Appendix 1.1

Final Essay Assignment: TEI as Interpretive Close Reading
Elizabeth Hopwood

This assignment was developed by Elizabeth Hopwood, project manager of the *Early Caribbean Digital Archive*, for Professor Nicole N. Aljoe's Race and Slavery in the Eighteenth-Century British Novel, fall 2014, in conjunction with the *Early Caribbean Digital Archive*. My thanks to Julia Flanders, Sarah Connell, Elizabeth Polcha, and Benjamin Doyle for providing models of TEI classroom assignments and feedback on this assignment.

> "Markup should be conceived . . . as the expression of a highly reflexive act, a mapping of text back onto itself; as soon as a (marked) text is (re)marked, the metamarkings open themselves to indeterminacy."
> —Jerome McGann and Dino Buzetti, "Critical Editing in a Digital Horizon," 2006
>
> "There is no obvious unit of language."
> —Susan Hockey, *Electronic Texts in the Humanities: Principles and Practice*, 2000

For this final assignment, you will draw on and demonstrate the skills of argument and literary analysis that you have been practicing throughout the semester by combining close reading skills with some preliminary textual markup using XML (extensible markup language) and tagging via the Text Encoding Initiative Guidelines.

As we've seen, marking up a text requires one to not only closely attend to issues of format and text structure, but also to make editorial decisions about *how* to describe the text. In other words: for this assignment you will be asked to think about what the markup might reveal: what do we see from marking up the text that we wouldn't from simply reading it?

There are countless ways one might tag or markup a text (what might be the use case—and the challenges—of marking every long s̲ of a primary source document, every question mark of a poem, or every idiom of a play, for example?). What we're doing, in a sense, is creating data sets from the texts—a quantified set

of *somethings*. That is the first step. The next step (although you will find that these steps will be simultaneous and iterative) is to figure out: what does this data allow me to *do* or say about the text? In other words, how does this lead to an argument akin to one you might make in a traditional analytical essay? How does it lead to a new way of looking at the text that you were unable to see before?

The TEI allows you to identify structural elements (paragraphs, chapter headings, line groups) as well as interpretative features (metaphors, distinct uses of language, themes) of the text. These require editorial decision-making to determine what counts, what doesn't, when to start the tag, and when to close it. In creating a TEI document, you are not only describing the text as you see it; you are creating a new digital edition of it. This assignment will require you to think formally and creatively about what your digital edition represents.

Assignment Details

For your assignment, you will mark up a portion of a text. Familiarity with the Text Encoding Initiative is necessary. We will have a couple of in-class labs where we will walk through the basics of how to get started. Document your process as your work in a change log for inclusion in the written reflection. First you will mark up the following:

Structural details

- Paragraphs
- Section or chapter divisions
- Emphasized words

Content and Interpretive Markup

- <placeName>: places with proper names
- <rstype="place">: places without proper names
- <persName>: people with proper names

Then you will determine additional features that YOU wish to tag, what data you want to collect, and what themes you want to make visible. You will do this by using the <seg> element with the <ana> attribute and a value that you will decide upon. The segment tag <seg> selects a specific piece of text, here associated with your choice of

analysis, specified by the attribute, ana=" . . . ". You can use this last tag for tropes or figurative language that you see occurring throughout the text (for example, <seg ana="vision"> or <seg ana="affect">). This tag is important for your project because it allows freedom to select words or phrases that you label descriptively.

Choose between two or three analytical strings (<seg@ana>) that seem especially interesting or significant to you. It will help if you conceive of this project from the idea level first: if you were to write a traditional literary analysis essay, what might you write about? What kind of argument are you interested in making? What would you look for as evidence within the text? What scenes are you drawn to? Start with the ideas first, then turn to the text to see how markup might help shape or make your argument. We will work together to transform your XML into an HTML page for viewing.

You will then write up a short reflection piece in which you discuss the decisions you made and what you and your readers can learn about the text via your encoding. What did you learn from doing this work that you didn't see from simply reading the text? What argument can you now make? How does the data help demonstrate your ideas?

Be as creative as you wish with your analytical strings. Here are some things you might be interested in tagging, but you do not have to select from this list:

- Food
- Plants and animals
- Ships
- Military allusions and references
- Embedded and interpellated narratives
- References to religion and religious groups
- Legal documents
- Nationality
- Military events
- Professions
- Labor
- Language and dialect
- Textile/sartorial

- Relations and relationships
- Currency
- Punishment
- Disease
- Abolition
- Performance
- References to gender
- Commodities

Appendix 2.1

Prudence Person's Scrapbook: An Annotated Digital Edition

Ashley Reed

The first of two major assignments in this class will be an annotated digital edition of a nineteenth-century scrapbook kept by North Carolina resident Prudence Person. This scrapbook is held in the Rare Books Room at the Louis Round Wilson Special Collections Library at UNC Chapel Hill. We will work together with UNC librarians to learn about the scrapbook and about other materials in the library. We will then use Scalar, use a digital publishing platform, to create an annotated edition of the scrapbook that will be publicly available to scholars around the world. We will create this digital edition collectively, with each student providing scholarly annotations for four to five pages of the scrapbook.

Project Schedule

Weeks One and Two:

- Begin reading Ellen Gruber Garvey's *Writing with Scissors* to understand the nineteenth-century phenomenon of scrapbook keeping.
- Visit the Grand Reading Room at Wilson Library to view a selection of nineteenth-century scrapbooks held in the UNC Rare Books and Southern Historical Collections.

Weeks Three and Four:

- Visit the Rare Books Room individually to view Prudence Person's scrapbook.
- Familiarize ourselves with the Scalar digital publishing platform.
- Begin reading *The Annotated Northanger Abbey* to learn the purpose, form, and content of scholarly annotations.
- Review the requirements of MLA citation, particularly regarding electronic sources.

Weeks Five through Ten:

- Research and write annotations for your assigned scrapbook pages using reference works and scholarly databases in the UNC libraries.

Weeks Eleven through Thirteen:

- Edit and finalize scrapbook annotations

Appendix 2.2

Digital Journal

Ashley Reed

The second major assignment for this class will be a digital journal of your day-to-day encounters with text. Your journal will be a twenty-first-century descendant of Prudence Person's nineteenth-century scrapbook but will differ in several significant ways:

1   Your journal will be "born digital," i.e., you will create it entirely online.

2   You may include in your journal any kind of "text" you wish (not just written texts): YouTube videos, internet memes, photographs (your own or other people's), works of art, MP3 files, Twitter conversations, text messages, etc. If you can find it on the web or upload it, you can include it in your journal. We will discuss in class how to properly cite materials found on the web.

3   You won't just collect texts and media; you will respond to them. Your digital journal should include your personal and intellectual reactions to the texts you encounter (including responses to the texts assigned in class), and those responses should take diverse and unique forms. This is neither a diary nor a collection of other people's thoughts. This is an interactive digital notebook in which you will respond creatively and thoughtfully to the welter of media you experience in your everyday life.

You may build your digital journal in Scalar, WordPress, or any other online publishing platform you know or would like to learn. You may make your scrapbook public or private (and even anonymous or pseudonymous), but at the very least your instructor will need access to it to monitor your contributions and assign a grade.

Here are some creative response forms from which to choose (or you can choose your own):

- Imagine and write a series of text messages or Tweets between two characters in a novel we are reading and then "close read" the conversation.

- Create a playlist of songs "chosen" by a character in one of the novels we are reading. Include explanations of why s/he chose those songs.
- Create a visual representation of the plot structure of one of the novels we're reading. Use TikiToki, The Brain, Google Draw, or some other app.
- "Close read" a series of text messages between yourself and a friend.
- Create a Pinterest board (or other digital collage, if you don't want to make a Pinterest account) of images that comment upon one of the novels we have read so far, and then write a short explanation of why you chose those images.

Project Schedule

Week One: Choose a digital platform and create your journal site

Week Two: Post journal entry #1

Choose any text you find interesting (use a novel, short story, play, film, internet meme, YouTube video, piece of art or graffiti, or a series of text messages) and discuss whether this text could reasonably be defined as *literature* using the terms discussed in Terry Eagleton's "What Is Literature?" Be sure to quote and cite Eagleton using MLA style. (500 words min.)

Week Three: Post journal entry #2

Read Victoria Olsen's "Reading Writers Reading" and write a "reading memoir" about a book that was important to you as a child. (500 words min.)

Week Four: Post journal entry #3

Find a stranger's Facebook page or Pinterest wall (many Facebook users set their profiles to "Public," which I *strongly* advise against) and write a 500-word "character analysis" of the person. Describe the page's creator as you would a character you encounter in a novel or a historical figure whose archives you are studying (as we have studied Prudence Person's archive). Maintain a critical distance regarding your subject; you are not here to pass judgment, but rather to draw conclusions about this "character" based on available evidence.

Week Five: Post journal entry #4

Annotate a scene from *Pale Fire* using *RapGenius*.

Week Six: Post journal entry #5

Post a creative response to one of the novels we have read (see option above).

Week Seven: Post journal entry #6

In *A Tale for the Time Being* Nao Yasutani tries to imagine the reader who might find her diary. We might also say she shapes or creates that reader, imagining him or her into being. Write an entry in which you imagine a possible or ideal reader for your digital journal. What are that person's characteristics? What kind of reader is s/he? How will s/he respond to finding your digital journal online?

Week Eight: Post journal entry #7

Post a creative response to one of the novels we have read (see options above).

Week Nine: Post journal entry #8

Write an assessment of the two web publishing tools we have used: Scalar and WordPress. Discuss their ease of use, their adaptability, and whether they changed how you write.

Week Ten: Post journal entry #9

Post a creative response to one of the novels we've read (see options above).

Appendix 4.1
Mapping Melville
Wyn Kelley

Essay #1 Mapping *Moby-Dick*

For this essay, you will explore Melville's imagination of a vast space, the geographical world of *Moby-Dick*. Using a digital mapping tool called Locast and a database of Melville's place-names keyed to the Longman Critical Edition of the text, you will choose a geographical location or region that interests you. Use Annotation Studio to search *Moby-Dick* and annotate relevant place-names, adding comments, images, and links to useful online materials. You will then create a "cast," or small collection of images, video clips, and comments, to upload to Locast to populate the class's map of Melville's world. Your essay for this project will reflect on the significance of Melville's references to the location you chose in *Moby-Dick,* focusing on particular passages in the text.

Essay #2 Researching Sources in Melville's Stories

Melville's travels took place in a world that is not only geographical but also filled with books, information, and ideas. His stories are particularly rich in terms of references to the world of Melville's reading—the universe of his sources. For this essay, choose one of Melville's citations of an author or text that is new to you and seems significant to one or more of his stories (you may also include *Moby-Dick*). Annotate relevant passages in Melville's text(s) using Annotation Studio. Then research your subject enough to acquire some facility with the material and the literary scholarship on it; you will present your findings to the class. Your essay should explain the significance of Melville's references to and reliance on the source you chose in relation to a specific passage, character, or theme in one or at most two of Melville's works.

Essay #3 Coding *Billy Budd*

This project will introduce you to TEI (Text Encoding Initiative) protocols for rendering a literary text in digital form. A program called TextLab, developed at Hofstra University, makes it possible for TEI novices to learn how to code the revisions in a manuscript text—showing how a digital text can reproduce the additions, deletions, and reworkings of Melville's manuscript *Billy Budd*, and hence offer an intimate understanding of his writing process. For this essay, you will work on a manuscript leaf of *Billy Budd*, using TextLab to explore Melville's handwriting, revision practices, and discarded sentences. You will present your leaf in class. Your essay will reflect upon what you have learned from this process about *Billy Budd* as a text and as a narrative.

Appendix 5.1

Senior Seminar on Data Approaches to Emily Dickinson and Eliza R. Snow

Cynthia L. Hallen

Assignment Descriptions

Social Media Scripts

Using direct quotations or linguistic mimesis of Snow and Dickinson texts, students will create dialogue for social media scripts. The scripts will foreground key poetic features, linguistic forms, and cultural allusions that typify the nineteenth-century American English of Emily Dickinson and Eliza R. Snow.

Showcase Display

Students will prepare a showcase display on the life (contexts) and language (texts) of Emily Dickinson and Eliza R. Snow for the second-floor alcove of the Education in Zion Museum.

Lexical Study

Each student will explore the semantic, morphological, and syntactic aspects of a key noun in the corpora for Snow (https://erslexicon.wordpress.com/poems/) and Dickinson (http://www.edickinson.org/). Students will read all the poems containing that noun as well as the entry for that word in the *Emily Dickinson Lexicon* and Webster's 1844 *American Dictionary of the English Language* (http://edl.byu.edu/index.php) and the *Oxford English Dictionary* (http://www.oed.com/). Then they will write a dictionary entry for Snow's use of that noun throughout her poems. Please submit the dictionary entry in the Digital Dialogue forum of the Learning Suite.

Abstract

Using a Linguistic or English Language approach to the poetics of Dickinson and Snow, each student will compose a 250-word abstract. They will post their abstracts under the Digital Dialogue tab of the Learning Suite.

Paper Circulation

Participants will circulate completed, conference-length (eight-ten pages) papers to their small group members in the Digital Dialogue. Members will read their group's papers, identify common themes, and respond to at least two papers.

