

***Students in the Archives: Pedagogy in Practice* Digital Appendix**

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Appendix 1.1 – Sample Assignment: Periodicals and Culture Formation - Key Concepts in Early American Culture Assignment

Karen Weyler, “Course-Based Undergraduate Research Experiences and the American Literature Archive”

Periodicals and Culture Formation: Key Concepts in Early American Culture

The assignment: Literary magazines in the post-Revolutionary era sought to create a cultural commons, a shared body of knowledge. They thus afford us with an index to cultural attitudes about important topics. For this multi-stage research project, you will pick a key word or concept in early American studies, identify its time period-specific definition in the Oxford English Dictionary (OED), and then explore its use in literary magazines to develop a deeper contextual understanding. Your final project will take the form of a Power Point or a Microsoft Sway document, which you will be able to share as a link in a Canvas gallery with your classmates.

Purpose: This scaffolded, multi-stage project will enhance your primary research skills while you explore popular magazine culture along the more or less canonical texts from our syllabus. You will then use your analytical skills to build an inductive argument about what your key word or concept meant in the late eighteenth century.

The Details and Task Breakdown: In this last part of the semester, we will be talking extensively about how the former colonists sought to create a distinctively “American” culture in the wake of the American Revolution, along with how the intersections of gender, education, social class, place of birth, religion, and race complicate these emerging American identities. For this assignment, you will pick an important keyword from the 1790s to explore. Here are just a few:

Honor
Chastity
Virtue
Ambition
Happiness
Politeness
Marriage
Dueling
Coquettes
Rakes
Libertines
Women’s education (ok, that’s two words!)

Each of these key words sheds light on what Americans in the 1790s believed and how they expected others to behave.

Step 1: Choose a Key Word

Choose a key word or concept from the list above or choose one of your own. If you choose one of your own, it would be a good idea to run it by me for feedback. Then, look up the definition in the OED, which we will try out in class. Note that in addition to definitions, the OED also includes examples of usage. Which of the OED definitions and usage examples seem most relevant for your purposes?

Step 2: In-Class Activity

We will have an opportunity to examine bound periodicals in Special Collections during one class meeting. Take notes about interesting sources, as well as images with your phones.

In a subsequent class meeting, we will meet in the library's computer classroom to learn how to use the digital database *Americans Periodicals*, which will allow us to search far more texts than appear in our Special Collections.

Using resources in Special Collections and this database, you will do a keyword search, limiting the time period to 1790-1810. (The date range limit is important to keep your research focused on the correct time period.)

Your sources for this keyword might be essays, poems, short stories, engravings, etc. The important element is that the sources engage with your keyword in a useful way because you must discuss these usages in your project.

You will need to assemble at least 5 periodical sources, whether material or digital. You should have notes and photos from the physical archives. If you are using digital sources, be sure to download and print at least 5 periodical pieces so that you will have them available for your use throughout this project.

Step 3: Annotations

Read and annotate each of your periodical sources. I have shared a sample annotation on Canvas for you. You will compile your annotations into a word processing document, providing an MLA-style citation for each source. Each document annotation should be in the range of 8-10 sentences. You must annotate at least 4 sources.

We are interested in what early American periodicals can tell us about those key words or concepts. This is an inductive research project, where we move from specific examples to build general definitions and conclusions.

Early American magazines were not read in isolation. Families read essays and poems aloud to one another, with the expectation that they would spark discussion. We want to re-create that same kind of discussion.

I will sort you into 3–4-person discussion groups based on your key words. Each of you will spend 5-7 minutes talking about your key word and the sources that you found: how does your key word seem to be defined in the time period from 1790-1810? What do your periodical sources have to say about this topic? How do these periodical sources mesh with the texts from our syllabus? Are they in agreement? Do they contradict one another?

After the group discussion, each group will report back to the class as a whole on their findings and how their terms intersect with others.

Step 4: First Draft Workshop

For this step, you will produce a Power Point or Sway document to share your research.

Your project will include the following components:

- An introduction to your word or concept, indicating why it was important in its time and its relevance to ours.
- The OED definition of your word or concept.
- At least 3 examples of how your word or concept appears in American periodicals from 1790-1810, including providing images from your primary sources. This section must also include analysis and discussion of each of these examples.
- Several concluding paragraphs of analysis: What conclusions can you draw about the importance of this word or concept? Is that concept still operative today in American cultural life? Has the meaning of the word shifted slightly or dramatically over the past 200+ years? Etc.
- There is not a minimum or maximum number of images for this project; however, your project should include at least 1000 words of text. It may also include music, if relevant to your topic.

Taking turns, each of you will present your project to your groupmates as part of our in-class workshop, giving and receiving feedback.

Step 5: Final Draft Workshop

For this draft workshop, you have completed all the content requirements and responded to your groupmates' suggestions. In this stage, we are polishing the writing and considering design.

Step 6: Submit your final project

Students will share their projects with the class, via both a Canvas gallery and brief presentations in class. Our class conversation will seek to tie these presentations back into the works that we read collectively.

Collaboration, Documentation, and Authorized Aid

Some of you will be working on similar topics. During our workshops, I encourage you to collaborate and discuss what you find, as early American magazines were almost always shared and discussed. The annotation and the final written project, however, must be individual to each of you; that is, you must individually author your own project.

All quoted or paraphrased evidence should be cited following MLA style. For citation help, see <http://uncg.libguides.com/citation/mla>. If a text does not have an author, then you may use the title in lieu of the author's name.

You do not need to do research beyond that specified in the directions. However, you might want to learn more about your topic. If you read anything else written about your topic or locate relevant images elsewhere, cite it carefully. That includes any additional materials you might discover in the *American Periodicals* database, or anything that you might read online.

You are welcome to take any part of your project to the Communication Lab or to see me during office hours.

Evaluation Criteria Key Words Project

A successful project will follow the steps outlined in the project assignment, including participation in the draft workshop, and use Sway to:

- document, describe, and explore the OED definition of the student's selected word or concept;

- analyze at least three primary sources, whether material texts or from *American Periodicals*, in the time period from 1790-1800, being careful to identify the source of each document (it's ok to include additional sources);
- draw conclusions about how readers should understand usages of that keyword in the post-Revolutionary era and today;
- demonstrate the conventions of good writing adapted to a public format; that is, projects should show audience awareness, including displaying a consistent style and tone, and should be free of surface and usage errors.

Adaptations

This archival CURE project could be adapted in a variety of ways. It could be revised to rely entirely on either material texts or digital ones, depending on the context of the institution. It could be adjusted to reflect a different time period, say the antebellum era, or to address a different medium, such as newspapers instead of magazines.

With some creativity, this archival assignment could also be adapted into a partially or even fully online synchronous course. Students with the least resources are the most who most need and benefit from in-person instruction, but I also recognize the institutional realities driving on-line instruction, as well as the need for some students to attend universities online, especially students with disabilities or those who live in rural locations. Adapting this kind of assignment into an online class has the potential to substantially increase student engagement. An adaptation for a fully line course would require using digital databases; however, a librarian could be invited to lead a workshop during an online class meeting. Students could work similarly in groups using Zoom or Teams, with the professor dropping into breakout rooms similar to circulating in the physical classroom.

This kind of adaptation would lend itself to what Jolie A. Sheffer and Stefanie Dennis Hunker call “digital curation,” small-scale digital humanities projects that can be done by successive classes. Alternatively, professors could incorporate student work into already-existing digital projects—precisely the kind of project that Sanjana Chowdhury and Sarah Ruffing Robbins describe in their essay in *Students in the Archives: Pedagogy in Practice*.

Finally, this kind of digital classroom research could serve as the seed for a poster presentation at an undergraduate research conference or as the genesis of a honors project.

Works Cited

Sheffer, Jolie A., and Stefanie Dennis Hunker. “Digital Curation: Pedagogy in the Archives.” *Pedagogy* 19.1 (2019): 79–105. <https://muse.jhu.edu/pub/4/article/712787>.

Appendix 2.1 – XML/TEI Encoding Template from the Walt Whitman Archive

Stephanie M. Blalock, Kevin McMullen, Amy Kapp, Stefan Schöberlein, Cassandra Simms, and Jason Stacy, “Containing Multitudes: Interdisciplinary Student Research at the *Whitman Archive*”

The following is a 2025, TEI-compliant XML template for encoding Whitman’s journalism, which includes commented-out (“<!--[...]-->”) instructions to graduate student workers, assembled by Kevin McMullen.

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        <editor>Matt Cohen</editor>
        <editor>Ed Folsom</editor>
        <editor>Kenneth M. Price</editor>
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here (within "persName") --></persName>
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          <addrLine>319 Love Library</addrLine>
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          <addrLine>P.O. Box 884100</addrLine>
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    <p>The text of the original document is in the public domain. Subject to certain exceptions,
    public domain works may be freely copied or used in the creation of derivative works without permission,
    or authorization, of the former copyright owners.</p>

    <p>The text encoding was created and/or prepared by the Walt Whitman Archive and is
    governed by a <ref target="http://creativecommons.org/licenses/by/4.0/">Creative Commons Attribution
    4.0 International License</ref> (CC BY 4.0).</p>
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(using the <choice> tag) -->

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Appendix 3.1 – “See, Think, Wonder” Assignment

Meghan Bryant and Julia Gaffield, “Embedding an Undergraduate History Course in the Archives: A Case Study in Early Exposure to Working with Historical Materials”

See, Think, Wonder

Choose one book or item to examine more closely

Title of book or item:

See

Observation and Description

What do you see? Observe the object carefully. Describe the physical make-up of the book. Who is the creator? Look for dates. Are there any distinguishing or surprising features?

Think

Inference and Interpretation

What do you think? Read closely. Who do you think is the intended audience? What is the main purpose? Explain your reasoning.

Wonder

Inquiry and Exploration

What do you wonder? Broaden your thinking. How does this book compare to the other items in the room? What other resources may help inform your research? Write one question that could guide your exploration from here.

Adapted from Visible Thinking, Harvard [Project Zero](#)

Appendix 3.2 – Essay Assignment

Meghan Bryant and Julia Gaffield, “Embedding an Undergraduate History Course in the Archives: A Case Study in Early Exposure to Working with Historical Materials”

Essay Assignment

Purpose and Skills

This archival research-based essay builds upon the research skills learned during your visits to the archives through practice with searching in the Special Collections database/rare book catalog, placing a request for material, and examining a primary source(s). You will also use the library catalog and databases to find relevant secondary source material. Draw upon the list of artifacts from our visits to the archives and your photos of materials from those visits to choose an item of interest. Then, you will locate the item in the database, place a request for the item, schedule a reading room appointment, and examine the material. The steps in the process section align with the individual components of the assignment and serve as a grading rubric.

