiculturalism.

*Education and Racism* examines how education is influenced by the structured mechanisms of racism. In particular, Leonardo and Grubb note how white students are more frequently placed in higher educational tracks or Advanced Placement courses, which often propel them to be better prepared for college and have a broader set of complex skills. On the other hand, the majority of Latino and Black students have limited access to "high-status knowledge" and school materials. These compelling points demonstrate how race can be linked to a student's success in school and perhaps later in life.

The chapters "Curriculum and Racism" and "Culturally Relevant Education Racism" ana-