Discussions

On the last two days of class, small-group members will discuss common themes and language findings from reading each other's papers. Students will focus on how they used linguistic concepts, authoritative sources, digital databases, and philological methodologies. Students will identify some of the linguistic assumptions underlying the approaches and methods they used in completing the paper and the in-class projects.

Presentations

For the final symposium, research groups will present their findings on "The Language of Emily Dickinson and Eliza R. Snow" in the "Dickinson and Snow Institute," sponsored by the ELANG 495 and LING 495 senior seminar students.

Appendix 6.1
Syllabus: The Digital Nineteenth Century
Robert Davis

Course Description

This class will use emerging digital tools and methodologies to study nineteenth-century American theater history and dramatic literature. At the intersection of humanities, linguistics, and computer science, the "digital humanities" uses software to inform creative and scholarly work. In this class, we will focus on linguistic analysis, data visualization, and virtual mapping to understand the relationship of theater and society in the 1800s. By looking at large-scale trends with computer software, we will seek to understand changes in the nineteenth-century theater that are invisible through reading single texts alone. This course will be a laboratory for scholarly inquiry. Coursework will pair historical research with a "maker" philosophy, which asks students to explore and test historical knowledge through creating digital projects, such as visualizations of textual patterns in plays and maps of theatrical activity in nineteenth-century New York. Student work will involve learning a variety of digital tools to complete three projects: an analysis of shifts in dramatic literature in the nineteenth century, a map of how theaters migrated uptown during the period, and a collaborative research project analyzing the impact of the Astor Place Riots in American culture. Each project will also involve written papers based on in-depth research.

Students do not need to have expertise with computers or programming. The course will demystify new technologies and give students a peek "under the hood" of the internet. Students will critique and think about the role of the web, the traditional library, and social media in the academic and artistic practice of theater. We will explore such questions as: What happens if we use a computer to read all the nineteenth-century's major plays at once? Is there a unique "language" of melodrama? How can we visualize an actor's life or a theater's production patterns in New York history? Why did period audiences consider Shakespeare an "American" playwright?

Course Objectives

1. To see how cutting-edge technology can inform how we study and make theater.
2. To discover how American theater was embedded in American cultural and social changes by looking at history through new perspectives.
3. To gain proficiency in several digital tools and employ them as paths to creativity and academic insight.
4. To develop critical skills to research, identify key data, and present findings in unique and insightful ways.
5. To expand our horizons of how computers and theater come together.

Description of Assignments

Class Participation   10%

Critique of Digital Project   10%   2–3 pages

As a culmination to our initial section surveying digital projects, choose one recent project. What contribution is it trying to make to the field? Is it successful? What could be improved?

Text Minding and Analysis Paper   15%   3–4 pages

Working with a partner, you will create a corpus of plays, books, or articles to analyze using the tools we have covered in class. Your paper will discuss your process using the tools and discuss what you learned from a "distant reading" of the texts.

Mapping Project   20%   2 pages + map + presentation

In this assignment, you will work to create a map related to the topics we have covered. The map, created in Google Maps, should be annotated and have an accompanying paper and presentation. Possible topics include tracking an actor's career, looking at theaters and other buildings in a city, or charting locations mentioned in a series of plays.

Network Analysis   20%   2 pages + visualization

For this visualization project, you will prepare data to use for a network diagram and analyze and discuss the connections you have made.

Research Project and Poster Presentation   25%   15–17 pages

For the final project, you and a partner will propose a digital research project, establish a methodology, and create a poster presentation for the class. You will pitch an idea to the class, and you will each write a paper assessing your workflow, analyzing your findings, and describing the potential for further research.

Schedule of Readings and Assignments

Week One: Introduction to the Course

- Lawrence Levine, "William Shakespeare and the American People"
- Franco Moretti, "Big Data Meets the Bard," *Financial Times*, June 15, 2013, http://www.ft.com/cms/s/2/fb67c556-d36e-11e2-b3ff-00144feab7de.html

Week Two: What Are the Digital Humanities?

- Patricia Cohen, "Humanities 2.0: Digital Keys for Unlocking the Humanities' Riches," *New York Times*, November 16, 2010, http://www.nytimes.com/2010/11/17/arts/17digital.html?ref=humanities20
- Ted Underwood, "Seven Ways Humanists Are Using Computers to Understand Texts," *The Stone and the Shell* (Blog), June 4, 2015, https://tedunderwood.com/2015/06/04/seven-ways-humanists-are-using-computers-to-understand-text/
- David Saltz, "Performing Arts" in *A Companion to Digital Humanities*, http://www.digitalhumanities.org/companion/
- Louisa Medina, The Last Days of Pompeii (Literature Online)

Week Three: Introduction to Text Analysis

DUE: Paper #1

- Kim Sturgess, Shakespeare and the American Nation (selections)

- Stephen Ramsay, "The Hermeneutics of Screwing Around; or What You Do with a Million Books," in *PastPlay: Teaching and Learning History with Technology*, http://quod.lib.umich.edu/d/dh/12544152.0001.001/1:5/--pastplay-teaching-and-learning-history-with-technology?g=dculture;rgn=div1;view=fulltext;xc=1
- S. Graham, I. Milligan, and S. Weingart, "Basic Text Mining: Word Clouds, Their Limitations, and Moving beyond Them," in *The Historian's Macroscope*
- James Sheridan Knowles, The Hunchback (Literature Online)

Week Four: Text Mining: Case Studies

- Jean-Baptiste Michel et al. "Qualitative Analysis of Culture Using Millions of Books"
- David Hoover, "Quantitative Analysis and Literary Study," in *A Companion to Digital Literary Studies,* http://digitalhumanities.org/companion/view?docId=blackwell/9781405148641/9781405148641.xml&chunk.id=ss1-6-9&toc.id=0&brand=9781405148641_brand
- Ben Schmidt, "Making Downton More Traditional," http://www.prochronism.com/2012/04/making-downton-more-traditional.html
- Maciej Eder and Jan Rybicki, "Go Set a Watchman While We Kill the Mockingbird in Cold Blood," https://sites.google.com/site/computationalstylistics/projects/lee_vs_capote
- Jason Mittell, "Caption Mining at the Crossroads of Digital Humanities and Media Studies," *Just TV*, https://justtv.wordpress.com/2012/11/30/caption-mining-at-the-crossroads-of-digital-humanities-media-studies/

Week Five: Mid-Century Changes and Transformations

DUE: Dramatic Literature Roundtable: choose a play from a list to read and summarize for the class with a one- to two-page paper

- Richard Butsch, "Knowledge and the Decline of Audience Sovereignty," in *The Making of American Audiences*

- "Matinee Ladies: Re-Gendering Theatre Audiences," in *The Making of American Audiences*
- Angela Serratore, "Post Secrets," http://laphamsquarterly.org/roundtable/post-secrets

Week Six: Introduction to Mapping

DUE: Text Mining and Analysis Paper

- Browse: https://en.wikipedia.org/wiki/History_of_cartography
- Read: http://www.smithsonianmag.com/history/maps-reveal-slavery-expanded-across-united-states-180951452/?no-ist
- Explore: http://dsl.richmond.edu/emancipation/

Week Seven: Mapping Cases Studies

- Andrew J. Torget and Jon Christensen, "Mapping Texts: Visualizing Historical American Newspapers" *Journal of Digital Humanities*, http://journalofdigitalhumanities.org/1-3/mapping-texts-project-by-andrew-torget-and-jon-christensen/
- Alissa Walker, "There Is No Such Thing as an Unbiased Map," *Gizmodo*, December 5, 2014, http://gizmodo.com/there-is-no-such-thing-as-an-unbiased-map-1665946307
- Mary Henderson, *The City and the Theatre* (selections)

Week Eight: Mapping Project

DUE: Mapping Project and Presentation

- Anne Kelly Knowles and Amy Hillier, Placing History: How Maps, Spatial Data, and GIS Are Changing Historical Scholarship (selections)

Week Nine: Networks: Theory and Application in Literature and History

- Moretti, "Network Theory, Plot Analysis," *New Left Review*, http://litlab.stanford.edu/LiteraryLabPamphlet2.pdf
- S. Graham, I. Milligan, and S. Weingart, "Networks in Historical Research," in *The Historian's Macroscope*
- James Herne, *Margaret Fleming* (ProQuest Literature Online Database)

- "The Octopus and the Matinee Girl," from Schweitzer, *When Broadway Was the Runway: Theater, Fashion, and American Culture,* http://www.boweryboyshistory.com/2014/12/maude-adams-fashion-icon-and-americas.html

Week Ten: Networks

- Kieran Healy, "Using Metadata to Find Paul Revere," *Kieran Healey* (blog), June 9, 2013, http://kieranhealy.org/blog/archives/2013/06/09/using-metadata-to-find-paul-revere/
- Ryan Cordell, "Viral Textuality in Nineteenth-Century US Newspaper Exchanges," in *Virtual Victorians: Networks, Connections, Technologies*
- Manuel Lima, "Decoding Networks," in Visual Complexity: Mapping Patterns of Information

Week Eleven: Networks Continued

DUE: Network Analysis Project

- Cyrus Edson, "Do We Live Too Fast?" (JSTOR)

Week Twelve: Digital Cultures

- Alexis C. Madrigal, "How Netflix Reverse Engineered Hollywood," *The Atlantic*, January 2, 2014, http://www.theatlantic.com/technology/archive/2014/01/how-netflix-reverse-engineered-hollywood/282679/
- Jamie Condliff, "Even If You Don't Use Social Networks, They Still Know Stuff about You," *Gizmodo*, October 7, 2014, http://gizmodo.com/even-if-you-dont-use-social-networks-they-still-know-s-1643246882
- George Dvorsky, "The 10 Algorithms That Dominate Our World," *Gizmodo*, May 22, 2014, http://io9.com/the-10-algorithms-that-dominate-our-world-1580110464

Week Thirteen: Project Pitch

DUE: Project Pitch

- William Gillette, *Sherlock Holmes* http://www.diogenes-club.com/sherlockplay.htm

Week Fourteen: Project Presentation (Last Class)

Project Poster Presentation

Final Paper Due (via Google Drive)

Appendix 6.2
Digital Project Evaluation
Robert Davis

Projects to Evaluate for Your Paper (Choose One)

The State of the Union, http://stateoftheunion.onetwothree.net/
   Various approaches to textual analysis of speeches

New York Public Library's Building Inspector, http://buildinginspector.nypl.org/
   Crowdsourced history mapping project

Visualizing Broadway, http://www.visualizingbroadway.com/in_progress.html
   An overview and early report on the methods and results for a massive project
   looking at the history of Broadway productions

Transatlantic Slave Trade Database, http://www.slavevoyages.org/
   A database with multiple uses on the slave trade

Digital HUAC, http://digitalhuac.com/
   Database of records associated with the House on Un-American Activities
   Committee

Mary Shelley's Frankenstein Notebooks,
   http://shelleygodwinarchive.org/contents/frankenstein
   A digital edition of Mary Shelley's notebooks

ORBIS, a Geospatial Model of the Ancient World,
   http://orbis.stanford.edu/#mapping
   A tool that lets you plot your next road trip through ancient Rome and beyond

Slave Revolt in Jamaica 1760–1761: A Cartographic Narrative,
   http://revolt.axismaps.com/
   A project that tells the story of an eighteenth-century slave revolt through
   interactive maps

The Open University Reading Experience Database,
   http://www.open.ac.uk/Arts/reading/UK/
   A searchable database of writers writing about reading

The Negro Traveler's Green Book,

http://library.sc.edu/digital/collections/greenbook.html

A mapping project of tourist routes for midcentury guidebooks, investigating how tourism was segregated throughout the country

Appendix 6.3
Text Mining and Analysis Paper (two-three pages)
Robert Davis

Overview

Working with a partner, you will create a corpus of plays, books, or articles to analyze using the tools we have covered in class. Each student will write a 500–750-word paper discussing the process and what you learned from this reading of the texts.

Finding Data

There are many ways to get full-text sources. Here are a few:

1. Go to *Project Gutenberg*: http://www.gutenberg.org/browse/authors/ and find the author/play you are looking for.
   a. You will see several file formats: HTML is for online viewing, EPUB for Nooks and Kindles, and Plain Text. We want Plain Text. Open the link.
   b. *Project Gutenberg* has a lot of headers and footers, i.e., there is a ton of licensing material at the start and bottom. Select the text (if you don't know about SHIFT + Select, you should!) without the headers and footers.
   c. Paste it into another document
   d. Save that document as a plain text (.txt) file. You are reading to work with it!
2. If you know an author or play title you are looking for, search for it on Google and add "filetype:txt," and it will only return results that are in plain text. Some PDF files will let you copy and paste them into a .txt format.
3. *Literature Online* has LOTS of plays in full-text as does *Internet Archive*.

A Note on Preparing Texts

The peskiest thing about analyzing plays is the character names. Depending on the tool you are using, you can either type them in later as stop words (a set of words

that should be excluded from the results of the tool), or adjust the text before you analyze it. I would recommend the latter, so you don't have to remove character names each time you analyze. The Find/Replace function on Word and most TextEdit applications works quite well for this. For example, for *The Hunchback*, where every character's name when they spoke was abbreviated [i.e., "_Wal_" or "_Julia_" I ran Find/Replace to find the abbreviation (with the "_") and replaced it with a space, which effectively took them out].