Process

Step 1: Select one of the primary sources that Dr. Meghan Bryant displayed during class time in Special Collections (the source must fall within the chronological and geographical scope of the class, i.e. America to 1877 in the expansive version that we are following in class).

Step 2: On your own, use the catalog and finding aids to identify a second primary source in the WM Special Collections library that in some way pairs with your first primary source. Request that source and analyze it outside of class time (Thursday, March 9 is an independent research day and Prof. Gaffield and Dr. Bryant will be available during class time to assist you if you want assistance).

Step 3: Using the tools introduced by Dr. Rick Mikulski, find two scholarly secondary sources that relate to your two primary sources. These can be books, articles, or other media.

Step 4: Write a short (3-5 pages, see below for more details) essay analyzing your primary sources with the assistance of the secondary sources that you identified. Your analysis can include preliminary conclusions and thoughtful questions.

Step 5: (optional but recommended): Book an appointment with the Clem History Writing Center and edit your paper.

If you are struggling with where to get started, think about what your sources can tell us about “America to 1877.” If you notice something about your source, either in terms of how it looks or what it says, explain what you noticed and then tell me why you think it is important. Try to avoid the word “interesting”; instead tell me why something is interesting.

Criteria for Success

A successful essay will demonstrate that you located, requested, and examined an archival item and secondary source material, and used the primary and secondary sources to create questions for research, which you attempted to answer based on close observation and critical thinking.

Appendix 4.1 – Learning Lab Assignments

Carol Street, “Archives as Pedagogy: Reframing Undergraduate Research in the Archives”

Learning Lab Assignments

Assignment #1

Due Week 2

Locate **three** archives related to your interests. They can be anywhere around the world, but they should be archives, not museums or lending libraries. Be prepared to discuss the following about the archives:

- Types of collections in the archives (local history, government records, corporate, religious, etc.)
- Mission statement of the archives
- Practical matters: where they are located, how many people work there, and what are their open hours to the public?
- Show us something interesting from their collection. How do you think that item or collection could be used for research?

Assignment #2

Due Week 3

Find **three** archival collections related to your interests in the SCRC using ExploreUK

<https://exploreuk.uky.edu/>. Describe the following about the collections:

- Provenance (who created it, who donated, where has it been, and why is the collection at UK?)
- Extent (size)
- What makes it interesting to you? How do you think each collection could be used for research?

Assignment #3

Due Week 4

Find **three** archival collections related to your research interests in any archives around the world. Be prepared to tell us the following about the collections:

- Name of the archival repository
- Provenance
- Extent (size)
- What makes it interesting to you? How do you think each collection could be used for research?

Assignment #4

Due no later than December 21

Meet with a subject specialist librarian. Determine the subjects related to your research and identify the appropriate subject librarian(s) at <https://libraries.uky.edu/people-0/librarians-subject>. Contact the librarian(s) to schedule a meeting to discuss resources for your research. You should be able to identify what you are researching, and the librarian will assist you in locating resources. Write down key search terms, databases and resources used, and analyze how they helped you in your quest.

NOTE: The earlier you complete this assignment, the further you will be with your research. **If you know your research subject(s), then contact the librarian(s) right away to set up an appointment.** Due to the interdisciplinary nature of Learning Lab projects, you may need to contact more than one librarian to adequately complete this assignment.

Appendix 5.1 – Material World: An Example Unit for Students

Jessica Rose, Lynée Lewis Gaillet, and Morna Gerrard, “‘Collective Invention’: Learning through Women’s Activism and Material Culture”

Material World: An Example Unit for Students

Sometimes overlooked as evidence, material artifacts and ephemera provide historical and cultural information and metadata that helps researchers think *through* a topic. This sample unit introduces tools for researching these elements, focusing on materials connected with ERA debates that demonstrate both “pro” and “anti” stances. As a grass-roots movement, volunteers and activists sought unconventional ways to engage with the amendment and emphasize its relevance across communities. Our unit readings demonstrate how material culture assists researchers in understanding public conversations as they unfold, in ways that formal, published materials like press releases, newspaper clippings, and legal documents may not. When approaching the ERA through an examination of physical objects (or their digitized images), for example, we come to understand how different regions, organizations, and organizers strategized to make ratification efforts locally relevant, whether to fortify or diminish support. As reflected in this unit, studying the ERA from a regional perspective indicates diversity among movement participants, revealing a range of ways to participate that are often connected to social identity.

Unit Overview

This unit centers on reactions to the ERA in the South. Southern individuals – “for” and “against” – sought to expand discussions of the ERA, leading to conversation-starters appearing across daily life, from the grocery store to religious gathering places, on bodies, and in the form of pamphlets and mailers. In this two-week unit, you will explore and analyze digitized materials that reflect those conversations. Introductory assigned readings sketch historical context, facilitate discussions about how materials produce meaning, furnish guides for how to “read” those materials, and share essays that model material reading strategies.

Unit Terms

Artifact	Material Culture	Primary Sources
Ephemera	Metadata	Textiles
Genre	Object History	Thick Description

Unit Readings

History of the ERA

The following local and national texts provide historical foundations surrounding the push for ratification of the ERA, 1972-1982. ***Select three (3) documents to read for this unit.***

1. Congress.gov. “ERA: Equal Rights Amendment Frequently Asked Questions.” 2018. <https://www.congress.gov/116/meeting/house/109330/documents/HHRG-116-JU10-20190430-SD013.pdf>
2. “History of the Equal Rights Amendment.” Last updated October 12, 2023. <https://research.library.gsu.edu/c.php?g=115725&p=754368>.
3. McKinney, Allyson T. “A Call to Action: Jimmy Carter’s Legacy of Gender Equality.” March 13, 2024. <https://justicerevival.org/a-call-to-action-jimmy-carters-legacy-of-gender-equality/>.
4. National Archives. “Women’s Rights: Equal Rights Amendment.” Last reviewed on June 17, 2022. <https://www.archives.gov/women/era>.

5. National Archives. "Equal Rights Amendment (ERA) of 1972."
<https://www.archivesfoundation.org/amendingamerica/equal-rights-amendment-era-of-1972/>.

Doing the Work

Below are some theoretical and practical starting points for considering material artifacts and ways to think about how to "read" their significance. ***Select at least one (1) to read for Week 1.***

1. Drexel Libraries. "What Can We Learn from an Archival Object?" Accessed April 1, 2024.
<https://youtu.be/tq8MphlxdHY?si=MgqmlKZqquXF9rK9>.
2. Hirst, K. Kris. "Material Culture: Artifacts and the Meaning(s) They Carry." *ThoughtCo*. Last Updated December 24, 2018. <https://www.thoughtco.com/material-culture-artifacts-meanings-they-carry-171783>.
3. Prown, Jules David. "Mind in Matter: An Introduction to Material Culture Theory and Method." *Winterthur Portfolio* 17, no. 1 (1982): 1–19. <http://www.jstor.org/stable/1180761>.

Unit Week 1: Analyzing Artifacts

Week 1 focuses on wearable items associated with the ERA, including t-shirts, buttons, scarves, sashes, etc. These artifacts function differently from written texts because they are mobile, represent an extension of the wearer, and include a much broader audience than readers of static, printed discourse. As researchers, you can interpret these objects in multiple ways, particularly when they are paired with other materials or texts. However, before engaging in analysis, you must first carefully study the artifact to see what information you can extract.

Objectives

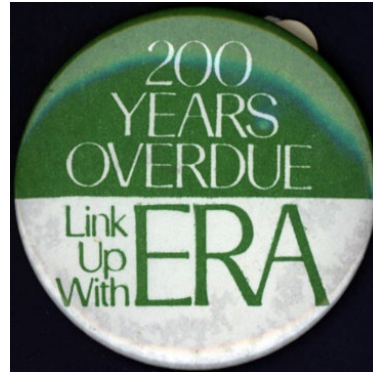
- Observe, analyze, and interpret material objects as non-linguistic texts
- Construct the history of an archival object, thereby better understanding people's interactions with the material

Materials

Primary Sources

These physical items correspond to this unit's readings. Use these materials to complete this week's assignments.

1. Janet Paulk (W20) Textiles "ERA Yes" sash, early 1980s
(<https://digitalcollections.library.gsu.edu/digital/collection/coles/id/3888/rec/1>)
2. Bolton (W039) Textiles: Scarf, white, red, blue, "Equal Rights Amendment" (see appendix fig. 5.1): (<https://digitalcollections.library.gsu.edu/digital/collection/coles/id/3884/rec/4>)
3. Beverly Jordan (W004) Textiles 1: T-shirt with "ERA YES" logo
(<https://digitalcollections.library.gsu.edu/digital/collection/coles/id/1598/rec/2>)
4. Margaret Miller Curtis (W005) Textiles: "ERA Yes" T-shirt
(<https://digitalcollections.library.gsu.edu/digital/collection/coles/id/1853/>)
5. Donna Novak Coles Georgia Women's Movement Archives ERA Button Collection (see appendix fig. 5.2):
([https://digitalcollections.library.gsu.edu/digital/collection/coles/search/searchterm/buttons%20information%20artifacts\)!Margaret%20Miller%20Curtis%20papers/field/format!collec/mode/exact!exact/conn/and!and](https://digitalcollections.library.gsu.edu/digital/collection/coles/search/searchterm/buttons%20information%20artifacts)!Margaret%20Miller%20Curtis%20papers/field/format!collec/mode/exact!exact/conn/and!and))



Appendix Figure 5.1 (left): White, red, and blue scarf with the ERA logo at the ends, from GSU's Elaine Hazel Bolton Papers, Textiles collection (W039)

Appendix Figure 5.2 (right): White and green button reading "200 Years Overdue: Link Up with ERA" from GSU's Margaret Miller Curtis Papers, Button Collection, ca. 1970s (W005_artifacts_030)

Secondary Sources

The following selections provide examples of object histories, which detail the development and use of an artifact in a community or culture. These references can assist you in completing assignments, particularly if you elect to compose an object history for yourself.

1. Kells, Stuart. "Penguin Paperback." In *A History of Intellectual Property in 50 Objects*, edited by Claudy Op Den Kamp and Dan Hunter, 193-200. New York: Cambridge University Press, 2019.
2. "Object Biographies." *Rethinking Pitt-Rivers: Analyzing the Activities of a Nineteenth-Century Collector*. Last updated 2013. <https://web.prm.ox.ac.uk/rpr/index.php/objectbiographies/93/>.
3. "Women's Tie-On Pockets." *Victoria and Albert Museum*, 2022. <https://www.vam.ac.uk/articles/womens-tie-pockets>.