Tools

You are free to use any of the tools that we have discussed in class (Word Clouds, Voyant, AntConc, Excel, etc.). I made a spreadsheet of available tools and their uses.

Organizing the Paper

Your paper should be divided into the following sections:

1. Research Topic/Hypothesis/Question
2. What tools you are going to use and why.
3. Your findings: this is the bulk of your paper and should include details on the tools that you used (what worked, what didn't), the work, and your overall conclusions. Please include screenshots or graphs!

Possible Topics

You can work on any topic you want and should feel free to choose a range of texts. Possible topics include comparing gender language, comparing the language of plays from two different parts of the century, comparing several plays by different playwrights, visualizing how many speaking roles or lines are given to different types of characters, etc.

Appendix 6.4
Research Project and Poster Presentation
Robert Davis

Overview

For the final project, which will be at least fifteen pages and is worth 25% of your grade, you will create a digital research project or assess digital scholarship. The work will be broken into three stages:

1. Pitching an idea to the class
2. Bringing in a draft and visualizations
3. Final draft. Complete you work while assessing your methods, findings, and potential for further research

For the subject of your paper, you may choose anything that is at the intersection of digital scholarship and the nineteenth century. You can build a digital project, critique existing projects, write about the theory of digital humanities, or do a combination of the three. You are encouraged to build off any work you have done so far. You are also free to use the datasets we have created for the *Digital Humanities Pedagogy* project.

Building a Project

If you are creating a project, your paper should fall roughly into these parts:

Description

Think of this as an "About" tab on a webpage. Provide a mission statement for your project and describe how it works and what tools you used. If it is like other projects out there (see the guidelines for the first paper for a list of some), discuss these and what makes yours different (you may also include a fuller critique of other projects).

Working

This part of your paper should discuss your process. How did you prepare the data

and make your tools work? Did you encounter challenges on the way? If another scholar was going to use your process, what would they need to be aware of to replicate your findings?

Findings

What did you learn? Include statistics, screenshots, or visualizations.

Conclusion/Reflection

For this section, reflect on your work. Has the digital allowed you to look at the question differently than you otherwise would? Think about its potential for future work. What could this project grow into with major funding and a team of collaborators?

Questions to Address in a Project Critique

Instead of making something, your paper can be about digital scholarship or a look at digital projects. This option will address overarching conceptual questions in the field as well as concrete critiques of specific projects. You must include at least four sources. You may want to refer to the syllabus or the reading list I created.

Many of the conceptual challenges in the field, especially as it applies to theater, are topics that we discussed in our brainstorming session for the article. You are free to write about these as you would any research paper. If you are discussing a specific project (and what would a discussion of a concept be without examples?), you should address such topics as:

- What did the creators intend for the project or tool to do?
- Who is involved in the project? How is it funded?
- What software or tools does it use?
- What methodology did they use in constructing the project? What human decisions went into creating the project? Did they select sources, ignore data, or classify material in a particular way?
- Which of these aspects could be considered a success? Why/why not?

Appendix 8.1
Introduction to English Studies
Nicole N. Aljoe

A foundational course required of all English majors. Introduces students to the various disciplines that make up English studies, such as literature, cultural studies, linguistics, film, rhetoric, and composition. Explores strategies for reading, interpreting, and theorizing about texts; for conducting research; for developing skills in thinking analytically and writing clearly about complex ideas; and for entering into written dialogue with scholarship.

Learning Goals

- To foster the reading, writing, research, and analytical skills vital to a major in English;
- To develop close reading skills and the technical vocabularies necessary for academic analysis of texts;
- To communicate effectively through clear, coherent, and grammatical prose;
- To recognize and examine the formal and theoretical conventions of the common genres within English studies (fiction, poetry, nonfiction, drama, film);
- To explore the key contributions of and critical strategies that inform historical and contemporary literary theories;
- To expand skills in research, documentation, and the ethical use of sources;
- To understand texts as embedded in social, cultural, historical, and political contexts; and
- To investigate various disciplinary issues, such as the construction of literary value; the roles gender, ethnicity, race, class, and sexual orientation play in reading and interpreting texts; and connections between the humanities and the so-called "real world."

Required Texts

Mays, Kelly J., Ed. *The Norton Introduction to Literature* (Portable 11th ed.). New York: W. W. Norton, 2014.

Rabinowitz, Peter J. *Before Reading: Narrative Conventions and the Politics of Interpretation*. Ithaca, N.Y.: Cornell UP, 1998.

Swift, Jonathan. *Gulliver's Travels* (Norton Critical Ed.). Ed. Albert Rivero. New York: W. W. Norton, 2001.

Recommended Texts

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory.* 3rd ed. Manchester: Manchester University Press, 2009.

Modern Language Association. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: Modern Language Association, 2009.

Murfin, Ross C., and Supriya M. Ray. *The Bedford Glossary of Critical and Literary Terms.* 3rd ed. New York: Bedford/St. Martins, 2008.

Assignments and Grade Distribution

10% Short Response Paper

15% Critical Review of a Scholarly Essay

10% Archive Essay Assignment

10% Poetry Assignment

20% Analytical Research Essay

- Proposal
- Abstract, Annotated Bibliography, and Outline
- Final Essay
- Optional Revision of Final Essay

10% Class Discussion Facilitation

As a group, you'll choose one text from the "Reading More Fiction" or "Reading More Poetry" sections in the *Norton Introduction to Literature* to present and discuss on the last three days of class. Groups will divide up the preparatory

research work necessary for presenting the text (i.e., author background, social historical context, key features or strategies, issues of genre/form, different critical perspectives, intertextual elements, etc.). As a group, you will decide on the focus of the presentation and discussion of the text, as well as the format (question and answer, close reading, role-play, writing exercise, etc.). Each group will have twenty minutes for their presentation/discussion. Complete assignments will include a typed overview with at least four focused discussion questions, along with an individual summary (rather than persuasive) essay about each group member's research contribution.

15% Final Exam

One essay question on *Gulliver*, short answer and ID questions from second half of course

10% Class Participation (Blackboard posts, class discussion participation, and attendance)

Blackboard Posts/Reading Responses (250–350 words, posted in the Discussion Forum section of the Blackboard site); these are scholarly and/or personal responses to the reading assignment due that day. Responses must be thoughtful, specific, and detailed. These responses are intended to help you engage and keep with the readings. The Blackboard reading responses are intended to operate like labs for science classes—they offer an opportunity to practically engage with the literary conventions and strategies we will be studying in class.

Calendar and Assignments

Week One

Day One: Introductions

Edmundson, "The Ideal English Major" (Online)

Day Two: Responding to Fiction

(350-word Blackboard post due by 12 pm)

Rabinowitz, *Before Reading*: "Introduction: Beyond/Before Reading," 1–12 (Online)

Mays, "Introduction" pp. 1–9 and "Fiction: Reading, Responding, Writing," pp. 12–17 in *Norton Introduction to Literature* (*NIL*)

Brewer, "20/20" *NIL,* 17

"Annotation and Notes on '20/20,'" *NIL,* 18

"Checklist for Close Reading" (Online)

Week Two

Day One: Assumptions and Contexts for Reading Literature

Rabinowitz, *Before Reading*: Ch. 1, "Starting Points" (15–46) (Online)

Gulliver's Travels: Book I, "The Publisher to the Reader," Ch. IV (5–41)

Day Two: Rules of Notice

Rabinowitz, *Before Reading*: Ch. 2, "Trumpets Please! Rules of Notice," 47–75

Gulliver's Travels: Book I, Ch. V–VIII (42–66)

Day Three: Rules of Signification

Rabinowitz, *Before Reading*: Ch. 3 "The Biggest Black Eyes I Ever Saw: Rules of Signification" (76–109)

Gulliver's Travels: Book II, Ch. I–IV (69–96)

Week Three

Day One: Rules of Configuration

Rabinowitz, *Before Reading*: Ch. 4, "The Black Cloud on the Horizon: Rules of Configuration" (110–140)

Gulliver's Travels: Book II, Ch. V–VIII (96–125)

Day Two: Rules of Coherence

Rabinowitz, *Before Reading*: Ch. 5, "The Austere Simplicity of Fiction: Rules of Coherence" (141–172)

Gulliver's Travels: Book IV, Ch. I–VI (187–217)

Day Three: The Politics of Reading and Interpretation

350-word Blackboard post due by 12 pm

Rabinowitz, *Before Reading*: Ch. 6, "Through the Glass Key Darkly" Presupposition and Misunderstanding" (173–208)

Gulliver's Travels: Book IV, Ch. VII–XII (217–250)

Week Four

Day One: Writing and Responding to *Gulliver*

    Mays, "Writing about Literature: 'Paraphrase, Summary, Description'"; "The
       Elements of the Essay," "The Writing Process," *NIL,* 1229–1257

    Kelly, "Gulliver as Pet and Pet Owner: Conversations with Animals in Book 4"
       (Online)

    Short response paper on *Gulliver* due (close reading of character, setting, or
       satire, no research)

Day Two: Ways of Reading *Gulliver*

    Graff, "Disliking Books at an Early Age*," Lingua Franca: The Review of Academic
       Life* 2, no. 6 (September–October 1992): 45–51

    Rodino, "'Splendide Mendax': Authors, Characters, and Readers in *Gulliver's
       Travels*," 427–450

Day Three: Literary Research Session with Amanda Rust (Meet in Library)

    "Research Essay," *NIL,* 1258–1275

    "Sample Research Essay," *NIL,* 1291+

Week Five

Day One: Text-Based Literary Theories and Criticism

    New Criticism, Structuralism/Formalism, Poststructuralism, Deconstruction,
       Narrative Theory, *NIL,* 1908–1914

    Research Essay Proposal Due

Day Two: Historical and Ideological Literary Theories and Criticism

    Marxism, New Historicism, Cultural Studies, Postcolonialism, *NIL,* 1920–1931

    Rogers, "Gulliver's Glasses," 320–328

Day Three: Historical and Ideological Literary Theories and Criticism

    Feminism, Gender Studies, Queer Theories, African American and Ethnic Literary
       Studies, *NIL* 1920–1931

    Brown, "Reading Race and Gender in *Gulliver's Travels*," 357–371

Week Six

Day One: Source- and Reader-Based Literary Theories and Criticism

    Biographical Criticism, Psychoanalytical Criticism, *NIL,* 1914–1920

Day Two: A Case Study on Lacanian Psychoanalytic Criticism

 Poe, "The Purloined Letter" (Online)

 Barry, *Beginning Theory*: "Lacan and Lacanian Criticism," 104–113 (Online)

 Lacan from "Seminar on the Purloined Letter" (Online)

Day Three: A Case Study on Lacanian Psychoanalytic Criticism

 Stringfellow, "Fantasy and Irony in Gulliver's Travels" (in *The Meaning of Irony: A Psychoanalytic Investigation*), 41–88 (Online)

Week Seven

Day One: NO CLASSES, Due: Critical Review of an essay on *Gulliver*

Day Two: Literary History, Digital Humanities, and the Archive

 Foster, "How Do You Solve a Problem like 'Theresa'"? (Online)

 "Theresa: A Haytien Tale" (Online)

Day Three: Literary History and the Archive

 Jackson, "The Talking Book and the Talking Book Historian" (Online)

 Brown, "Death-Defying Testimony: Women's Private Lives and the Politics of Public Documents" (Online)

 Hartman, "Venus in Two Acts" (Online)

Week Eight

Day One: Working with Sources and Reading Short Stories: Plot

 "Quotation, Citation, and Documentation," *NIL,* 1276–1290

 Plot, *NIL,* 57–66

 Faulkner, "A Rose For Emily," *NIL,* 298

 Joyce, "Araby," *NIL,* 321

 "Theresa" Assignment

Day Two: Narration, Point of View, and Setting

 NIL, 102–107, 157–159

 Kincaid, "Girl," *NIL,* 119

 Hemingway "Hills Like White Elephants," *NIL,* 114

Day Three: Character

NIL, 122–130

Morrison, "Recitatif," *NIL,* 131

Wallace, "Good People," *NIL,* 149

Week Nine

Day One: Symbol/ism and Theme

NIL, 205–211, 241

Hawthorne, "The Birth-Mark," *NIL,* 211

Marquez, "A Very Old Man with Enormous Wings," *NIL,* 353

"Magical Realism," http://www3.dbu.edu/mitchell/magical.htm

"Definitions of Magical Realism,"

  http://www.public.asu.edu/~aarios/resourcebank/definitions/

Abstract, Annotated Bibliography and Outline Due

Day Two: Reading Poetry

Informal Assignment: Bring in and read your favorite poem, or pick a poem from Norton (fewer than five stanzas). Prepare two to three sentences about why you like it and why it is significant. (Two to three students each day for next two weeks.)

NIL, 450–456, 466–475

"How to Read a Poem" (Online)

Davis, "Head, Heart," *NIL,* 45

Hayden, "A Letter from Phillis Wheatley," *NIL,* 464

Behn, "On Her Loving Two Equally," *NIL,* 467

Day Three: Language and Speaker in a Poem

NIL, 483–493, 548–556

Student poetry reading

Browning, "My Last Duchess," *NIL,* 667

Plath, "Daddy," *NIL,* 705

Johnson, "If I Waz a Tap-Natch Poet" (Online)

Week Ten

Day One: Setting, Theme, and Tone in Poetry

    NIL, 501–502, 507–509, 512, 527–530, 532–533

    Student poetry reading

    Blake, "London," *NIL,* 535

    Robinson, "London's Summer Morning" (Online)

    Walcott, "A Far Cry from Africa," *NIL,* 523

Day Two: Visual Imagery and Figures of Speech

    NIL, 560–569

    Student poetry reading

    "The Twenty-Third Psalm" *NIL,* 570;

    Dickinson "Because I could not stop for Death—," *NIL,* 566

    Poe, "The Raven," *NIL,* 601

Day Three: Symbol and Sound

    NIL, 573–580, 586–594

    Student poetry reading

    Hughes, "Harlem" *NIL,* 689

    Mutabaruka, "Dis Poem" (Online);

    Queen, "Bohemian Rhapsody," https://www.youtube.com/watch?v=k-ARuoSFflc

    Research Essay Due

Week Eleven

Day One: Case Study on the Sonnet (Rhythm and Scansion)

    NIL, 594–599

    Student poetry reading

    Petrarch, Sonnet 90 ("Upon the breeze she spread her golden hair") (Online)

    Shakespeare ("My mistress' eyes are nothing like the sun"), *NIL,* 647

    Milton ("When I consider how my light is spent"), *NIL,* 649

Day Two: Case Study on the Sonnet (Nineteenth-Century Revisions of Form and Theme)

    Student poetry reading

    Keats, "On Seeing Elgin's Marbles," *NIL,* 650

Shelley, "Ozymandias," *NIL,* 710

Barrett Browning, "How Do I Love Thee?" *NIL,* 650

Day Three: Case Study on the Sonnet (Modern Revisions of Form and Theme)

Student poetry reading

McKay, "If We Must Die," *NIL,* 1281

Collins, "Sonnet," *NIL,* 655

Okri, "Diallo's Testimony," http://www.npg.org.uk/whatson/diallo/home.php

Week Twelve

Day One: Student Class Discussion Facilitation

Group 1 Reading: _____

Group 2 Reading: _____

Day Two: Student Class Discussion Facilitation

Group 3 Reading: _____

Group 4 Reading: _____

Day Three: Student Class Discussion Facilitation

Group 5 Reading: _____

Group 6 Reading: _____

Week Thirteen

NO CLASSES THANKSGIVING BREAK

Week Fourteen

Day One: Presentation of research on *Gulliver*

Day Two: Last Day of classes

Presentation of research on Gulliver

Due: Resubmission of research essay

Appendix 9.1

Archival Explorations and Short Paper Assignments
Caroline M. Woidat

For this upper-level course, students engaged in archival explorations and wrote short papers designed to give them practice developing the critical skills necessary to create an "edition" of their own for the final project. The materials below are organized to show how course readings were paired with archival explorations and/or paper assignments.

Rather than providing direct links to materials in digital collections, I explained to students that their "archival exploration" would involve locating the specified materials with some hands-on searching of their own. I also gave them this advice: "The archival explorations will sometimes ask that you read specific materials in their entirety, but often you will be reading as a researcher: skimming to familiarize yourself with the content and to find some texts of interest to read in full."

The papers were designed as short and frequent writing exercises (eight over the course of the semester, 500 words each). These topics lend themselves to adaptation. A single archival exploration might be integrated into a course that is not explicitly dedicated to textual recovery; the assignment works well in other American literature courses and in gateway courses. The topics may also be repurposed for longer paper assignments, and the number of archival explorations and short papers assigned in a textual recovery course can be trimmed to far fewer. Archival explorations offer rich possibilities for creating collaborative in-class activities, and two such group exercises are included here.

Archival Exploration and Paper #1

Read

Burnham, "Literary Recovery in an Age of Austerity"; "Introduction" on Welcome to *Just Teach One* and *Amelia; or the Faithless Briton* (*Just Teach One*).

Explore

Examine *The Columbian Magazine* (1787), with special attention to October and the supplement to the first volume, the issues in which *Amelia* appears (*Internet Archive*)

Write

Identify an aspect of the text that invites contextualization, do some preliminary research into the topic, and explain how your brief investigation has enriched your understanding and interpretation of the novel. Your topic should be very narrow: you may, for example, focus upon a specific word choice, social custom, historical event or circumstance, literary allusion, etc. Choose any detail in the text that piques your curiosity and leads you to discover information useful to readers and to the interpretation of the text.

Archival Exploration and Paper #2

Read

Davidson, "Introduction" to *Charlotte Temple*; Rowson, *Charlotte Temple*

Explore

Read Schultz's introduction and examine documents in *How Did Susanna Rowson and Other Reformers Promote Higher Education as an Antidote to Women's Sexual Vulnerability, 1780–1820?*

Write

Write a review of Schultz's document project on Rowson using Burnham's review of *Just Teach One* as a model but developing a paper that is sharper in its focus and shorter in length. Consider any of these questions as a starting point for your analysis: How does this document project compare to *JTO* (in its scope, purpose, approach, etc.)? How do specific documents (of your choice) in the project illuminate your reading of *Charlotte Temple*? How does Schultz's approach to the novel compare to Davidson's? Evaluate and respond to specific editorial choices and interpretive comments in your review.

Archival Exploration and Paper #3

Read

Anna, *St. Herbert—A Tale* (*Just Teach One*)

Explore

Examine *The New-York Weekly Magazine, or, Miscellaneous Repository*, vol. 2, 1796–97 (*HathiTrust*)

Write

Choose one of the following topics: (a) respond to the prompt above for paper #1, this time focusing upon *St. Herbert—A Tale*, or, (b) draw upon your archival exploration of *The New-York Weekly Magazine, or, Miscellaneous Repository* to contextualize *St. Herbert—A Tale*, explaining how the content of the magazine enhances your understanding of the novel.

Archival Exploration and Paper #4

Read

Foster, "A Narrative of the Interesting Origins and (Somewhat) Surprising Developments of African-American Print Culture" and "Forgotten Manuscripts: How Do You Solve a Problem Like Theresa"; Introductory comments to *Just Teach One: Early African American Print* and "Theresa: A Haytien Tale" (*Just Teach One: EAAP*)

Explore

Examine the links and contextual information provided for "Theresa" (*Just Teach One: EAAP*); Sommers, "*Godey's Lady's Book*: Sarah Hale and the Construction of Sentimental Nationalism," *Freedom's Journal* (*HathiTrust*); antebellum issues of *Godey's Magazine* (*Internet Archive*); and *"Uncle Tom's Cabin" & American Culture: A Multi-Media Archive,* http://utc.iath.virginia.edu (enter and use browse mode)

Write

Draw upon your archival exploration to develop an analysis on one of the following topics: (a) identify and analyze specific evidence in *Godey's Magazine* that supports and/or challenges a main point in Sommers's argument; (b) write a reflection upon

the ways that *Just Teach One: Early African American Print* and your exploration of any of the following digital resources have changed your understanding of nineteenth-century women and their involvement in war/politics/social activism: *Freedom's Journal*, *Godey's Magazine*, *"Uncle Tom's Cabin" and American Culture*; (c) select a text from *Freedom's Journal* or *Godey's Magazine* to situate in relation to "Theresa," explaining how it provides a context for understanding the story.

Paper #5

Read

Gates, "Black Studies at the Crossroads: A Discussion with Henry Louis Gates, Jr.";
"Introduction," *The Bondwoman's Narrative* and Appendixes A, B, C; Crafts, *The Bondwoman's Narrative*

Write

Gates considers possible literary influences upon Crafts in his introduction, appendix C, and a note on the importance of Dickens. Identify elements of a specific literary genre (or subgenre) in *The Bondwoman's Narrative* and evaluate Crafts's use of the form. A number of genres will likely first come to mind as possible topics: the gothic novel, sentimental novel, or slave narrative, but you may find it worthwhile to search for elements of a literary form that may be less familiar to readers. To what extent does the text conform to and differ from literary conventions, and what is the effect? What insights can be gained through comparison of this novel to other texts in the same period? Support your analysis with textual evidence in *The Bondwoman's Narrative* and with specific references to the text(s) for comparison, whether from this or another class.

Archival Exploration and Paper #6

Read

The Sound the Stars Make Rushing through the Sky: The Writings of Jane Johnston Schoolcraft (ed. Parker)

Explore

Compare versions of "Moowis" in *The Literary Voyager or Muzzeniegun* (*Internet Archive*); *The Columbian Lady's and Gentleman's Magazine*, vol. 1, 1884 (*HathiTrust*); and *Oneóta, or Characteristics of the Red Race of America* (*HathiTrust*)

Write

Select a single text by Jane Johnston Schoolcraft and consider the annotations provided by Parker. In what ways do Parker's annotations influence your understanding of the text? What other contextual materials would enhance your reading of the text? Point to specific ways you might conduct research and develop a new approach to the text beyond the contexts provided by Parker.

Paper #7

Read

Oakes Smith, *The Western Captive*, "Indian Traits: The Story of Niskagah"; "Beloved of the Evening Star: An Indian Legend" (in *The Western Captive and Other Indian Stories*, ed. Woidat)

Write

Compare and contrast the character of Margaret in *The Western Captive* to the captive in either "Indian Traits" or "Beloved of the Morning Star" with attention to the ambiguity in each narrative's conclusion. That is, try to identify a specific conflict in the text that is not neatly resolved. How are the characters and conclusions open to multiple interpretations? How does familiarity with more than one captivity narrative by Oakes Smith influence your reading of *The Western Captive*?

Paper #8

Read

Stern, "Introduction" and "Letters to Louisa May Alcott from Her Publisher," in *Behind a Mask: The Unknown Thrillers of Louisa May Alcott*; Alcott, "Behind a Mask, or, A Woman's Power"

Write

In your study of American women writers this semester, you have now encountered a number of critical editions that vary in their design and the contextual materials that they provide. What distinguishes Stern's edition and introduction from others on our syllabus? Evaluate the frameworks and contextual materials that Stern provides, making comparisons to other editions to illustrate your points.

Archival Exploration and Paper #9

Read

Alcott, "Pauline's Passion and Punishment," "The Mysterious Key and What It Opened"

Explore

Examine 1864, *Frank Leslie's Illustrated Weekly* (*Internet Archive*) and 1868, *The Flag of Our Union* (*Internet Archive*)

Write

For your topic, choose either "Pauline's Passion and Punishment" or "The Mysterious Key and What It Opened," and turn in your paper on the date the text is assigned. Draw upon your exploration of the magazine in which Alcott's story was published to find a context for reading the story, and develop an analysis of the text that grows out of your approach. You'll want to look for ways that the magazine reveals significant details about the circumstances in which Alcott was producing the story, and explain how your research contributes to the interpretation of the literature.

Archival Explorations Linked to Class Activities

In-Class Activity #1

Work collaboratively in class with your group to transcribe, annotate, and provide a brief introductory note to a manuscript letter in the Henry Rowe Schoolcraft Papers (microfilm scans provided by instructor)

In-Class Activity #2

Read (in advance of class) Oakes Smith's following stories and examine journals in which they appear: "The Sagamore of Saco: A Legend of Maine" in *Graham's Magazine* 33 (July 1848): 47–52 (*HathiTrust*); "Hokomok; A Legend of Maine in *The Rover* 2.2 (1843): 175–176 (*HathiTrust*); "The Crusade of the Bell" in *Potter's American Monthly* 4.43 (July 1875): 518–520 (*HathiTrust*)

In-Class Activity #3

Editors are often forced to be selective, and it was not possible to collect all of Oakes Smith's "Indian stories" in an edition of this size. Dividing into three groups, each responsible for one story, you will analyze the text *not* selected for inclusion with the novel and stories that do appear in *The Western Captive and Other Indian Stories*. What arguments might you make to justify the story's exclusion and/or inclusion in the collection?

Whitman and His Manuscripts: Group Project

Catherine Waitinas

Assignment Directions

In-class work day(s): xxx

Presentation day: xxx   You will have about fifteen to twenty minutes to review and perfect your presentation at the beginning of this class.

All of the archived documents listed below are physically housed at the Huntington Library in Los Angeles. But, you don't have to travel there to see them, because the necessary page images are available on the Whitman Archive:

http://www.whitmanarchive.org/manuscripts/finding_aids/Huntington_CA.html

Step One: Select a Poem

In a group of *no more than four and no less than three*, please choose and "claim" one of the following seven poems. Write a shortened version of your poem's title on the board to claim it.

1. "To the Future" (1860)

    Whitman Archive ID: hun.00008

    http://www.whitmanarchive.org/manuscripts/figures/hun.00008.001.jpg

2. "To Him That Was Crucified" (1860)

    Whitman Archive ID: hun.00013

    http://www.whitmanarchive.org/manuscripts/figures/hun.00013.001.jpg

    http://www.whitmanarchive.org/manuscripts/figures/hun.00013.003.jpg

    http://www.whitmanarchive.org/manuscripts/figures/hun.00013.005.jpg

3. "Thoughts" (1860)

    Whitman Archive ID: hun.00004

    http://www.whitmanarchive.org/manuscripts/figures/hun.00004.001.jpg

    (Note: more than one poem is listed as "Thought/s." Use ONLY this one.)