Tasks

To begin, read from the Unit Readings and review any historical notes connected with your chosen item. Pairing these guides will provide a context for "reading" your chosen artifacts that locates the object within its cultural moment and helps reveal its significance for the community and people associated with it. Complete the following two assignments, which should total 3 – 5 pages of text.

Assignments

1. **Detail and Description:** Analysis of material objects first requires a detailed description. Choose one of the primary sources listed earlier and write a description of that object—one that does not fold in opinion but merely relays details that you observe. If you were in the room with the object,

you might include information about how it feels, smells, or sounds; however, working with digitized materials requires you to rely on visual information and physical description found in the metadata. With this information in mind:

- a. Select one (1) primary source and create a ½ to 1-page description. Don't skip on the small details. Describe the object for someone who does not have access to the image or metadata and provide enough detail that they might recreate or sketch the object.
 - b. Repeat this task for a second object.
 - c. Include a descriptive title and a Works Cited page.
2. **Choose one:**
- Complete one of the following. Add images of the artifacts you discuss and don't forget to include a descriptive title and cite any sources – including your material artifacts – in a Works Cited page.
- a. **Side-by-side:** Referencing your two objects, speculate how they correlate in a rumination of 1-2 pages. **Consider the following:** What is the purpose of each object? How might each one be used? What rhetorical information is associated with each artifact? In what contexts could the items be effective, welcoming, and/or divisive? Explain how the archival notes and/or metadata inform your assumptions.
 - b. **Object History:** Read one of the object history examples from the secondary sources ("Object Biographies" or "Women's Tie-On Pockets"). Then, using that work as a reference, construct a brief history for one of your selected artifacts, connecting it to conversations within the ERA movement. **Consider the following prompts:** What is the object? Where is it now? What is the object's function (generally and specifically)? Who owned/used/donated the object? What social or historical significance might the object have, apart from connections to the ERA? Alternately, what is the artifact's significance when placed in this collection; what context does it provide *within* the collection, itself? Use secondary research or the metadata from the finding aid to complete your work.

Unit Week 2

Week 2 asks you to explore the materiality of primary, written materials. This focus makes room for specific questions regarding the significance of audience and genre, capitalizing on our broader understanding of the canon of delivery. With these rhetorical elements in mind, we apply the lessons on materiality found in Week 1 to primary sources in Week 2. Primary materials range from pamphlets to meeting minutes and may prompt interesting questions: For whom was this object created? How was it circulated? How might the item's form correspond to content, distribution, or topic? Would these associated strategies be successful today?

Objectives

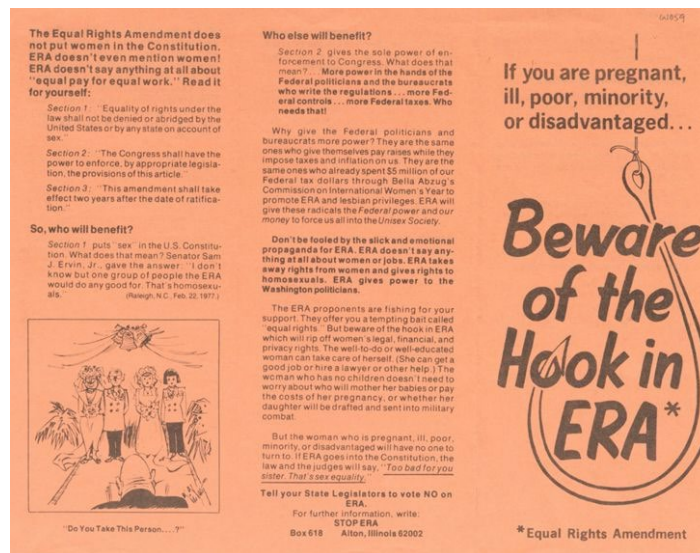
- Explore the role of context, delivery, and mode in documents and material artifacts
- Investigate how documents and material artifacts "converse" with one another
- Apply the lessons of Week 1 to internal and public-facing materials

Materials

Primary Sources

Use this list of artifacts and ephemera to complete the assigned tasks:

1. Pamphlets Box A-1: Anti-ERA “Beware the Hook of ERA” (see appendix fig. 5.3): (<https://digitalcollections.library.gsu.edu/digital/collection/coles/id/3864/rec/4>)
2. gEoRgiA Newsletters: (<https://digitalcollections.library.gsu.edu/digital/collection/coles/id/3544/rec/4>)
3. ERA Georgia Inc. Administration – Board of Directors (1980-1982) (<https://digitalcollections.library.gsu.edu/digital/collection/coles/id/3702/rec/4>)
4. Equal Rights Amendment – Georgia: Pamphlets (<https://digitalcollections.library.gsu.edu/digital/collection/coles/id/3713/rec/27>)
5. ERA; news clippings (anti-ERA), 1979-1982 (<https://digitalcollections.library.gsu.edu/digital/collection/coles/id/2925/rec/128>)



Appendix Figure 5.3: Pink trifold anti-ERA Pamphlet titled “Beware the Hook in ERA,” from GSU’s Women’s Printed Collection, Pamphlets Box A-1

Assignments

1. Genre Analysis

Select two (2) to four (4) documents from one of the series above to examine. You may elect to examine documents from both the “pro” series and “anti” series, OR you might find it more interesting to compare several different types of documents from the same series (minutes versus newsletters, for example). Keep in mind audience, context, format, and construction and write a brief, two-page genre analysis that speaks to these details. Use a guiding question to help you shape your analysis, such as:

- In what ways are these items successful examples of their genre (or not)? Or,
- How might we produce or replicate this genre’s content today, noting differences in technology, form, audience, and distribution?

2. Reflection

Using your experiences, readings, and analyses from across this two-week unit, **compose a brief 1 to 2-page reflection** that addresses the benefits of incorporating material artifacts into research practices. Some questions for development:

- a. What information counts as sources?

- b. How can materials serve as evidence?
- c. How do physical items function differently than other sources (both primary and secondary)?
- d. How can materials enhance the research process at different stages of the project?

Teacher Resources

Teachers might find these additional historical and pedagogical resources to be useful:

1. Conn, Guy. "Part II: *Mrs. America* and the Fight Over ERA Ratification." May 20, 2020. <https://blog.library.gsu.edu/2020/05/20/part-ii-mrs-america-and-the-georgia-fight-over-era-ratification/>.
2. Conn, Guy. "Part III: *Mrs. America*, Schlafly's Georgia Lieutenant, and the Fight for Housewives." May 27, 2020. <https://blog.library.gsu.edu/2020/05/27/part-iii-mrs-america-schlaflys-georgia-lieutenant-and-the-fight-for-housewives/>.
3. D'Agostino, Mario A. "I Didn't Know I Could Research That!": Using Objects for Research Topic Invention." Assignments & Activities Archive. *Writing Spaces*. 2020. <https://writingspaces.org/i-didnt-know-i-could-research-that-using-objects-for-research-topic-invention/>.
4. Fleckenstein, Kristie S. "Materiality's Rhetorical Work: The Nineteenth-Century Parlor Stereoscope and the Second-Naturing of Vision." In *Rhetoric, Through Everyday Things*, Edited by Scot Barnett and Casey Boyle, 125-138. Birmingham: University of Alabama Press, 2016.
5. Hennigar Shuh, John. "Teaching Yourself to Teach with Objects." *Journal of Education* 7, no.4 (1982): 8-15. https://www.moma.org/momaorg/shared/pdfs/docs/learn/courses/Shuh_Teaching_Yourself_to_Teach_with_Objects.pdf.
6. Silver, Lauren. "Infinitely adaptable: using objects to promote inquiry-based learning." *Using Primary Sources: Hands-On Instructional Exercises* (2014): 21-26.
7. Watson, Karen, and Kirsty Patrick. "Teaching Archive Skills: A Pedagogical Journey with Impact." *Archives and Records* 41, no. 2 (2020): 170–86. <https://doi.org/10.1080/23257962.2020.1729107>.

Notes

1. We recommend that teachers include connective tissue to unite distinct units. For example, students might benefit from keeping a class lexicon of new terminology, which they can add to throughout the course. We have suggested a few terms at the beginning of this unit to get students to begin keeping a glossary. Teachers also could build a class bibliography, sharing scholarship from students' individual research that connects to course outcomes. Instructors may need to provide information concerning rhetorical terms and conventions if students aren't familiar with those concepts, introduce form and genre, or augment unit lessons in other ways to meet the needs of students.
2. This unit relies upon local collections that address a single topic from a range of positions and through a variety of artifacts. When crafting curricula around local holdings, please keep in mind that the teacher and archivist will need to collaborate on the often time-consuming, albeit rewarding, work of identifying and examining multiple collections to select the best objects and materials that complement and challenge one another.

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<https://www.vam.ac.uk/articles/womens-tie-pockets>.

Appendix 6.1 – *Digital Cruikshank*: Writing Guidelines and Best Practices

Lindsay DiCuirci & Susan Graham, “Building *Digital Cruikshank*: A Case in Special Collections Collaboration”

***Digital Cruikshank*: Writing Guidelines & Best Practices**

Adapted from guidelines created by Dr. Molly O’Hagan Hardy and Dr. Lindsay DiCuirci

BIG TIPS

- Keep it short and pithy
- Keep it accessible and avoid jargon
- The thesaurus is your friend! Vary your word choices. Use action verbs.
- Share important information, not ALL the information
 - Ask yourself: is this essential information? Or can my reader understand the point without it?
- Answer the “so what?” question—what’s the takeaway and why does it matter?

ASK YOURSELF

What kind of writing do you find most effective on the websites you read?

What kind of writing annoys you?

How do you tend to read websites?

Do you read everything? Do you skim?

DOs

- Imagine your audience as an intelligent, but not necessarily knowledgeable person about the topic. Your job is to convince them to care about these items through the context and organization you bring to them.
- Keep your writing as succinct as possible. Remember that attention spans are short in web environments.
- Add guiding language (e.g. “Click on the image icons below to read more about X)
- Recognize where in the exhibition structure your viewer is. Thinking about your exhibition physically is immensely helpful here. Specifically, consider:
 - What functions as the overall introduction to your exhibition?
 - What introduces a room in your exhibit?
 - What is a label for an individual item?
- For each item, the “label” includes both the metadata fields and any brief write-up you might include. For each item, be sure your audience knows the following:
 - What is it?
 - Where did it come from?
 - How should we understand it?
- Use quotations sparingly, and be sure to explain their presence when you do use them.
- Include hyperlinks to other cultural institutions and library collections you mention or use.
- Cite sources on the “Further Reading” page and use the author’s name in your direct or indirect quotes if they appear in your landing page essays. [e.g. As Jane Doe observes, “Women’s magazines rarely broached political subjects in the 1820s.”]