4. "Come, said my Soul" (1874)

    Whitman Archive ID: hun.00021

    http://www.whitmanarchive.org/manuscripts/figures/hun.00021.001.jpg

5. "Fancies at Navesink, the Pilot in the Mist" (actual title "Pilot in the Mist," 1885)

    Whitman Archive ID: hun.00014

    http://www.whitmanarchive.org/manuscripts/figures/hun.00014.001.jpg

6. "Soon Shall the Winter's Foil Be Here" (1888)

    Whitman Archive ID: hun.00016

    http://www.whitmanarchive.org/manuscripts/figures/hun.00016.001.jpg

7. "To My Seventieth Year" (actual title "Queries to My Seventieth Year," 1888)

    Whitman Archive ID: hun.00011

    http://www.whitmanarchive.org/manuscripts/figures/hun.00011.001.jpg

Step Two: Study the Manuscript

Read the manuscript closely. Use the Archive's handwriting tool throughout this process. Zoom in. Zoom out. Consider crossed-out words, added words, rearrangements, replacements, and anything else that you find interesting. Where does Whitman seem certain? Where does he seem uncertain? What shifts in tone, theme, message, emphasis, etc., do the changes show? What remains consistent? What does the handwriting seem to reveal—were the changes made deliberately or quickly? Do the changes seem tentative or certain? Do the changes fundamentally affect meaning? Do they seem related to other poems? It's impossible to ask too many questions at this stage.

Please start a Google Doc or a thread on the Whitman discussion forum** (name it something creative) to save your ideas as you read the manuscript(s) and published edition(s). You can reply to your own thread to add new ideas and to save what you've found. No need for formality here—phrases, links, bullets, images, etc., are fine. ANYTHING that will help you remember what you're noticing! If you use a Google Doc, please put a public link to it on the forum.

Step Three: Compare the Manuscript to at Least One Published Edition of the Poem

Consider the same questions from step two (except for the ones about handwriting). Use the Archive's search tool to find the published version(s) and do side-by-side comparisons.

As you complete steps two and three: keep an open mind. Search the Archive carefully. You never know what you might find—or NOT find. FYI: There are GOOD REASONS that some of the groups may have big questions, especially at step three! Please keep in contact with me if you have questions . . . I am happy to help you with these questions.

Step Four: Develop an Argument about the Poem

Come up with an argument about the poem based on the following factors:

- your analysis of the manuscript version(s)
- your analysis of at least one published version (likely, more than one)
- the *OED*'s definitions of key words
- your knowledge of Whitman's biography (If you're using biographical details, you need to be sure to use them precisely! You can use the biography on the Archive.)
- your knowledge of Whitman's poetry and poetics, including his poetic strategies and his use of key words, themes, etc., elsewhere in his oeuvre
- any other helpful information on the Archive—photos, criticism, contemporary reviews, encyclopedia entries, TokenX searches, etc.

Your argument must require the manuscript! In other words: if you could make the same argument about the poem without using the manuscript, then keep trying. I will circulate if you need help coming up with an idea that *relies on* the manuscript, and I can also help you phrase your idea. Your argument should clearly point out what we know about the poem only because we have access to the manuscript(s).

Step Five: Share Your Argument with Us, Informally, in Eight Minutes or Less!

You may use a simple PowerPoint presentation or other presentation software to organize your presentation, but this is not required. Students often prefer to make a quick presentation because it can be very unwieldy to switch between the manuscript and the published poem on the Archive, and slides can allow you to quickly highlight key words, show "snapshots" from the manuscript, and put the manuscript and published versions side-by-side. If you do create a PowerPoint, Prezi, or other presentation, please post it on the Whitman project discussion thread on Polylearn** so we can easily find it during presentation day.

Remember

Eight minutes max is not a long time. Focus on what you think is most cool about the manuscript, with an argument that highlights the relationship between it and the published version(s) of the poem that you found on the Archive.

**Note for readers of the collection: The discussion forum referred to above is part of my campus's Moodle system, which is called Polylearn. Previously, I used the campus Blackboard system. Any online course management system would work, as would a wiki, which I also used in a previous version of this project.

Appendix 11.1

Cultural Diversity and the Digital Humanities Syllabus

Timothy B. Powell and Celeste Tường Vy Sharpe

Cultural Diversity and the Digital Humanities is one of the first digital humanities (DH) courses to be taught at the University of Pennsylvania under the auspices of the new Price Lab for the Digital Humanities. This class will bridge the divide between theory and praxis, the crux of DH. Our primary focus will be on the interactive, database-driven archives that constitute some of the finest work produced by DH scholars (e.g., *The Valley of the Shadow* project, the *Rosetti Archive*, and *Vectors Journal of Culture and Technology*). On the theoretical level, we will be studying the relationship between culture and technology. Some of the questions we will consider include the following: Why do so many of the DH archive projects focus on dominant white society? Can we design archives that more accurately reflect, visually and intellectually, the culture they encode? What are the cultural limitations of existing metadata standards and design tools like Omeka? We will be using Omeka to design two class projects.

On the level of praxis, the class is designed to provide a hands-on tutorial of how to create an interactive timeline and an interactive map of Indigenous history that reflects the spiritual and cultural traditions of the tribes being studied. More specifically, we will be designing an interactive timeline of Haudenosaunee or Iroquois history that integrates the creation stories told by the Iroquois themselves with the chronological history of "discovery" that traditionally characterizes non-Native histories of Indigenous peoples. The second project will be to design an interactive map of the "cultural landscape" of four Anishinaabe or Ojibwe First Nations in a very remote region of central Canada. This second project is part of a much larger project that resulted in the first UNESCO World Heritage Site proposal ever submitted by the Canadian government on behalf of Indigenous people. In this sense, we will be learning not just how to design using digital technology, but also how to situate the project in relation to writing grants, working with Indigenous communities, safeguarding culturally sensitive materials, and repatriating digitized

materials to the Indigenous communities where those materials originated.

Students will have a wealth of resources to draw upon. We will be utilizing digital collections from the Penn Museum and the American Philosophical Society as well as materials provided to us by both the Haudenosaunee and Anishinaabe communities, with whom we will be working in partnership. Students will learn about designing projects using Omeka software, coding in TEI, digital repatriation protocols for working with Indigenous communities, intellectual property rights, and theories of nonlinear historiography.

No previous experience with digital technology is assumed. We will receive a great deal of help with creating projects in Omeka, coding in TEI, creating metadata, and accessing archival materials. It is the rare course where there will be more teachers than students. The point of this cross-campus effort, in keeping with one of the fundamental tenets of DH scholarship, is to learn to work collaboratively using research methods that redefine humanities scholarship.

Students will be evaluated on the basis of five assignments: (1) a review of a digital archive featuring Indigenous materials; (2) an interactive timeline project designed in Omeka; (3) an interactive map project designed in Omeka; (4) an annotated bibliography critiquing new mapping techniques; (5) a final paper and/or digital project.

Appendix 11.2

Cultural Diversity and the Digital Humanities: First Assignment
Timothy B. Powell and Celeste Tường Vy Sharpe

The first assignment is a five-page critique of one or more of the digital archives collections listed on the *National Archives' Indians/Native Americans* page, https://www.archives.gov/research/alic/reference/native-americans.html. There are several dimensions of critique that should be included in your analysis:

- To engage in the decolonization critique that is currently the most prominent theme for DH scholars working in the area of Native American studies.
- To utilize the terminology of digital design. More specifically, you should consider the following points:
  - the interface of the collection (stereotypical, culturally sensitive, aesthetically pleasing?)
  - the navigation system (ease of use, clarity, reflective of cultural content?)
  - the metadata schema (Eurocentric, modifications to reflect cultural content; do descriptions include sufficient information about culture or people being represented?)
  - the cultural context (or lack thereof) provided by the site (are there interpretive essays; if so, are they effective; if more cultural context were to be added, what would you advise?)
  - You may also consider comparing the site to others such as the *California Language Archive*, http://cla.berkeley.edu/, which has a map interface; or the metadata at the American Philosophical Society for the image in the A. Irving Hallowell collection entitled, "Oskaabewisag," http://diglib.amphilsoc.org/islandora/object/graphics%3A6610. (Click on link and then click on "view metadata.") As you will see, the metadata includes the names of all the Native people in the photograph. This is an example of what we are calling culturally sensitive metadata. The anthropologist Maureen Matthews and I created this metadata.

Appendix 11.3

Cultural Diversity and the Digital Humanities: Second Assignment
Timothy B. Powell and Celeste Tường Vy Sharpe

The second assignment is to construct a timeline for our Omeka project, "Haudenosaunee Timeline," using the timeline materials that Rick Hill (director of the Deyohahá:ge:ge: Indigenous Knowledge Centre at Six Nations Polytechnic on the Six Nations of the Grand River reserve in Ontario) presented to us. All of the historical events are coded to chronological dates, so the first part of the assignment will be relatively straight forward, as explained below. In the second phase of the project we will seek to make the timeline more culturally sensitive by including two of the most important events in Haudenosaunee history: "Sky Woman and the Creation Story" and "The Peacemaker Epic" (also known as the "Deganawidah Epic," but Haudenosaunee protocols are that one should not speak the Peacemaker's name in public).

Purpose

The purpose of the assignment is to learn about the relationship between the creation of metadata and cultural context to (1) describe digital objects within Omeka and (2) use those digital objects and other materials provided by Rick Hill to compile a timeline of Haudenosaunee history using TimelineJS.

Omeka uses the Dublin Core metadata schema, which includes a number of fields: author, title, date of publication, spatial coverage, etc. This will suffice for the chronologically coded, printed documents. In the case of "Sky Woman" and "The Peacemaker Epic, which come from the Haudenosaunee oral tradition, we will consider ways to represent these events alongside chronologically dated events and the limitations of temporal data standards.

We will also be discussing both archival and Haudenosaunee protocols. *Protocols*, here, have double meanings. In computing, protocols are sets of rules that govern the exchange and transmission of data between devices. We will augment this seemingly acultural set of rules by taking into account what, in

archival terms, are called protocols for culturally sensitive materials; see: https://amphilsoc.org/library/protocols-for-indigenous-materials. For example, at the American Philosophical Society, "The Peacemaker Epic" is catalogued as "Deganawidah Epic." This is accurate, but it does not take into consideration that, according to traditional Haudenosaunee teachings, one should not speak the Peacekeeper's name, which is why we are referring to it as "The Peacekeeper Epic."

We will also address the thorny issue of US federal copyright as opposed to what Floyd Westerman has called "Indian copyright." The data provided by Rick Hill includes a number of images that are not in the public domain, so the timeline will not be accessible outside of class. We will discuss how to research copyright restrictions, but we will not have time to do this for all of the images. We will also discuss why, according to US federal copyright law, the Native American oral tradition is not eligible for these protections. Moreover, the Haudenosaunee people who speak on the recordings from the American Philosophical Society (APS) do not have copyright on the stories or songs that they record. Rather, the anthropologist who donated the collection retains copyright, even if the Native person did not sign a consent form. The Native consultant or Wisdom Keeper obviously "knew" and/or "owned" the song they generously shared with the anthropologist, and, yet, their rights are unrecognized even though it is widely known by anthropologists that ethnographic audio recordings would not be possible without Native Wisdom Keepers.

Work Flow

Nick Okrent has very graciously set up the Omeka project for us in advance. Nick will come to class frequently so that he and Celeste can provide hands-on training. We are very fortunate to have three instructors for the class, an important example of the collaborative nature of digital humanities projects.

This assignment will span three weeks:

In-class session with Celeste: discussion about metadata standards and protocols; demo of Omeka interface and hands-on time to work together to describe the digital objects. NB: directions for what information to put in each metadata field is

included in the Omeka site.

In-class session with Celeste: discussion about metadata and copyright issues in relation to timelines; demo of TimelineJS and Google Sheets; hands-on time to sort events and begin filling in the information.

Appendix 12.1

OpenValley Syllabus

Ken Cooper

This interdisciplinary course is built upon three premises: a focus on environmental sustainability, a bioregionally defined area of inquiry (roughly, the Genesee River and its watershed), and a meaningful use of primary research. Toward what ends? Rebecca Solnit writes, "Every place deserves an atlas, an atlas is at least implicit in every place, and to say that is to ask first of all what a place is." Since you live in the Genesee Valley, the idea will be to more fully understand and write about that place. Increasingly, our knowledge of place is mediated through digital technologies—including, for the purposes of this course, sophisticated mapping programs called geographic information systems (GIS). *OpenValley* is a digital project that seeks to engage with this technology while using as-yet underutilized methods from the humanities: creative writing, historical research, literary analysis, and "structures of feeling." Our collaborative work will result in something that doesn't look like Google Maps and should develop some new skills on your part. A significant portion of this course will entail your collaborative work on a project that takes you off campus, both physically and conceptually.

Learning Outcomes

After completing this course students should demonstrate the following:
1. A basic understanding of spatial humanities and the role of GIS in that emerging field
2. A critical understanding of literary studies in relation to spatial humanities
3. The ability to undertake original research and fieldwork for a spatial humanities project
4. The ability to work collaboratively on a spatial humanities project

Required Texts

Bodenhamer/Corrigan/Harris, *Deep Maps and Spatial Narratives* and selected readings below

Evaluation

This course is structured around collaborative work; you aren't competing against each other for grades (à la reality television) but rather are attempting to bring out the best in each other. In exchange for my promise not to expect unremitting peppiness on your part, I am hoping you'll conceive your role during the semester as something more than an individual student. Course grades will be evaluated like this:

Collective grade based upon the completed enterprise	35%
Active participation and facilitation	20%
Midterm status reports (two to three pages) and practical exam	15%
End-of-semester reflection essay (five pages)	15%
Final exam incorporating assigned readings	15%

Schedule

Week One

The Spatial Turn (Deep Maps and Spatial Narratives, 1–53)

Deep Maps (Moon, from *PrairyErth: A Deep Map*; Smithson, "A Provisional Theory of Non-Sites); enterprise preference survey

Week Two

Working Groups

Case Study: Conceptualizing a Deep Map (Hosmer, "The Pioneers of Western New York")

Week Three

Researching Local Materials (library)

Using the *OpenValley* Website (library)

Week Four

Project-Specific Readings; response papers

ArcGIS I: Creating a Basic Map (Esri, "Get Started with ArcGIS Online"), library

Week Five

Working Groups

Week Six

Maps and Aesthetics (Solnit, from *Infinite City*; Solnit/Snedeker, from *Unfathomable City*)

ArcGIS II: Story Maps (Esri, Story Map gallery; "Telling Your Story with Story Maps"); Omeka items due

Week Seven

Case Study: Cartographic Sandbox (Drucker, "Humanities Approaches to Graphical Display")

Midterm exam: status reports due; bring laptop to class

Week Eight

Working groups; conferences

Week Nine

History and Ghost Maps (*Deep Maps and Spatial Narratives*, 72–101)

ArcGIS III: Georeferencing Maps and Raster Layers (library)

Week Ten

Working groups; first version of enterprise due

Week Eleven

Presentations; reader's reports

Week Twelve

Working groups

Week Thirteen

Final version of enterprise due

Deep Maps and Ecology: Thoreau, from *Walden*; Williams, "Yellowstone: The Erotics of Place"; London, "The Politics of Place: An Interview with Terry Tempest Williams"

Week Fourteen

Launch party; reflection essays due

Final exam

Appendix 12.2

Selected Sources for *OpenValley*

Ken Cooper and Elizabeth Argentieri

Special Collections at Milne Library, SUNY Geneseo:
  https://www.geneseo.edu/library/special-collections-milne-library
Local History Subject Guide: http://libguides.geneseo.edu/localhistory

Catalogs

- GLOCAT (Classic)
- WorldCat

    Some subject heading subdivisions indicating primary sources (for searching Glocat and WorldCat):

biography	cases
correspondence	description and travel
diaries	fiction
interviews	personal narratives
pictorial works	poetry
short stories	sources

- ArchiveGrid: https://beta.worldcat.org/archivegrid/
- Guide to local history and archives collections in the Genesee Valley:
    https://rrlc.org/wp-content/uploads/uploads/2013/02/dhp_Local-History-Guide-June-2006.pdf
- Guide to historical resources in Livingston County, New York, repositories
- Guide to historical resources in Monroe County, New York, repositories
- Guide to local history photograph collections in the Rochester region

Indexes

Rochester History: http://www3.libraryweb.org/lh.aspx?id=950
Publications of the Rochester Historical Society

Proceedings of the Rochester Academy of Science

Maps of the Genesee Valley and Finger Lakes Region

The Genesee Region, 1790 to the Present:
http://rbscp.lib.rochester.edu/genesee/browse

New York Heritage: https://nyheritage.org/

Geneseo and Livingston County: local history notes taken from the *Livingston Republican* and other sources

Newspapers

Microfilm Collection Milne Library: http://www.geneseo.edu/library/regional-newspapers-and-genesee-valley-microfilm-collections

New York State Historic Newspapers: http://nyshistoricnewspapers.org/

Fulton History: http://www.fultonhistory.com/Fulton.html

Specific, Not-So-Random (Tip of the Iceberg!)

"The Underground Railroad and Slavery in New York": http://rrlc.org/wp-content/uploads/uploads/2013/02/dhp_UGRR-Slavery-Reading-list-2013.pdf

Bulletin of the Genesee Country Historical Federation

Genesee Valley Hydrography and Drainage

Native American and Pioneer Sites of Upstate New York: Westward Trails from Albany to Buffalo

Notes on the Visits of American and British Naval Vessels to the Genesee River, 1809–1814

Genesee Valley Freeman, and Free Soil Advocate of Livingston County

A Short History of the Divine Word Seminary in the Township of Conesus

"Groundwater Quality in the Genesee River Basin, New York, 2010": http://pubs.usgs.gov/of/2012/1135/pdf/ofr2012-1135_reddy_508.pdf

Other Libraries and Agencies

Livingston County Historian: http://www.co.livingston.state.ny.us/historian.php

Livingston County Historical Society Museum:

http://www.livingstoncountyhistoricalsociety.com/

Rochester Public Library, Local History Division:

http://www3.libraryweb.org/lh.aspx?id=940

University of Rochester Special Collections: http://www.library.rochester.edu/rbscp

New York State Library: http://www.nysl.nysed.gov/using.htm

OpenValley Community Partnerships

Ken Cooper and Elizabeth Argentieri

OpenValley is a digital humanities project that uses a spatially defined criterion—roughly, the Genesee Valley region—as the basis for creating an archive of digitized primary documents and scholarly work. It has an explicitly ecological focus and therefore may differ somewhat from other historical archives in terms of emphasis, interpretation, and even advocacy. An important aspect of our project is SUNY Geneseo students working in partnership with area organizations toward mutually beneficial ends: students gain hands-on experience with local places and their histories; organizations develop new programming and foster the next generation of caretakers.

Guidelines for Partner Organizations

- Work with *OpenValley* coordinators to frame a project that's clearly defined in terms of materials, timeline, and intended outcome. A working group of four to five students can accomplish some things during an academic semester but not others. There will be "quality control" checkpoints along the way to ensure the final work is suitable for public presentation.
- Consider an undertaking that combines basic archival work and original student analysis. Routine clerical tasks or simply duplicating some existing display into a web exhibit may limit the possibilities; think of the opportunity as a (very small) barn raising.
- Specify the form(s) in which the final work will be delivered. Will students provide research for an upcoming exhibit? Will they record oral histories? Will they create digital files of scanned documents or recorded interviews? Will they create an embeddable Story Map for your website?
- Clarify the usage rights of materials. *OpenValley* is an academic, noncommercial website and as such exists to promote access; digital items and student-created exhibits on its website will be accessible to the public. If

there are restrictions on any particular documents, please consult with coordinators as to arrangements that will be satisfactory for both organizations.

- Arrange an initial group meeting. It's helpful for students to learn about your organization's history and mission, to meet staff or volunteers, and perhaps even have a first look at the materials with which they'll be working.

- This project may be a student's first paraprofessional experience with a nonprofit organization, so clear guidelines are very useful: preferred contact and best means of communication; amount of prior notice for student visits; procedures for handling materials; means for feedback on student work; appropriate use of devices; etc.

Guidelines for Students

- While your work with this organization isn't a formal internship, it will be most productive if you approach it as field *work*, not a field *trip*. You'll have the satisfaction of knowing that your contributions will be received by a public audience; expectations are higher because this isn't simply a class assignment.

- During your initial visit, bring a notebook. Write down relevant details concerning the project and its logistics, the names and contact information of people with whom you'll be working, and any questions you might have. It's fine to ask for clarification because this will prevent confusion later on.

- Lead times for your project are longer than for a typical college essay. Please be proactive and professional in setting up visits to your partner organization. The various deadlines on our course syllabus are to ensure adequate time for research, analysis, mapping, writing, feedback, and revision.

- *OpenValley*'s emphasis is on the use of *primary* documents, along with your interpretation of those documents for time-present environmental concerns; you should work from the specific to the general (and not vice versa). The aim of historical specificity is to liberate readers from the tyranny of what

they already know; people haven't "always" lived as we do.

- You're not in competition for a limited supply of good grades. This mindset is extremely corrosive to our project, which depends upon respect for the work of all group members and active collaboration to bring out their best.

OpenValley Information

Website: openvalley.org

Project Coordinators:

- Ken Cooper, Dept. of English, SUNY Geneseo (cooper@geneseo.edu)
- Elizabeth Argentieri, Milne Library, SUNY Geneseo (argente@geneseo.edu)

Midterm Exam

Ken Cooper

This is a practical checkpoint to ensure that you possess minimum technical skills for two of the programs we'll be using this semester, Omeka and ArcGIS.

Please undertake the following tasks:

1. Add the following two items into *OpenValley*, providing all necessary information and geocoding them. Your items should be saved as [Last name]1 and [Last name]2.

   https://www.loc.gov/item/85693020/ (for the purposes of this exercise, work with the smaller of the two JPEG files available for download)

   http://cdm16694.contentdm.oclc.org/cdm/singleitem/collection/p277601coll3/id/353/rec/4

2. Create an Excel spreadsheet that geocodes these two points, along with brief descriptions, links to their images, and links to the item in *OpenValley*.

3. Create an ArcGIS map that plots these two items and the information listed in your spreadsheet. Configure the points and pop-ups for these two images. Your map should be titled [Last name] and shared with the "Open Valley 2016" folder.

4. Please remember to turn in your status report essay.

Appendix 12.5

Audio Archive Preservation and Reformatting Agreement

Ken Cooper and Elizabeth Argentieri

- Avon Historical Society (AHS) will loan a total of ____ cassette tapes from their oral history collection to Milne Library, SUNY Geneseo, during the ____ semester, where they will be stored in a secure, climate-controlled environment for use by a small group of English students during the course of their digitization project. These students will be trained in the proper handling of older cassette tapes, and their work will be regularly monitored by the instructor and/or special collections librarian.

- To the extent possible for the parameters of this project, the students will employ best practices for analog-to-digital conversion, including use of quality playback equipment, archival-quality sampling frequency, lossless file formats, etc.

- It is understood that, while the students will take proper precautions when handling the tapes, they are not professionals. AHS's oral history cassettes are approximately thirty years old and not recently (or possibly ever) played. If, even with careful monitoring of playback, they malfunction (twist, break, etc.), the students are not responsible for such damage. They will stop the playback and set aside the cassette for the supervisor(s) to evaluate and either attempt to repair or return as is to AHS.

- Likewise, if a recording is poor or deteriorated to the point where it is not possible to understand what is being said, even in context, the tape will be set aside for additional consideration by the supervisor(s). A different cassette/oral history may be requested from AHS.

- At the completion of the conversion project, all of the cassettes will be returned to AHS along with the digitized recordings [as broadcast wave format (BWF) or waveform audio format (WAV) preservation and MP3 (access) files] and an Excel spreadsheet containing technical and descriptive

metadata (including brief content summaries), all on a 1TB (terabyte) portable hard drive supplied by AHS.

Signature of AHS representative _____ Date _____

Signature of instructor _____ Date _____

Signature of librarian _____ Date _____

Appendix 13.1

African American Literature, Pre-1930 Syllabus
Amy E. Earhart

Course Description

Major works of the African American literary tradition from the eighteenth century to 1930 studied within cultural and historical context. By the end of the course, you should have acquired an integrated, interdisciplinary understanding of the progression of African American literature from the early Americas to 1930.

Required Texts

Do not purchase an older edition; it will not contain our required course texts.

The Norton Anthology of African-American Literature, 3rd ed*.* Ed. Henry Louis Gates Jr. and Nellie McKay. New York: Norton, 2014.

Chesnutt, Charles. *The Marrow of Tradition.* Ed. Nancy Bentley and Sandra Gunning. New York: Bedford/St. Martin's Press, 2002.

Learning Outcomes

Students should be able to do the following:

- Demonstrate an integrated, interdisciplinary understanding of the major issues in African American Literature,
- Demonstrate the ability to read critically,
- Demonstrate the ability to analyze and interpret literary texts,
- Demonstrate the ability to communicate critical ideas in formal and informal writing,
- Demonstrate an understanding of the history and cultural milieu in which texts are produced, and
- Demonstrate proficiency in the use of current technologies to evaluate, analyze, and integrate information from a variety of sources.

Assignments

Class responses (5% each, 10% in total)

> Each student is required to sign up for two class responses. On the days that you are a class respondent, you will come to class prepared to discuss the assigned text. Preparation includes careful reading of the assigned materials; a paragraph that highlights the crucial issue(s)in the text; one support item (map, picture, song, etc.); three prepared questions that you will post to the discussion board twenty-four hours prior to class; and the desire to help direct the class discussion.