DON’Ts

- Use complex, convoluted sentence structures.
- Compose lengthy essayistic paragraphs. Your paragraphs should be between 3-5 sentences.
- Assume users will interact with or move through your exhibition in a specific way. Your exhibition should not have a beginning, middle, and end.
- Assume your audience knows what you know.
- Stray off topic. Though your exhibition does not have a beginning, middle, and end, it does have a unifying theme or idea that governs what should be included in it.
- Include hyperlinks to Wikipedia or other sources of background information that a google search would easily yield. [Note: This is different than linking to library collections]
- Assume that your topic is of immediate interest to an audience. Lure them in with a compelling narrative framework and enticing visuals.
- Compose in the online environment. Write in a Google or Word document and paste it into your page to avoid losing work.

Appendix 6.2 – *Digital Cruikshank*: Final Self-Assessment Prompt

Lindsay DiCuirci & Susan Graham, “Building *Digital Cruikshank*: A Case in Special Collections Collaboration”

***Digital Cruikshank*: Final Self-Assessment Prompt**

Length: 1500-2000 words

Description and Goals

This assignment asks you to take stock of your individual contributions to the Digital Cruikshank project from the outset of the course to its conclusion. This final self-assessment is comprehensive. The goals of the final self-assessment are these: 1) For you to articulate the specific ways you have contributed to the project, including the ways you have assisted your teams; 2) For you to explore areas of growth and learning as well as challenges that you encountered while working on this project; 3) For me to assess your contributions to this course and this project. Please be sure to paint the WHOLE picture of your contributions, not just those from the second half of class. Remember, this document is both descriptive and evaluative. Think about using action verbs [i.e. “I organized”; “I planned”; “I designed”; “I edited”, etc.]

Submission Format

Please upload your 1500-2000 word essay as either a Word doc or PDF to Blackboard. Assignments can be submitted to the Assignment Dropbox folder with the link entitled, “Final Self-Assessment.” Documents should be in 12-point font and double-spaced. Please be sure to address the items in the assignment criteria, below, when preparing your manuscript. Should you need to cite source material, please use MLA in-text citations and append a brief works cited to the document. Papers should be carefully proofread before submission.

Assignment Criteria

- Articulate your specific contributions to this project. I recommend discussing these contributions in an organized way, perhaps by task type (e.g. research, writing, team tasks, socials, design, advertising, editing, etc.). These tasks will vary based on your post-midterm group assignments.
- Describe and evaluate the ways that you have engaged in individual tasks
- Describe and evaluate the ways that you have contributed to team and group tasks
- Identify what you see as your *two* primary strengths as a project member; please be specific
- Identify at least *one* area that you improved on since you wrote the midterm self-assessment
- Identify at least *two* learning outcomes from this semester.
- Address any challenges that you or your team faced and how you overcame or addressed them.

Appendix 7.1 – ENG 202 Digital Paxton Assignment

Rodney Mader and Ron McColl, “Teaching Archives as Sites of Contested Cultural Memory”

ENG 202 Assignment Sheet

Purpose

The following activities and assignments fulfill the following Learning Outcomes for ENG 202 as well as those for this specific section.

By the conclusion of ENG202, students will be able to:

1. Describe the instructor’s research project, including an understanding of the topic’s exigency, scope and focus, methodologies, theoretical perspectives, and connection to the discipline of English studies.

In this specific section of ENG 202, students will be able to:

1. Read and comprehend historical texts, navigating conventions of spelling, punctuation, and paleography and using the OED and other library resources for vocabulary, context, etc.
2. Engage with theoretical material through the use of summary, paraphrase, quotation, and class discussions/presentations

Tasks

In Class

1. Introduction to Digital Paxton
2. Watch “Making History Through Handwriting: A Workshop with Julie A. Fisher and Sara Powell”: https://youtu.be/mE5a2D5aX-c?si=nKnk_8M_tKxPUA75

Homework

1. **Complete Transcription Assignment in Digital Paxton:** <http://digitalpaxton.org/works/digital-paxton/transcription-assignment-exploring-the-digital-archive?path=higher-education>
2. **Read Carter Essay:** “Of Things Said and Unsaid: Power, Archival Silences, and Power in Silence*” (available on Transcription Assignment page)
3. **Write a Short Reflective Essay:** In this short essay (2-3 pages), put the transcription project into a broader context. One level of this broader context is the idea of the archive itself; another is how archives relate to English Studies more generally. Use the ideas in Carter’s essay to situate your document in relation to its context and the absences or silences it reveals. Then, using the information about research methods we read about in Griffin, as well as the video interviews from English faculty members, discuss the place of archival research in English Studies. Some questions you may want to answer include: how do different archives serve different fields within English Studies? What aspects of archival work are common across multiple fields? What aspects of archival work support other fields? What values, goals, methods, and terminology that are shared between archival work and other areas in English Studies?

NB: This does not have to be a 5-paragraph essay with a formal introduction and conclusion. You can open with a quick description of your document, then write 2-3 paragraphs on its relation to the archive, and finish with 2-3 paragraphs about how these fit within English Studies.

Criteria for Evaluation

1. Transcription Assignment: The digital manuscripts assigned to different students will vary in length, topic, and difficulty. You are not expected to be able to transcribe your document perfectly. But don't be afraid to ask for help if you need it! A good-faith effort at deciphering the document will be sufficient for you to receive full credit for this assignment.

2. Reflective Essay: The essay should include the following in order to earn a grade of A:

- A description of your document and your experience transcribing it.
- An analysis of the transcription assignment using terms and concepts from the Carter essay.
- A discussion of the place of archival research in English Studies.

Appendix 9.1 – Interview Questions for “Students as Partners” Research Project
Michelle Levy, Kate Moffatt, Belle Eist, and Tara Solem, “Students in the Digital Archive:
Recovering an Album or ‘Original Letters’ by ‘Eminent Women’”

Interview Questions for “Students as Partners” Research Project

1. What did you think the course was about before it began? What was your interest level?
2. Tell me about the woman you worked on this course. Do you remember why you chose her? Why did you decide to keep working on that woman?
3. You completed four main assignments for the course (letter transcription and context; biography, bibliography, and final project). Tell me about which one most stands out for you and why.
4. Was there an assignment or aspect of the research that you found the most enjoyable, and why?
5. Was there an assignment or aspect of the research that you found difficult, or frustrating, and why?
6. How supported did you feel in undertaking this research? Do you feel that you needed more support, and, if so, what might that have looked like?
7. Were you using sources and methods that were new to you? What were they and how was working with them?
8. How did the assignments you were asked to do in the course compare to what you have done for other English or related courses?
9. How do the research aspects of the class compare to research you’ve done for other classes?
10. How interested were you in the subject matter? Did it grow (or diminish) over the weeks of the course? If so, why do you think that was?
11. How did you find the writing you were asked to do for the course? How did you feel, for example, about posting your assignments on Omeka?
12. Did you feel like you gained expertise about the woman you were working on? If so, how did that impact your experience of the course or what you took away from it?
13. Did you ever feel like you had more knowledge than the instructor about your chosen woman? How did it feel to have that level of knowledge?
14. What kind of skills do you feel working on this project has helped you gain or strengthen?
15. Did your experience on this project change how you will tackle research-based work in your future studies? How so?

Appendix 9.2 – First Three Assignments

Michelle Levy, Kate Moffatt, Belle Eist, and Tara Solem, “Students in the Digital Archive: Recovering an Album or ‘Original Letters’ by ‘Eminent Women’”

Assignment 1: Letters by Eminent Women Transcription Assignment

Transcription of letter(s) with an explanatory introduction and annotations (500-word introduction and notes)

This project involves you transcribing the letter (or letters, for a few women there are two letters and some of you will be working on two women) you have chosen. In our first and second meetings, we will have a workshop on diplomatic transcription, meaning that you attempt to translate as closely as possible what is in the letter. Once you have your transcription, the research begins. Your work is to find out as much as you can about the woman writing the letter, and her addressee (if known), in order to contextualize the letter. You will provide the results of your research in a brief introduction, to precede the letter. You will also be able to add annotations, if relevant, to explain aspects of the letter that may not be obvious to a reader. Some questions to guide your analysis of the letter include:

- Who is the sender?
- Who is the recipient?
- Is the letter dated?
- How is the letter addressed and signed?
- How was the letter sent?
- What is the letter about? Is it a personal or business letter?
- Does the writer reveal aspects of her personality or circumstances in the letter?
- What is the handwriting like? How much white space is left? What might these visual aspects of the letter reveal?
- Is the writer responding to a previous letter, or event?
- What can you discern about the relationship between writer and sender?

Assignment 2: Letters by Eminent Women Biographical Assignment

1000-1500 words

In this short essay, you will offer a narrative of your subject’s life. For some women in our album, considerable evidence exists and you will have to be selective. In these cases, you may want to tailor your essay to consider aspects of the writer’s life that are most relevant to the letter album. In other cases, you may have very little to no information available. In these cases, you may have to be creative to search genealogical websites. Your narrative should be written in an engaging manner, and you can take the Oxford Dictionary of National Biography (ODNB) as a good model. Having said that, you should also be prepared to scrutinize the sources of information about your subject. Many ODNB entries, for example, are dismissive of women writers, or focus on aspects of their life that are not relevant to their career. You will want to take a critical and informed account to your biographical essay. We will have a workshop on sources for women’s biography.

Assignment 3: Letters by Eminent Women Bibliographical Assignment

1500 words

In this short essay, you will talk in detail about one of your subject's publications. What makes it a bibliographical essay, as opposed to a close-reading essay, is that I want you to think a little more about how the original published form of the text impacts how it would have been read by its first readers. You will be thinking about what Jerome McGann has called both the "linguistic codes" (ie. the words on the page and their meaning) and the "bibliographical codes" (i.e. the physical form the text takes). Although you are unlikely to have access to a physical copy, you should pick a book that has a digital copy. We will have a workshop on bibliographical sources that you will use in researching your essay.

Appendix 9.3 – Letters by Eminent Women Final Assignment

Michelle Levy, Kate Moffatt, Belle Eist, and Tara Solem, “Students in the Digital Archive: Recovering an Album or ‘Original Letters’ by ‘Eminent Women’”

Final Project

We will discuss possible ideas for this project as the course proceeds, but here are some preliminary ideas:

- a further exploration of the woman, her life and/or her writing, that you have been working on in your previous assignments;
- a consideration of what made her (or other women) eminent;
- a further exploration of William Upcott, or autograph collecting more generally;
- a critical examination of the legacy or reception history of your subject.