Course Project (50% of class grade)

> This semester we will be completing a project that integrates research, writing, and analysis. We will be researching the Millican Riot, a local historical event. (http://millican.omeka.net). The project will include the following components:
>
> - ◦ Research Strategy (10% of project grade)
> - ◦ Annotated Bibliography (30% of project grade)
> - ◦ Digital materials on Omeka (10% of project grade)
> - ◦ Research paper (50% of project grade)

2   Exams (20% each, 40% in total)

Calendar of Assignments

The Literature of Slavery and Freedom, 1746–1865

Week One

Day One

> Course Introduction; View *The Black Atlantic (1500–1800)*

Day Two

> "The Vernacular Tradition," 3–10, "The Literature of Slavery and Freedom, 1746–1865, Overview," 75–87, Eloudah Equiano, "A Narrative," 112–137

Week Two

Day One

Phyllis Wheatley, "From Poems," "To the University of Cambridge," "On Being Brought," 137–141, 143–144, David Walker, "Appeal," 159–171

Day Two

View *The Age of Slavery* (1800–1860)

Week Three

Day One

Sojourner Truth, "Ar'n't I a Woman," 176–180, read headnote for Maria Stewart, 181–186, Quilting in the Tradition

Day Two

Introduce Course Project, Bring Laptops

Week Four

Day One

Harriet Jacobs, from *Incidents in the Life of a Slave Girl*, 221–261

Day Two

Frederick Douglass, *Narrative of the Life of Frederick Douglass,* 326–393, Research Analysis Due

Week Five

Day One

Douglass Continued

Day Two

Frances E. W. Harper, 445–448, "Ethiopia," 448, "The Slave Mother," 450–451, "The Two Offers," 460–466

Literature of the Reconstruction to the New Negro Renaissance, 1865–1919

Week Six

Day One

In-Class Workshop Day, Bring Laptops

Day Two

"Literature of the Reconstruction to the New Negro Renaissance, 1865–1919,"
505–520, View *Into the Fire*, read headnotes for Booker T. Washington, 548–
579

Week Seven

Day One

Charles Chesnutt, *The Marrow of Tradition*

Day Two

Charles Chesnutt, *The Marrow of Tradition*

Week Eight

No Class, Spring Break

Week Nine

Day One

Pauline E. Hopkins, "Talma Gordon," 633–645, Ida B. Wells-Barnett, "A Red
Record," 667–669, Annotated Bibliographies Due

Day Two

In-Class Workshop Day, Bring Laptops

Week Ten

Day One

W. E. B. Du Bois, "The Souls," 679–683, 687–709

Day Two

James Weldon Johnson, "The Autobiography," 792–847

Week Eleven

Day One

Johnson, "The Autobiography," 848–893

Day Two

"Harlem Renaissance, 1919–1940," 953–962 View *Making a Way Out of No Way*

Harlem Renaissance, 1919–1940

Week Twelve

Day One

Arthur A. Schomburg, "The Negro Digs," 944–949, Langston Hughes, "The Negro Speaks of Rivers," 1302–1305, "The Weary Blues," 1307, "I, Too," 1308, "Harlem," 1319, "When the Negro Was in Vogue," 1324–1339

Day Two

Marcus Garvey, "Africa for the Africans," "The Future as I See It," 984–992, Paul Robeson, "I Want to Be African," 1260–1264

Week Fourteen

Day One

In-Class Workshop Day, Bring Laptops

Day Two

In-Class Workshop Day, Bring Laptops, Omeka Due

Week Fifteen

Day One

Jean Toomer, "Cane," 1141–1149 (through "Carma"); "Portrait in Georgia," through "Seventh Street," 1158–1164; "Avey," 1165–1169

Day Two

Zora Neale Hurston, "Sweat," "How It Feels," "The Gilded Six Bits," 1029–1050

Week Sixteen

Day One

Claude McKay, "If We Must Die," 1000–1004, "To the White Fiends," 1005, Research Paper Due

Day Two

Final Exam

Appendix 13.2
Research Strategy
Amy E. Earhart

Name: _____

Topic: _____

Four search responses:_____

We will be working on a class project this semester titled The Millican "Riot," 1868 (http://millican.omeka.net/). This project will not only teach you about the cultural moment in which much of the literature we are reading was formed, but will help you develop research and writing skills. This piece of the project should teach you how to conduct careful research using our library resources.

For this assignment you should choose one of the following topics to research:

- ◦ The Millican "Riot"
- ◦ Violence against African Americans in Texas, Reconstruction Period
- ◦ Violence in African American literature from the beginnings to 1930

The library catalog is the only appropriate database to use for this assignment. Do not use Google. When you use the library catalog, beware of the tempting general search box; it does not search everything. Instead, you should work through the various tabs—books, articles, databases—for more accurate results. Databases that are useful to you might include the following:

- ◦ MLA
- ◦ Black Thought and Culture
- ◦ America: History and Life
- ◦ JSTOR
- ◦ Project Muse

Citations: MLA citations are the only acceptable citations.

Please complete the following:

1. Conduct a search for your topic using the appropriate library resource using the following techniques:

a. Boolean Searching:

   b. Footnote Chasing:

   c. Browsing: To receive credit for this portion of the assignment you must show that you located an original book or article and used the subject and then refine tools to find your materials.

   d. Generalized search from the library search bar: describe your findings. You may not locate an article following this technique. Discuss why this might be true.

2. For each of these approaches you should do the following:

   a. Name the technique

   b. In one short paragraph describe the steps of your search

   c. Write a citation of the article or book that you located

Example

If I chose the subject violence in African American literature, here is one possible answer:

Boolean Searching

I know that Charles Chesnutt talks about violence in his work, so I first went to the library webpage. I selected database and searched for JSTOR. I opened JSTOR. I put the search terms *violence AND Charles Chesnutt* in the JSTOR search box. I was given 785 search returns. I narrowed the results by clicking articles. I read through the various articles and their summaries and selected my article.

   Hebard, Andrew. "Romance and Riot: Charles Chesnutt, the Romantic South, and the Conventions of Extralegal Violence." *African American Review* 44.3 (Fall 2011): 471–87.

TIPS:

- Be sure you work on this project on campus OR use your netid to log in to the library catalog. TAMU pays for the resources that you need, and the IP of your computer is used to verify that you are a student.

- "Get it for me" will deliver PDFs of articles to your email box and will also recall books that are checked out.
- The library has an ASKUS function that allows you to chat with, email, or text a librarian.
- Check out the ENGL/AFST 329 support materials:

  http://guides.library.tamu.edu/content.php?pid=561265

Appendix 13.3

Annotated Bibliography

Amy E. Earhart

Your annotated bibliography project will prepare you to complete the Omeka digital project and the final research project. You have learned how to use various research strategies to locate information. Using those same techniques, you will write an annotated bibliography. This bibliography will allow you to begin to explore what you would like to write about in your final research paper. By this point in the semester, you are beginning to understand some of the big issues in African American literature of this period. You may have discovered an author that you find interesting, or you may be intrigued by a certain concept (manhood in slave narratives, women's position in African American literature). You don't need a thesis yet, but a general idea of what you would like to research needs to be developed. From this general idea you need to write one sentence that explains your research question.

Once you have a research question you will conduct research using the library website to locate twelve possible scholarly articles or books that discuss your question. We call these secondary sources or sources about the work or topic you are investigating. For each of the sources you locate you will write an annotated bibliography entry. You must use MLA style and write informative summaries. Each summary should be a four- to eight-sentence paragraph. You should sum up the thesis and content of the work. In addition, you should suggest the source's usefulness to your research. Information on what to include in an annotated bibliography is located here:

https://writing.wisc.edu/Handbook/AnnotatedBibliography.html.

In addition to the twelve sources, you will locate six primary sources about the Millican "Riot." Primary sources are contemporary sources that discuss the event. The most likely sources you will find will be newspaper accounts, maps, census materials, and government reports. For each source, you will include an MLA citation and a two- to four-sentence paragraph explaining the item.

The final annotated bibliography is a word document that includes:

- Research question
- Twelve annotations of scholarly sources about your research question
- Six annotations about the Millican "Riot"

Suggested databases for your research:

- MLA
- JSTOR
- America: History and Life
- Black Studies Center
- Project MU
- The Portal to Texas History
- World Newspaper Archive
- Chronicling America: Historic American Newspapers
- And many more listed on the library help guide

Appendix 13.4
Digital Materials on Omeka
Amy E. Earhart

Part of your final project is to select three new and unique newspaper articles, images, maps, or scholarly references that are related to the Millican uprising and to add that material to an online website. All must be primary sources (contemporary newspaper articles, images, or maps). You must also be sure you are not duplicating any other item. To "claim" your item please add your item with your name to the list on our Google Doc page.

First you need to set up your Omeka account. I will send you an email invitation to Omeka.net. Please look for the link in your email box.

- Go to http://omeka.net/ and log in with your account information.
- Click on Manage site (Millican.omeka.net)
- Look under Items and click on Add a new item to your archive. You will need to add each of your individual items separately.
- Supply the following pieces of information:

Dublin Core

1. Title. Give the title of your item. If you item does not have a title, use the first few lines of the article or create a descriptive title. Include the date of your item. It should read Title (date)
2. Subject. Select and include one of the following subjects:
   a. Millican
   b. Race Relations
   c. Other
3. Description. The description should be an MLA citation of the original source. So, for a newspaper article you would include the original title of newspaper, volume, number, date, etc.
4. Creator. If you have an author, include the author's name. If you have a newspaper article without an author, include the title of the newspaper.

5. Source. The source should be the book, database, or website from which you located the item.

6. Publisher. The publisher is the original book or newspaper publisher of the item.

7. Date. The date is the date that the item was published.

8. Contributor. Include your name.

Item Type Metadata

1. Choose a document from the drop-down menu

2. Text is the box in which you will type a transcription of your item. A key part of this assignment is providing a transcription of your item.

3. Original Format. This is the type of object.

   a. Newspaper article

   b. Secondary scholarship

   c. Image

   d. Map

   e. Letter

   f. Government Document

   g. Other

Collection

1. Select one of the following from the Collection dropdown menu:

   a. Contemporary newspaper account

   b. Maps

   c. Millican "Riots"

Files

1. You will need to make a copy of your item. A copy of your item might be a screen grab or a scan. Save the file(s) and upload them.

Tags

1. Add a number of tags that will help users locate your article. Some tags are already listed. Feel free to add more as necessary.

Map

1. Add an address or town.

Appendix 13.5

Research Paper

Amy E. Earhart

As you near the end of the semester, you will need to finalize your research topic and write your final research paper. The research paper should be five to eight pages in length and use MLA citation format. Each paper must include five secondary sources.

Remember that your research paper topic must be related to the course. Please write a paper that is focused on (1) the time frame of the class (beginnings until 1940) and (2) literature we have read. All research papers must engage with the literature in some way, whether to use it to talk about a historical moment or to close read the literature itself.

Appendix 13.6

Historical Analysis

Amy E. Earhart

For this assignment please write a two- to three-page paper focused on a historical concept or event related to the Millican conflict. So, you might choose to explore the Loyal League, Brazos County in Reconstruction, the Freedmen's Bureau, slavery in Brazos County, agriculture in this part of Texas, newspapers in Texas, or some other related topic. In other words, you are developing historical background material that will help to explain what is occurring in the conflict. You should include at least three different sources. Please include in-text citations and a bibliography.

Appendix 14.1

Assignment Sheet: *Uncle Tom's Cabin* and Archives of Injustice
Edward Whitley

Goal

The purpose of this assignment is twofold: (1) to understand how Stowe collected and synthesized a large body of abolitionist texts into *Uncle Tom's Cabin*; and (2) to understand how activists today use digital media to collect and synthesize texts about contemporary social issues such as police brutality, sex trafficking, and modern slavery. As such, the goals of this assignment are to achieve a better understanding of how Stowe shaped the discourses surrounding race and slavery in *Uncle Tom's Cabin* and to reflect on how activists in our day use digital media to shape and direct responses to social injustice. This assignment has multiple parts (described below) that you will complete over a series of weeks. You will be graded on each individual component—two in-class oral reports on your research into nineteenth-century abolitionism and twenty-first-century activism, and two written essays reflecting on your research findings—and given a final, cumulative grade at the end of the project.

Central to your inquiry with this assignment will be an effort to reconceive of *Uncle Tom's Cabin* as a curated archive of responses to slavery and not just a novel. The historian Anna Laura Stoler has described the archive as "a force field that animates political energies and expertise, that pulls on some 'social facts' and converts them into qualified knowledge, that attends to some ways of knowing while repelling and refusing others" (*Along the Archival Grain*). By comparing the work of online activists today who seek to "animate political energies" with Stowe's novelistic form of archival practice, you will gain a greater understanding of nineteenth-century abolitionism, contemporary social activism, and the various methods (and media) used to support (and, potentially, distort) these causes.

Part I

For the first part of this assignment you will work in small groups to explore primary source documents about the abolitionist movement from the following sources:

- *The American Abolitionism Project*:
  http://americanabolitionist.liberalarts.iupui.edu/
- *The Antislavery Literature Project*: http://antislavery.eserver.org/
- *The Black Abolitionist Archive*:
  http://research.udmercy.edu/find/special_collections/digital/baa/
- *The Colored Conventions* project: http://coloredconventions.org
- *The Digital Library of the Caribbean*: http://www.dloc.com/dloc1
- *Documenting the American South*: http://docsouth.unc.edu/
- *The Gilder Lehrman Center:* http://glc.yale.edu/
- *"Uncle Tom's Cabin" and American Culture* (PreTexts section):
  http://utc.iath.virginia.edu/sitemap.html

Subscription databases potentially available through an academic library website:

- 19th Century U.S. Newspaper Digital Archive
- African American Newspapers: 1827–1998
- African American Periodicals: 1825–1995
- African American Newspapers: The 19th Century
- American Periodicals Series Online
- Early American Newspapers, Series II, 1758–1900

Your goal with this part of the assignment is to situate *Uncle Tom's Cabin* within a larger context for abolitionist activism and to identify those aspects of abolitionist discourse that Stowe both included *and* excluded from her novel. (Think of Stowe as an archivist who is curating her collection, choosing which documents to include and which to reject.) Your group will meet during class to discuss themes and ideas from *Uncle Tom's Cabin* that you would like to learn more about, and then divide the above list of digital resources among the members of your group to search outside of class for the texts, images, and arguments that Stowe incorporated into her novel.

You will write a short, 500-word essay about your experience situating *Uncle Tom's Cabin* within these primary source documents. Pay particular attention to what Stowe includes from these documents, what she excludes, and what she modifies, distorts, or emphasizes. Bring this essay to class and be prepared to discuss your findings with members of your group. Include the names of specific documents you found, along with their corresponding URLs.

During class we will also look through Stowe's *Key to "Uncle Tom's Cabin,"* which contains many of the primary source documents about slavery that she relied on while writing her novel. As a class, we will compare the abolitionist documents you found with the documents that Stowe herself collected in *Key to "Uncle Tom's Cabin,"* and then discuss what these documents tell us about Stowe's efforts to curate texts about race and slavery into an archive of injustice.

Part II

For the second part of the assignment you will choose a contemporary social issue—such as police brutality, sex trafficking, or modern slavery—and then search the internet to identify the means by which individuals or institutions curate this information online. What digital tools do individuals and institutions employ to curate online archives of information? What are the blogs, Facebook pages, YouTube channels, memes, and Twitter hashtags that activists use not just to create and promote digital content, but also to shape and define the existing content? How do the chosen methods of curation shape, distort, or promote the information in question?

The goal of this part of the assignment is to encourage you to reflect on how information is gathered and structured online and to allow you to draw parallels to the structuring of nineteenth-century abolitionist thought in Stowe's novel. You will write a short, 500-word reflective essay comparing contemporary online activism with the archive of nineteenth-century abolitionism that *Uncle Tom's Cabin* synthesized into a single, exemplary text. Include the names of specific websites, hashtags, Facebook groups, etc.

Questions to consider could include the following:

- Do these digitally curated collections of modern-day injustice help you to understand the world that gave rise to *Uncle Tom's Cabin*? If so, how?
- How was Stowe able to synthesize a vast archive of abolitionist thought into a single text, and are contemporary activists attempting to achieve a similar kind of synthesis?
- Do activists fighting police brutality, sex trafficking, and modern slavery need an exemplary text like *Uncle Tom's Cabin* to promote their cause, or do these activists consider the online archives of injustice that individuals and institutions curate every day to be better at raising consciousness and effecting change?
- What would the archive of nineteenth-century abolitionism have looked like without Stowe's galvanizing text?
- How did Stowe's position as a white Northerner affect her curation of an archive that included texts by and about African Americans? What are people saying about the efforts of such white (or first-world) allies today?

Appendix 15.1
Anthology Perusal Worksheet
Tisha M. Brooks

Step One: Break into your team of three

Step Two: Choose an anthology to peruse (one per team member)

Step Three: Review your sample anthology

Step Four: Answer the questions below

Step Five: Share your observations with your teammates

Hand in this completed worksheet (with your name at the top) to receive credit.

1. What is the title of your anthology?
2. Who are the editors? How many?
3. What is the specific focus of the anthology?
4. Find the table of contents. How is it structured or organized? Chronologically? By topic or theme?
5. Is there an introduction or preface? If so, skim through it. What work does this section do? What important information does it provide for the reader?
6. Who is the intended audience for this anthology? Who might be interested in purchasing and/or reading this text?
7. What additional resources do the editors offer? Biographies? Time lines? Critical and/or contextual materials? List these resources and where they are located in the text. Why are they included and what purpose do they serve?
8. Consider the aesthetics of the anthology. What do you notice about the cover, images, font, color, etc.?
9. If this were a digital project, what could you add to make the anthology more appealing?

Full Class Discussion:

What purpose do anthologies serve? Who are the primary consumers of anthologies?

Which elements are essential for any anthology? Explain why.

What elements are missing from these print anthologies?

Schedule of Readings and Assignments

Tisha M. Brooks

The Middle Passage

Week One

Day One

Intro: Getting to Know the Course and Each Other

Introduction to the Study of African American Literature

Historicizing the Middle Passage, *In Motion: The African-American Migration Experience* (*AAME* archive)

Day Two

Slavery and Literacy Lecture (Part I)

Discuss: Intro from Marcus Rediker's *The Slave Ship*

Small Group Exercise: Visual Analysis

Week Two

Day One

No Class

Day Two

Discussion Post Due on Bb

Slavery and Literacy Lecture (Part II)

Read and Discuss: Phillis Wheatley's poem, "On Being Brought from Africa to America"

Week Three

Day One

Discussion Post Due on Bb

Read: Robert Hayden's poem, "Middle Passage"

Day Two

Discussion Post Due on Bb

Dig Deeper: *AAME* archive and *National Archives*: The Amistad Case (links in Bb)

Discuss: Olaudah Equiano, The Interesting Narrative of the Life of Olaudah Equiano (excerpts)

Poetry Analysis Due on Bb

Narratives of Slavery and Freedom

Week Four

Day One

Discussion Post Due on Bb

Discuss: Frederick Douglass, *Narrative of the Life of Frederick Douglass* (*DocSouth*), brief excerpt from Saidiya Hartman's *Lose Your Mother* (in class)

View: "Punishment" online (*AAME* archive)

Day Two

Discuss: Douglass, *Narrative* (*DocSouth*)

Making Connections: Visual and Literary Representations of Slavery (archival artifacts from *AAME, DocSouth, and PBS: Africans in America*)

Mapping Black Subjectivity

Week Five

Day One

Discussion Post Due on Bb

Lecture on Double Consciousness

Small Group Activity: Applying W. E. B. Du Bois's theory of double consciousness

Discuss: Paul Lawrence Dunbar, "We Wear the Mask"

Discuss: Richard Wright, "The Ethics of Living Jim Crow"

Day Two

Zora Neale Hurston, "How It Feels to Be Colored Me" and "Sweat"

Week Six

Day One

Discussion Post Due on Bb

Lecture on Black Vernacular

Discuss: Langston Hughes, "On the Road" and "Big Meeting" (Bb)

Discussion Post Due on Bb

Listen: *NPR*: "The Strange Story of the Man behind 'Strange Fruit'" and "Evolution of a Song: 'Strange Fruit'"

Read/Listen: Abel Meeropol, "Strange Fruit"

Discuss: Ida B. Well's *Red Record*

View (in class): Without Sanctuary: Lynching Photography in America

Voices of Protest and Progress

Week Seven

Day One

Discussion Post Due on Bb

Discuss: James Weldon Johnson, *Autobiography of an Ex-Colored Man*, chapters 1–3, 10–11

Day Two

Discussion Post Due on Bb

Discuss: Booker T. Washington, *Up from Slavery*

Listen: Audio of Atlanta Exposition Address

Week Eight

Day One

Discussion Post Due on Bb

Discuss: W. E. B. Du Bois, *Souls of Black Folk,* chapters 1, 3, and 4

Day Two

Debate: Washington and Du Bois

Midterm Review

Midterm (online) Due on Bb

Week Nine

Day One

Discussion Post Due on Bb

Discuss: Lorraine Hansberry, *A Raisin in the Sun*

Day Two

Discuss: Lorraine Hansberry, *A Raisin in the Sun*

The Art of Memory

Week Ten

Day One

Discussion Post Due on Bb

Lecture on the Black Aesthetic

Discuss: Hoyt Fuller, "Towards a Black Aesthetic"

Maulana Karenga, "Black Art: Mute Matter Given Force and Function"

Small Group Exercise: Black Arts Poetry (*Poetry Foundation* archive)

Day Two

Discussion Post Due on Bb

Discuss: Toni Morrison, "Rootedness: The Ancestor as Foundation"

Alice Walker, "In Search of Our Mothers' Gardens"

Week Eleven

Day One

Anthology Perusal Workshop (co-led with humanities librarian)

Day Two

Review Sample Student Anthologies

Anthology Proposal/Contract Workshop

Week Twelve

Day One

Discussion Post Due on Bb

Discuss: Octavia Butler, *Kindred* ("Prologue," "The River," "The Fire")

Day Two

Discussion Post Due on Bb

Discuss: Octavia Butler, *Kindred* ("The Fall," "The Fight")

Week Thirteen

Day One

Discussion Post Due on Bb

Discuss: Octavia Butler, *Kindred* ("The Storm," "The Rope," "Epilogue")

Day Two

Finding Digital Artifacts & Resources: Library Research Workshop (co-led with humanities librarian)

Week Fourteen

Day One

Group Work on Anthologies (library)

Day Two

Team Conferences with Instructor

Week Fifteen

Final Presentations

Appendix 15.3

The Assignment for Visual Analysis of Images Found in the Schomburg Center's *In Motion: The African-American Migration Experience* (*AAME*) Digital Archive

Tisha M. Brooks

Working in small groups of four, you will view and analyze one of the images listed below. All of these images can be found on the Schomburg Center's *In Motion: The African-American Migration Experience (AAME)*: www.inmotionaame.org. Click on Transatlantic Slave Trade, and then click on the Middle Passage topic link to access the following images:

- *The Slave Ship*
- *Hold of a Ship*
- *Punishment*
- *Bodies in the Sea*

Please circle your assigned image above. Then spend time in your small groups discussing the image and following the steps below:

1. Summarize: In your own words (one to two sentences), state the content of the image. What does the image depict?

2. Observe: Identify three features or qualities of the image that help you understand its meaning. What details seem most significant?

3. Contextualize: Read the caption (small print underneath image) and/or the larger text below the image. What additional historical and biographical background does the text provide? Focus on details that contribute to your understanding of the image.

4. Analyze: Choose three observations and/or contextual details you listed above for numbers 2 and 3, and write one or two sentences explaining the importance of each detail. What do you think the detail adds to the effect, purpose, or meaning(s) of the image?

5. For our next class: Using the visual analysis work you have done in class, write or type a two-paragraph or 300-word response that expresses your

understanding of the image's meaning. What does the image reveal about the Middle Passage and how does it impact the viewer's understanding of this historical event? Does the image participate in the "violence of abstraction" that Marcus Rediker critiques or does it resist that violence? Please explain why.

Appendix 15.4
The Assignment for the Digital Anthology Project
Tisha M. Brooks

An anthology is a collection of literary works focused on a specific topic, theme, genre, and/or period. These works are carefully and thoughtfully selected by a team of editors who provide additional resources in the anthology to help readers better understand the chosen works and writers. By the end of this semester, we will have encountered over thirty written texts, visual works, and songs, although this number barely scratches the surface of African American literature. Though these works reflect the experiences, writing, and cultural creation of African Americans, they demonstrate a diversity of perspectives, genres, and forms (autobiographical essays, slave narratives, sociological/historical studies, novels, short stories, poetry, plays, literary criticism, visual art, speeches, and music).

Given that we have encountered many types of works spanning three centuries, your anthology will need to make choices about your focus. Taking on the role of editors, you will work in a team of three to select the texts and writers to include in your anthology. Unlike the sample anthologies we reviewed in class, your anthology will be digital to allow for easier collaboration and greater creativity.

This final project will include the following elements, all of which must be submitted to Blackboard to receive credit:

Team Contract/Project Proposal:

- Collaboratively produced and graded
- Written using a collective voice (we/our)
- Expresses the scope, purpose, and significance of your proposed anthology; selected texts, team members and assigned responsibilities for each member, contact info, available meeting times, and plans for completing project on time

Digital Anthology:

Collaboratively produced and graded

Required Elements:

- Technology: PowerPoint, Prezi, or some other effective digital software.
- Title Page with editor information and "publication" date
- Statement of Purpose
- Table of Contents
- Three to four selections per team member (nine to twelve total per anthology). At least three of your total selections must be new (texts we have not read in class). At least 50% (or five to six) of your total selections must be from our course reading.
- Bibliography/Resource List (please keep primary texts separate from critical resources)

Suggested Additional Elements:

- Biographical Notes
- Historical and/or Literary Context
- Additional Primary Source and Archival Documents (letters, bill of sale, advertisement, maps, newspaper articles, etc.)
- Timeline/Chronology
- Images, Audio, Video (portraits, interviews, performances, documentaries, songs, speeches, etc.)

Presentation:

- Presentation of your digital anthology with teammates
- Receives a grade based on in-class team performance; clear communication and demonstration of your anthology's purpose, significance, and contents; effective engagement of audience; ability to answer questions

Introduction:

- Individually produced, receives an individual grade, submitted individually
- Two pages in length (double-spaced, 12 pt. font)
- Explains the focus and purpose of your anthology, why it matters, and reasons for choosing your selections (personal, historical, and literary)
- Remember, since anthologies reflect conscious decisions about what to include and exclude, as well as how to narrow and focus, your introduction

must make an argument about why an anthology of African American literature matters and why your particular selections matter, what they contribute, and how they are related.

- Use the critical resources, handouts, PowerPoint presentations, class notes, and resources from the African American LibGuide to support and enhance your claims in the introduction: http://siue.libguides.com/africanamericanlit.