Here are some more concrete ideas:

- if you studied a woman who was an artist, or for whom there is a visual legacy, you could create an exhibit in Omeka to showcase her work and analyze it.
- if you are interested in questions of networks, whether related to business, religious affiliation, or friendship, you could look across Upcott's album and think about the linkages that exist. We have Aikin's letter to Bengier, for example, and we have Bengier mentioned in the letter Charles Lamb wrote about Sarah Wesley. Or we have Barbauld including one of Smith's letters in her *British Novelists* series (and Barbauld's biography of Smith and introduction to the novel). These are interesting connections that you could develop. Some questions to explore include: how is friendship articulated in the album? Why are friendships between women so important? How do women support each other? Or, how do women address male publishers? What can we learn about women and their relationships with (mostly) male publishers?
- You could compare two or three of the women in the album. For example, I could see a project comparing Hackett and Fry as philanthropists, or Linwood and Damer as artists.
- You could develop a project that looks at the legacy of one of the woman in the album. Many of you have done a great job thinking about how the women were represented in the 19th century and even today. What happened to these women and their reputations after they were collected by Upcott?
- Maybe you are interested in thinking about the album as a whole, and the work you have done collectively. Perhaps you want to work with someone else from the class to prepare an introduction to the album (and the group project) as whole.

Group projects are encouraged, and you will want to think about the best output for your project; in other words, what is the best way to communicate the results of your research? A written essay may work well for some questions, but a visual presentation might serve for others. We will discuss this in class at our workshop.

All final projects will be posted in an exhibit in Omeka unless you have made a prior arrangement with me.

Final Project: Proposal

Proposals should be around 300 words, and should clearly set out the following:

1. What is the research question your project seeks to answer?
2. What are the sources you will use to research your project?
3. Does this project develop your previous work in the course?
4. What will the output be (a research paper? an exhibit? a podcast?)
5. Do you need any special assistance to develop this output? Can it be posted to Omeka?
6. Why are you excited to work on this project?

We will hold a workshop to help you get started thinking / developing your proposals. The more detail you can provide, the better I will be able to give you feedback and guidance.

Appendix 10.1 – Links to Supplemental Materials

Sanjana Chowdhury and Sarah Ruffing Robbins, “Undergraduates Reshaping 19th-Century Transatlanticism: Reflections on Students as Archival Editors”

Links to Supplemental Material

Introduction

Appendix 10.1a

[*Transatlantic Anglophone Literatures, 1776-1920: An Anthology*](#)

By Linda K Hughes, Sarah R Robbins, and Andrew Taylor

Appendix 10.1b

[*Teaching Transatlanticism*](#) (companion website to *Transatlantic Anglophone Literatures*)

Project’s Origin in Prior Print and Digital Editing

Appendix 10.1c

[*Teaching Transatlanticism Digital Anthology*](#)

Appendix 10.1d

[*Frances Hodgson Burnett \(1849-1924\) “Little Betty’s Kitten Tells Her Story” \(1894\)*](#)

By Saffyre Falkenberg

Appendix 10.1e

[*Frederick Douglass \(C. 1835-1895\) ‘Haiti and the United States’ Parts I and II \(1891\)*](#)

By Alonzo Smith

Appendix 10.1f

[*Martin Delany \(1812-85\) From ‘Introduction’ to Four Months in Liberia: or African Colonization Exposed \(1855\)*](#)

By Toya Mary Okonkwo

Appendix 10.1g

[*Fall 2022 Syllabus - English 40553: Studies in 19th-Century American Literature: Globalizing the Field*](#)

By Sarah Ruffing Robbins

Principles Guiding the Project

Appendix 10.1h

[*“Introduction” to Learning Legacies: Archives to Action through Women’s Cross-Cultural Teaching*](#)

By Sarah Ruffing Robbins

Steps in Our Process

Appendix 10.1i

[*Teaching resources from English 40553 class*](#)

By Sarah Ruffing Robbins and Saffyre Falkenberg

Appendix 10.1j

[Edgar Allan Poe \(1809-1849\) From 'The Balloon Hoax' \(1844\)](#)

By Nick Drury

Appendix 10.1k

[Herman Melville \(1819-1891\) From 'Poor Man's Crumbs and Rich Man's Pudding' in Harper's New Monthly Magazine \(1854\)](#)

By Declan Whelan

Appendix 10.1l

[Hans Christian Andersen \(1805-1875\) 'Great-Grandfather' \(1870\)](#)

By Colleen Wyrick

Appendix 10.1m

[Van Wyck Brooks \(1886-1963\) From 'Towards Socialism' in The World of H.G. Wells \(1915\)](#)

By Mark Rose

Appendix 10.1n

[Thomas Carlyle \(1795-1881\) 'Letter XIV, 13th February 1837', From The Correspondence of Thomas Carlyle and Ralph Waldo Emerson \(1883\)](#)

By Robert Benafield

Appendix 10.1o

[Transatlantic Exchange on Abolition as the Union's Newly Declared War Aim \(1862-63\)](#)

By Emma Dickey

Appendix 11.1 - Paper One: Special Collections Profile Assignment

Amy Branam Armiento, Yelizaveta Zakharova, William O'Boyle, and Molly Dawson, "From the Library's Recesses to Exhibition Spaces: Undergraduate Literature Students in the Archives"

English 376: Realism and Naturalism Paper One: Special Collections Profile

Due Date: Wednesday, March 1, 2023

Purpose: The purpose of this assignment is to engage with archival materials housed in the Lewis J. Ort Library's Dr. David M. Gillespie's Special Collections in order to expand your understanding of the socio-historical period of the mid- to late-nineteenth century. This knowledge will be invaluable as we continue to read and discuss literature written during this time; we will be able to recover a sense of what this period was like by familiarizing ourselves with some of the ideas, technological advances, and *belles lettres* circulating in the culture.

Skills: By taking part in this assignment, you will develop the following skills that are essential for your success in this course, this major, and in your future career:

- Analyze an object's relevance for its time, place, and intended audience.
- Apply the knowledge about your chosen object to the literature that we read.
- Develop writing skills.
- Develop research skills.

This assignment meets the following Frostburg State University Strategic Goal:

- I. Focus learning on both the acquisition and application of knowledge.
 - A. Ensure students acquire the essential knowledge and skills needed to succeed.
 - B. Infuse applied learning throughout the FSU curriculum.
 - C. Integrate innovative practices and technology into the learning process.

Knowledge: The assignment will help you develop important content knowledge in this discipline:

- Identifying alternative avenues of scholarship beyond online databases and New Critical/close reading practices, i.e., working with primary sources.
- Understanding how to contact and consult the archivist/special collections librarian.
- Applying observations from this research to literature assigned for this class.
- Analyzing how items have been commodified, marketed, and/or designed to appeal to specific audiences.
- Evaluating your individual interests in specific areas of literary study, e.g., cultural studies and material culture.
- Formulating questions about how contemporary objects complement the literature assigned in this class.

Task:

Step 1: Visit the Special Collections and look through the resources listed under the following categories:

Prisons & Asylums
Science and Medicine
World's Fair
Industrialization

Literature for Children and Education
Women's Rights
Travel

Step 2: Select the materials that draw your attention and explore them. Narrow down your selections to one that you would like to profile.

Step 3: Write up the two-page paper. In addition to investigating your selected source, this assignment requires you to engage in conversation about the item with the Special Collections librarian, Liza. Your paper should address the following questions:

1. What can you cull from your work through perusing/viewing it on your own?
2. What did you learn about your work from talking with Liza?
3. What makes this work different from something you might read/view on this subject in the twenty-first century?

Step 4: Take some time to look at the older editions of primary works written by authors we will study in this class. These works are on the cart in Special Collections.

Step 5: Remember the content of your profile so that you can work the information into class discussion, when appropriate, throughout the semester.

Length: 2 pages

Grade: 10%

Formatting Guidelines: MLA header; 12 pt., Times New Roman font; 1" margins; and an MLA citation for the work that you profiled (I recommend Purdue OWL for models).

Criteria for Success:

Successful profiles will address all of the questions listed under Step 3 (following the directions covered in class) as well as meet the length requirement and formatting guidelines. See the grade sheet for additional information.

Appendix 12.1 – Literary Recovery Assignment

Jean Lee Cole, “Reckoning With and Through an Unknown Archive”

Literary Recovery Assignment

What a culture or community considers “literary” or “literature” is not solely dependent on artistic merit or aesthetic quality. The very idea of an aesthetic standard depends on cultural authority and control, thus involving literature in relations of power, politics, and economics. In the United States, that has resulted in the devaluation of literary works written by women within patriarchal institutions including book and magazine publishing, as well as K-12 and university education.

Literary recovery is a process by which the actual contributions of marginalized writers can be restored to and thus enrich literary history. Recovery is especially important as the priorities and interests of readers, educators, and thinkers evolve over time.

Locating the actual works written by forgotten authors is the first step toward literary recovery. This is a step-by-step guide to finding works of literature written by women.

At each level, search for both names and titles.

Tips on names:

- Try different forms of names: maiden name; married name with given first name; married name with husband’s name (i.e., Mrs. John Doe); last names (maiden and married) with first initial (many women published using a first initial to disguise their identity as women).
- Make note of how authors are catalogued in Library of Congress/OCLC listings; this is the author’s “known” identity as an author.
- Make note of name variants and pseudonyms as you go along. For example, Katharine is often also spelled Katherine; Jensen as Jenson, Kelly as Kelley, etc. All variants should be searched in *each* database.

Tips on finding texts:

- Refer to biographies, news articles, and reviews for additional publication titles, dates, and co-authors.
- Use advanced search to combine author, title, and keyword searches.
- Use quotations around phrases to search for a string of text rather than individual keywords.
- Search for text strings if you have them.
- Be creative!

I found one! What to do when you’ve located a text:¹

- Be sure to completely document the database, reference or publication where you have located it. They can be surprisingly—and frustratingly— difficult to re-locate!

¹ Rather than asking students to submit bibliographies of works they have located (a traditional approach), Instructors may wish to create a spreadsheet template or a Google Form that can be filled out by students that will prompt them to fill in metadata categories (name, title, publication, etc.). Doing so will help students focus on collecting correct and complete information rather than getting hung up on bibliographical style.

- If possible, save the link [permalink?] to the text, or better yet, download a copy. You may want to develop a consistent file-naming convention so that you can easily locate what you've downloaded. For example: Authurname_Firstwordoftitle.pdf.

Level 1: Academic and literature-specific bibliographies²

Bibliographies, as the word implies, are lists of books and other publications—which is to say, their purpose is to document what has been published and where books and other texts can be located. As a result, they are specifically tailored to finding texts by literary authors and should be the first places to turn; much of the work of literary recovery is simply to locate authors and titles that have simply been forgotten over time.

You will need to access some of these resources through your university or local public library. As bibliographies, they are searchable lists, not repositories of texts, so you may also need to do additional searching (online or in person) to find the book, poem, or text itself.

- 1) Library catalog
- 2) WorldCat/OCCLC
- 3) American Periodical Series
- 4) Making of America
- 5) Reader's Guide
- 6) [Online Books Page](#) at University of Pennsylvania (search authors by last name first)
- 7) [FictionMags Index](#) (search by author)

Level 2: Online text repositories

These publicly available online repositories have amassed huge numbers of texts owned and subsequently digitized by libraries, research universities, and individuals and may contain all kinds of texts and documents (including multimedia and non-text materials). Because their contents are dependent on what texts are actually held in a repository and also what an institution has decided to digitize, they may not provide a complete list of any one author's publications. At the same time, they can include texts and documents that a bibliography in Level 1 might not include (a particular publisher or magazine, for example, might not have been indexed because it was too small or too new).

Searching in these databases will be much easier if you have publication names nailed down, as well as some titles. Because they are repositories of digitized texts, you can also search for strings of text within quotation marks. This can be especially helpful when searching for poetry or a text that may have been quoted in a speech or a book review.

- 1) Google Books
- 2) Hathitrust.com
- 3) Archive.org
- 4) Gutenberg.org (usually just text, no page images)

Level 3: Newspapers

You may be surprised to learn that newspapers used to publish literature of all kinds, including poetry, short stories, and even long novels (which were generally published in *serialization*, a chapter or two at a

² This list of databases may vary depending on what is available at different educational institutions.

time). Until the turn of the twentieth century, far more people read literature in the pages of newspapers rather than in books. Searching in newspapers can be tedious and messy, however, so it's best not to begin here. But because they covered daily or weekly events, sometimes at a very local level, you may find information in newspapers that are not included in monthly magazines or books, which tend to cover larger geographical areas and are published on a longer timeframe.

It's best to have some information about a particular author before you embark on a newspaper search. For example, it's important to know when the author was publishing (you'll want to restrict your searches for when they were actively publishing, and certainly there's little point in searching the period prior to that), and it's also helpful to know where they were living or working, so that you can narrow your search to newspapers in that town, city, state, or region. Because women in particular were frequently not referred to by their first names, you'll need to be careful to sort through the false positives that are likely to come up in a search (to make sure the "Miss Smith" you've found, for example, is the Eugenia Smith you're looking for, not Anastasia or Lucy or Christina Smith). Note: you're apt to find biographical information in newspapers as well.

- [Chronicling America](#) newspaper database at the Library of Congress
- ProQuest Historical Newspapers (or other newspapers to which your institution's library subscribes).
- [Newspapers.com](#), using 7-day trial or paid subscription. NB: only pull the trigger on your trial if you're ready to start reception + biographical research as well and can devote some time to collecting clippings.
- Note: some individual newspapers have their own archival systems; be on the lookout for ones that may be pertinent to the authors for which you're searching. (For example, the *Baltimore Afro-American*, which covered African American news and culture across the nation, has its own archive which can be browsed by date.)

Level 4: Google

What have you missed? Sometimes a random Google search on names and titles will turn up stuff on Wikipedia, personal websites, and the like. Note, however: this should be your last resort, not your first.

Returning to the Start:

Your searching at any level may result in mentions of publications and new forms of authors' names that can be searched for in databases you've already tried. Look for obscure periodicals in WorldCat, HathiTrust, and Archive.org, or consult your institution's interlibrary loan office.

Remember always: recovery is an iterative process.

Appendix 13.1 – “Early American Literature by People of Color” Syllabus and Three Course Assignment Sheets

Melissa Adams-Campbell, “Teaching Black Hawk and Settler Possession in the Archives”

ENGL 330: Early American Literature by People of Color Syllabus Dr. Melissa Adams-Campbell, Northern Illinois University

What Will I Learn in this Course?

This course will focus primarily on writing by People of Color in what will become the United States from the pre-colonial era through the 1830s. Rather than rushing to cover as many texts as possible, we will focus our attention on a few key figures: Phillis Wheatley, Black Hawk, and Nat Turner, among others. As we spend time with these figures, we’ll consider how their legacies evolve and resonate across time.

Together we will consider how writers of Color have mattered to the story of “America” that we have learned in our prior educational experiences. Furthermore, we’ll consider how early American writers of Color have mattered in literature anthologies, in library holdings and archival practices, and in the popular stories that shape the way we think about this period. Who decides which stories, writers, and national myths matter? What other stories might we tell? What are the consequences of these choices? Finally, what forms/formats/media might today’s readers, viewers, listeners find most engaging? *How would you tell the story?*

In this course you can expect to read extensively and approach the study of literature in potentially unconventional ways. This course is not organized in a typical chronological survey of “major” works in the period. Instead, we’ll wind our way through topics with a different set of questions and assumptions: What do early American writers of Color have to say to their readers, then and now? How and why do these texts continue to have value today?

What are the Learning Outcomes for this Course?

Students will analyze a broad range of literary and nonfiction texts, both those in which they have received instruction and those which may be new to them. They will consider the social and cultural contexts of texts written by People of Color in early America as well as how these writings fit within the larger history of American literature.

What Assignments Will I Be Required to Complete?

- Three Participation Self-Evaluations
- 1-2pp Weekly Reflections
- Land Acknowledgement Statement and 1 pg. reflection paper
- Show and Tell Presentations: present on an early American archival object in class and submit 1-pg reflection
- Expand a Show-and-Tell with Research: choose either an argument essay or creative project with evidence of revision, include a 1-2pg reflection on research and writing process
- Final Un-Essay Project and reflection with evidence of revision

See Blackboard for assignment specifics.

How Does My Professor Calculate Grades?

I want you to be able to experiment, take risks, and try new things in this course. Sometimes these experiments might not work out as we wish. Don't worry; we learn in our mistakes. With that in mind, I created a labor-based grading contract [not included in this document] that emphasizes learning habits such as revision, reflection, planning workloads, and completing work.

Participation: Because this is an upper-level course, it requires independent reading, research, and writing, as well as sustained motivation and engagement. Students may participate in their course work in a variety of ways, including less visibly by notetaking, active listening, and quiet reflection. I will ask you to turn in three self-evaluations of your participation in this class, completed during class time.

A Note on Attendance: Attending class is important because magical things happen when we share our reflections on the readings and course activities together. Our class will not be the same if you are not present and contributing to discussion. We all need to be present and prepared for this class to be successful. To that end, you should attend class regularly, be on time, and be prepared to discuss the materials assigned that day. If you experience a period of prolonged illness and this starts to become onerous, let's talk and figure out a way to move forward so that you can get the most out of this class.

What Texts Will I Need?

Required

- Baker, Kyle. *Nat Turner*. Harry N. Abrams, Inc, 2008. ISBN: 9780810972278
- Black Hawk. *Life of Black Hawk, or Ma-ka-tai-me-she-kia-kiak*. [1836]. Penguin, 2008. ISBN: 9780143105398
- Wheatley, Phillis. *Complete Writings*. [1773]. Penguin, 2001. ISBN: 9780140424300

Additional readings and materials are available on Blackboard.

Course Schedule:

Week 1 January 15 – 19 Welcome

T 1/16: Welcome and Introductions.

TH 1/18: Read: Land Acknowledgement. Before class, please familiarize yourself with <https://native-land.ca/> and <https://native-land.ca/territory-acknowledgement/>

Reflection 1 prompts on Blackboard. *Reflections are always due before class begins on Thursday. See grading policy for how many reflections to write this semester.*

Week 2 January 22 – 26 “Terra Nullis” and Indigenous “Survivance”

T 1/23: Read: Justice, Daniel Heath. “Stories that Wound, Stories that Heal.” *Why Indigenous Literatures Matter*, Wilfrid Laurier University Press, 2018, pp 1-32. (Blackboard)

TH 1/25: Black Hawk. *Life of Black Hawk*. P3-44. (if you have the ebook, the pages are different. Read about 1/2 of the book each class period).

Reflection 2 prompts on Blackboard

Week 3 January 29 – February 2 How and Why We Remember Black Hawk

T 1/30: Black Hawk. *Life of Black Hawk*. P45-end.

TH 2/1: Excerpts from Re-Collecting Black Hawk (Blackboard)

Reflection 3 prompts on Blackboard

Week 4 February 5 – 9 Memory, Monuments, Archives

T 2/6: What are archives? Why do they matter? In class we'll explore: NIU Black Hawk Digital Archive (part of Lincoln/Net): <https://digital.lib.niu.edu/illinois/lincoln/topics/blackhawk/intro> and *Nickels and Dimes*: <https://dimenovels.lib.niu.edu/>

Land Acknowledgment and Reflection Due

TH 2/8: Read excerpts from Wilson, Diane. *The Seed Keeper*. (Blackboard)

Reflection 4 Prompt on Blackboard.

Week 5 February 12 – 16: Visit to Rare Books and Black Hawk in Popular Literature

T 2/13: Meet at Founder's Library, Rare Books and Special Collections. *Find Your Assigned Dime Novel on Black Hawk (Blackboard)*; read it before 2/15.

TH 2/15: Discuss dime novel representations of Black Hawk/Black Hawk's War; **Show and Tell Day**

Reflection 5 Prompt on Blackboard

Week 6 February 19 -23 Latinidad in Early America

T 2/20: Cortés, Hernán. "Second Letter to the Spanish Crown" (Blackboard); Browse Codex Azcatitlan images at <https://lcn.gov/2021668122> (Aztec images of Spanish are on pages 29-32)

TH 2/22: Cabeza de Vaca, Álvar Núñez. "The Relation of Álvar Núñez Cabeza de Vaca." (Blackboard)

Reflection 6 Prompt on Blackboard

Week 7 February 26 – March 1 Phillis Wheatley's Community

T 2/27: Wheatley, Phillis. "To Maecenas", "To the University of Cambridge, in New-England", "On Being Brought from Africa to America"

TH 2/29: Wheatley, Phillis. "On Imagination", "To the Right Honorable William, Earl of Dartmouth", "To S.M. a young African Painter, on seeing his Works", "A Farewell to America. To Mrs. S. W."

Reflection 7 Prompt on Blackboard

Week 8 March 4 – 8 Wheatley

T 3/5: Wheatley, Phillis. Letters, pp 139-162.

TH 3/7: **Show and Tell Day**

Reflection 8 Prompt on Blackboard

Week 9 March 11 – 15: Spring Break – No Classes.

Week 10 March 18 – 22 Wheatley

T 3/19: **Show and Tell Day**

TH 3/21: Bynum, Tara. “Phillis Wheatley’s Pleasures.” (Blackboard).

Reflection 9 Prompt on Blackboard

Week 11 March 25 - 29 Archival Silences and Critical Fabulation, Part 1

T 3/26: Ocom, Samson. “A Short Narrative of My Life” (Blackboard)

TH 3/28: Read excerpts from Jeffers, Honorée Fanonne. *In the Age of Phillis*. (Blackboard) **Proposals for Unessay Due.**

Reflection 10 Prompt on Blackboard

Week 12 April 1 – 5 Archival Silences and Critical Fabulation, Part 1

T 4/2: Hall, Rebecca. Excerpts from *Wake: The Hidden History of Women-Led Slave Revolts*. (Blackboard)

TH 4/4: **Last Show and Tell Day.**

Reflection 11 Prompt on Blackboard.

Week 13 April 8 – 12 Abolition and Freedom

T 4/9: Equiano, Olaudah. Excerpts from *The Interesting Narrative*. (Blackboard)

TH 4/11: Read Walker, David. “Appeal to the Colored Citizens of the World” (Blackboard).

Expand a Show and Tell with Research Essay Due.

Reflection 12 Prompt on Blackboard

Week 14 April 15 – 19 Why Not Nat Turner?

T 4/16: *Confessions of Nat Turner* recorded by Thomas Grey
<https://docsouth.unc.edu/neh/turner/turner.html> Optional: explore additional documents related to Turner’s Rebellion at <http://americanantiquarian.org/NatTurner/>

TH 4/18: Read: Baker, Kyle. *Nat Turner*. Pp1-100. Optional: <https://pen.org/why-not-nat-turner-kyle-baker-on-drawing-our-erased-history/>

Reflection 13 Prompt on Blackboard—*Last Reflection*.

Week 15 April 22 – 26 Nat Turner

T 4/23: Read: Baker, Kyle. *Nat Turner*. Pp 101-200.

TH 4/25: Work on Final Projects

Week 16 April 29 – May 4 Wrapping up

T 4/30: Before class on 5/2 post your Sauk and Meskwaki presentation to our digital collection and share your reflection. Work on Final Projects.

TH 5/2: Course Celebration: Share your *in-progress* unessay with classmates! We'll encourage and problem solve with you in this celebration of our learning.

Finals Week - May 7 – 11

Final Unessay Projects due Tuesday, May 7 no later than 12pm.

ENGL 330 Assignment 1

Show and Tell Presentations

Printed books/pamphlets/texts, manuscript texts and even the English language look and feel differently in the colonial and early US eras. These works, created in the period, are often called primary sources. While students typically read reproduced primary works in literary anthologies or online, some original documents and material culture items are preserved and cared for in special collections and archives facilities known as “archives.” Please note that the phrase “archives” can also refer to the materials housed at these sites of collection and preservation. “Archives” can include unpublished letters, diaries, and documents as well as rare or difficult to preserve copies of printed materials. Some archives include material culture items.

Be aware that collections of historical primary source materials may include offensive or harmful language or images. Historical records are evidence of the time in which they were created and often contain language and images that are racist, homophobic, sexist, ableist, or otherwise derogatory and insensitive. Take care of yourself! Please be aware of outdated language when putting together your presentation. There is no need to replicate this offensive language in our class. If you have questions about how to handle presentations and sensitive language, please ask me for guidance.

Procedures

Either in the NIU Rare Books and Special Collections, the Regional History Center, or in a digital archive collection (opportunities are endless on the internet), choose a text or an object created in early North America prior to 1850. If possible, choose a text or object created by a person of color in early America. At least one of your show and tell presentations should relate to Black Hawk or Sauk and/or Meskwaki (sometimes also referred to as Sac and Fox) peoples. As you choose texts/objects, think about the ways that you might use your archival find for the upcoming “expand a show and tell essay or creative assignment” or final project. In other words, choose a text or object that sparks something for you—that you might wish to explore further.

Create a 3-5 minute slide presentation. Don’t go over! You will present your text or object in class on a designated show and tell day. *You may only present once per show and tell day.* In your presentation you should explain 1) what the text/object is; 2) where you found it; 3) the significance of your text/object; and 4) why you think it is valuable or interesting. Do some minimal research about your item and its writer/maker so that you know what it is you are looking at and can speak with some knowledge about it. Write a 1pg double-spaced reflection that explores your research process, why you chose your object, and what working with a primary source document means to you. Ideas for the reflection: How is this primary source different from reading a text in a literature anthology? What changes? Why does it matter that you see the “original” (or digitized copy of the “original”) thing? How does it help you to connect with this period of literary and cultural study, readers from the time, etc.? If you chose a piece of visual art or a material culture item, what is it like to work with a non-textual object in an English class? How did approach the item and how to analyze it? What’s different about looking at a piece of art or a historical object vs. looking at a piece of literature? What things do you need to know or wish that you knew about your item? What do you make of the fact that some things about your item may not be known?

Pro-tip: Practice your presentation so that you are comfortable pronouncing unfamiliar words, look up pronunciations for Native American nations and names (a minimal gesture of respect), speak in an audible voice, make eye contact, stay on script, etc. **Turn in your PowerPoint, Prezi, or Google slides and your 1-page reflection on Blackboard before class on the day you will present.**

Recommended Archives

Check out digital collections available at NIU library's list of database pages: Early American Imprints, Accessible Archives, American Periodicals Series Online, Black Literature Index, Trans-Atlantic Slave Trade Database, Women and Social Movements in the US or some other collection of early books and documents. You can also use NIU's [Lincoln/Net](#) or [Nickels And Dimes](#) digital collections, which we looked at in class.

Other easily searchable collections (not a complete list of possibilities):

- Library of Congress <https://www.loc.gov/collections/>
- National Archives
- <https://www.archives.gov/research/native-americans/communities>
- <https://www.archives.gov/milestone-documents/list>
- Smithsonian Institute Open Access Search [Collections | Smithsonian Institution \(si.edu\)](#)
- American Antiquarian Society <https://www.americanantiquarian.org/collections/digital-resources>
- Internet Archives
- Latino Gallery at the Smithsonian Institute
- <https://collections.si.edu/search/gallery.htm?og=latino-culture>
- National Museum of the American Indian—Archive <https://collections.si.edu/search/gallery.htm?og=native-americans>
- National Museum of African American History and Culture <https://collections.si.edu/search/gallery.htm?og=national-museum-of-african-american-history-and-culture>
- The Occom Circle <https://www.library.dartmouth.edu/digital/digital-collections/occom-circle>
- Schomburg Center for Research in Black Culture <https://www.nypl.org/locations/schomburg>
- Guide to Indigenous Materials at the American Philosophical Society <https://indigenousguide.amphilsoc.org/>
- Outing Early America Online Exhibit at the Library Company of Philadelphia <https://www.librarycompany.org/gayatlcp/>
- Queer People in Early America New York Public Library Research Guide <https://libguides.nypl.org/c.php?g=1176173&p=8789749>

Evaluation

Students will be evaluated on their total labor for presentations according to the grading contract guidelines. Keep in mind: appropriateness of your item (pre-1850 North American text or item, at least one of your items this semester must be related to Sauk and Meskwaki peoples); completion of 3-5 minute oral presentation with appropriate slides described above; a 1-page reflection on research and learning experience; comfortable and practiced public speaking performance (audible, eye contact with audience, speed of presentation—speak clearly and at a comfortable speed, not too fast, keep track of time—don't go over 5 minutes). Questions? Ask me!

ENGL 330 Assignment 2

Expand a Show and Tell with Research Assignment

Choose one of your previous show and tell objects that you'd like to research further. Expand your initial show and tell presentation into either a thesis-based argument essay incorporating additional historical/literary/archival research sources or a creative assignment (that incorporates new research on your item). Thesis-based argument essays should aim for about 4-5 double-spaced pages. Creative writing projects can vary significantly depending on form and media; think about the labor involved in your project. It should be equivalent to a 4-5 page essay. Ask me if you have questions about conducting research, appropriate sources, the form of your project, or its content. You may also contact our English subject specialist at the library or use the library's chat function to get research tips.

Getting started: imagine who used/viewed/read your item. What did they use it for? Why did they use it? Would they have been critical or skeptical of the item? Why? What else do you need to know about your item--what kinds of research would help you answer questions about it? Are there other items like it or secondary sources on the type of item you've selected that might help guide you in your research/creative writing task? What does the item help us to learn/know about the communities who may have used/viewed it? About early American life and/or peoples? How does the item communicate new or unexpected insights about a text, writer, or community that we've been studying? How do we approach this item or the communities who used it with respect and care?

In addition to the 4-5 page essay or creative assignment, you will write a 1-2pp reflection on how your thinking about your object has evolved with additional research *by citing specific research events (discoveries or readings that shaped your thinking), questions or ideas that surfaced as you learned more, and writers/scholars' ideas, arguments, etc. that helped you.* What kinds of research were involved? What challenges did you face? How did you overcome those challenges? What academic or library resources did you find most helpful? (Avoid starting research projects on Google or non-academic websites. Ask me if you need tips for getting started.) In this reflection you may wish to trace your research "journey" as you created this new piece of writing? What insight did you gain in this expanded version?

Include a list of works consulted.

Evaluation

Students will be graded on their labor according to the contract grading guidelines. Keep in mind the assignment's goal to incorporate *new and substantive additional research* as you write an argument about your show and tell item or use your item as the inspiration for your own creative project. Students should complete work that is carefully edited and revised, representing their best possible effort. Argument essays should have a non-obvious thesis statement and use evidence from the show and tell item and their research to support this argument. The essay will effectively organize its argument with subpoints and textual evidence, using details from the text and outside research to support the subpoints and the overall argument. Creative assignments will rely on research to support historical context, setting, character development, or other choices and features of the work. The 1-2 page reflection is an opportunity to showcase how your research informed your creative choices. Need help? Just ask.

ENGL 330 Assignment 3

End of semester wrap up activity: building a Sauk and Meskwaki collection

Please upload and share your presentation on a show and tell item related to Black Hawk or pre-1850s Sauk and Meskwaki peoples. Then take a few minutes to answer the following questions:

- What were some challenges related to finding a Sauk and/or Meskwaki-specific item?
- Was your item created by a Sauk or Meskwaki person?
- Do you think your item would be included in the Meskwaki Cultural Center and Museum (or another Native-operated museum)? Why or why not?
- How did this assignment help you to consider the issue of "archival silences" when researching People of Color in early America?

Appendix 14.1 - Early American Literature Newsletters – In-Class Viewing Guide

Amy Gore, “Multilingual America: Teaching Multilingual Newspapers in the Early American Literature Survey”

Early American Literature: Newspapers

In-class viewing guide

Today’s in-class activity offers us another opportunity to experience early American literature, specifically newspapers, firsthand. Like the internet today, newspapers were America’s main source of information, entertainment, and political influence. They disseminated local, national, international news, and like today, they each had political leanings, an influential social context, and varying journalist quality.

We will gain familiarity with them through description and analysis, using the skills of rhetorical and literary analysis, critical thinking, and collaborative learning. **Remember, focus on contextual clues and what you CAN read, whether or not you’re fluent in the language.**

****You can think about these newspapers in pairs or small groups, but your answers should be your own.****

Learning outcomes:

- (1) expands our understanding of American literature beyond our course anthology
- (2) documents the cultural, linguistic, and literary diversity of early America
- (3) practice rhetorical analysis with a paratextual focus—what CAN we read?

Grade: Credit/no credit for completion

Choose from the following multilingual early American newspapers provided:

Der Wahre Amerikaner—(1804-1811; Lancaster, PA; German)

El Redactor—(182?-1831; New York, NY; Spanish)

L’Abielle—(1829-1834; New Orleans, LA; English, Spanish, and French)

Cherokee Phoenix (1828-current; New Echota, Cherokee Nation [GA]; Cherokee and English)

1) Description

- What are the characteristics (features, common elements) of the newspaper?
- Does it focus on local, national, or international news?
- What kinds of topics does it address? Give specific examples.

2) Analysis

- Who might be interested in reading this newspaper? What clues point you to a specific demographic?
- How does the newspaper seek to influence its readers?
- What kind of social or political power might it have?
- How well does the newspaper seem to be preserved? Why might it have been preserved while other newspapers were lost?

Appendix 16.1 – “On Monuments” Essay Assignment

Aaron Moulton, “Preserving a Manipulated History: Examining Confederate Monuments Speeches and Writings in the Classroom”

Directions for Essay “On Monuments”

Historians often have to contend with shifting meanings and perceptions of the past and future, many of them literally set in stone. The origins and significance of Confederate monuments have received much popular attention, yet few have truly delved into the very words and ideas of those who sought to dedicate such public constructions.

Process

Using the list of sources below, create an historical analysis grounded in the words and ideas of the monuments’ advocates from the period to answer the following question:

“How did these public monuments, during their commemorations and erections, grapple with the role of slavery, race, and/or rights in the Old South, the Confederacy, and the New South?”

A great way to dig into this is to start with the speech by William Campbell Preston Breckinridge on page 23. Then, read the “Children of the Confederacy Creed” plaque, considering these questions:

- What has happened to go from Breckinridge to the plaque?
- Is there a difference in how the earliest writings/speeches talked about “rights” and what not versus how later writings/speeches talked about “rights” and what not?

As a reminder, this paper is an historical analysis about your interpretation and your argument about the origins and significance of these public Confederate monuments using historical sources. It is not a review of Confederate monuments’ appearances, how they were built, contemporary social media responses, or similar opinion-based responses. Instead, this paper is

“On Monuments” Essay Sources List

Your essay’s sources must come from this list. However, you are welcome to offer additional primary sources which I can verify and add to this collection. Page numbers refer to the page numbers on/inside the source, not the .pdf file itself.

Declarations of Secession, 1860-1861

- “Declaration of the Immediate Causes Which Induce and Justify the Secession of South Carolina from the Federal Union”
- “A Declaration of the Immediate Causes which Induce and Justify the Secession of the State of Mississippi from the Federal Union”
- “AN ORDINANCE To dissolve the Union between the State of Alabama and other States united under the compact styled ‘The Constitution of the United States of America’”
- “Georgia Secession”
- “A declaration of the causes which impel the State of Texas to secede from the Federal Union”

- Arkansas Secession Declaration

Confederate Monuments Speeches/Writings, 1870s-1880s

- John L. Girardeau, "Address," at Charleston, South Carolina, May 10, 1871 (especially pages 8-13)
- Charles C. Jones, Jr., "Oration," Augusta, Georgia, October 31, 1878 (especially page 2)
- William Campbell Preston Breckinridge, "A Plea for a History of the Confederate War," at Cave Hill Cemetery, Louisville, Kentucky, May 26, 1879, and "Who Were the Confederate Dead?," at the Confederate Monument, Hopkinsville, Kentucky, May 19, 1887 (especially "Who Were the Dead?" pages 23-24 and 25-26 and 29-32 and 36-37 and 42-43)
- John T. Morgan, "Address," Winchester, Virginia, June 06, 1879 (especially pages 8-10)
- H. C. Graham, "Address on the Life and Services of General James Johnston Pettigrew," New Bern, North Carolina, May 11, 1885 (especially page 14)

Confederate Monuments Speeches/Writings, 1890s-1900s

- Charles Clifton Penick, "An Oration on the Decoration of Confederate Graves," at Louisville, Kentucky, May 26, 1888 (especially pages 8-9)
- Various speeches and addresses in "Unveiling of the Monument Erected by Colonel Thomas W. Smith," Suffolk, Virginia, November 14, 1889 (especially "Address by General Dabney H. Maury" pages 17-18)
- Robert Stiles, "Address at the Dedication of the Monument to the Confederate Dead," University of Virginia, June 07, 1893 (especially pages 2-3 and pages 6-7)
- Ambrose L. Henkel at the Barbee Confederate Monument, Luray, Virginia, July 21, 1898 (especially pages 10-13)
- C. B. Denson, "Address of Captain C. B. Denson, upon the Invitation of the Daughters of the Confederacy of North Carolina," October 10, 1900 (especially pages 5-7, 15-16)
- "Addresses Delivered at the Unveiling of the Monument to Confederate Soldiers of Charles City County, Virginia," Charles County, Virginia, November 21, 1900 (especially "Address by Capt. John Lamb" pages 29-30 and "Oration by Hon. D. Gardiner Tyler" pages 40-41, 42, and 45-46)
- "Ceremonies at the Unveiling of the South Carolina Monument on the Chickamauga Battlefield," Chickamauga, Georgia, May 27, 1901
- "Dedication of the Union Monument at Union," *Monroe Watchman*, Monroe County, West Virginia, September 05, 1901
(<http://www.wvculture.org/history/civilwar/confederatemonument01.html>)
- W. M. Hammond, "Address Delivered at Wadesboro, N.C., before the Daughters of the Confederacy and the Confederate Veterans," Wadesboro, North Carolina, August 07, 1903 (especially pages 8-9 and 18-19)
- N. E. Harris, "The Civil War: Its Results and Lessons," at Louisville, Kentucky, June 15, 1905 (especially pages, 11, 16, 18)
- Charles Scott, *The Vicksburg Herald*, Oxford, Mississippi, May 11, 1906

Confederate Monuments Speeches/Writings, 1900s-onward

- John Shepard Beard, in *Pensacola Weekly Journal*, Pensacola, Florida, October 25, 1907 (especially page 1)
- William Kitchin, Overview of Remarks, Oxford, North Carolina, May 10, 1909 (pages 18-22)
- Claudius Lysias Chilton, "Memorial Address at the Decoration of the Graves of the Confederate Dead," at Perote, Alabama, April 26, 1910

- Judge Armistead Burwell, “The Ideal Confederate Soldier – Unveiling Confederate Monument,” Cornelius, North Carolina, August 04, 1910 (especially page 2-4)
- John Shepard Beard, “Address,” at Pitville Federal Cemetery, Philadelphia, Pennsylvania, October 12, 1911
- “Major Smith’s Own Story” (especially page 1) and Fannie Ransom Williams, “Origin of the Stars and Bars” (especially pages 12-13, 14) and Catherine Rebecca Winborne, “Affidavits” (especially page 25) in the United Daughters of the Confederacy, “History of the Stars and Bars,” Raleigh, North Carolina, 1913
- Julian Carr, “Unveiling of Confederate Monument at University,” Chapel Hill, North Carolina, June 02, 1913 (<http://hgreen.people.ua.edu/transcription-carr-speech.html>) – This is the “Silent Sam” monument
- Locke Craig, “The Legacy of the Confederacy,” Raleigh, North Carolina, June 10, 1914
- Mary Kerr Spencer, “Address at Unveiling of Confederate Monument,” Caswell County, North Carolina, September 10, 1921, in George A. Anderson, Editor, *Caswell County in the World War, 1917-1918* (pages 192-199)
- E. Lee Trinkle, “Address on Occasion of the First Carving on the Stone Mountain Confederate Memorial,” Stone Mountain, Georgia, June 18, 1923
- Lucian Lamar Knight, *Stone Mountain, or the Lay of the Gray Minstrel* (Atlanta, Georgia: 1923)
- “Children of the Confederacy Creed,” Children of the Confederacy Texas Division, Austin, Texas, August 07, 1959 (image of plaque at the Texas State Capitol in August <https://www.texastribune.org/2017/09/19/speaker-straus-requests-removal-confederate-plaque/>)

Criteria for Success

Content

- Begins with introduction of no more than four (4) sentences to set up the issues the essay addresses to state explicitly the paper’s argument (or thesis)
- Thoroughly incorporates a minimum of eight (8) sources from the Sources List to support the thesis
- Ends with a brief conclusion of no more than four (4) sentences which summarizes your analysis, reminding the reader of your argument

Format and Style

- Three (3) pages with your name and page numbers in the header and a title
- Times New Roman, 12-pt. font, double-spaced (without extra spaces between paragraphs)
- 1-inch margins (top, bottom, left, and right)
- Avoid overquoting and quotes longer than 1 ½ lines (Remember to only quote important information, since paraphrasing, summarizing, referencing, and other flourishes help to vary your writing and keep the reader interested.)
- Consistent use of either APA or MLA in-text citations

Submission

- Email to your instructor as a .doc or .docx file
- Due at the beginning of class

Appendix 17.1 – Week 2 Library Worksheet

Lesley Ginsberg and L.E. Eames, “Teaching Undergraduates with Digital Archives in the Literature Classroom”

Week 2 Library Worksheet

There is no minimum wordcount, but please answer the questions completely for full credit.

1. Orientation

What *database* are you using: *American Periodicals Series (APS)*, or *Gale/American Antiquarian Society/American Historical Periodicals (Gale)*? What is *the title of the magazine*; what sorts of genres are published in it? Who edited it/published it, and where was it published? Who seems to be the intended audience for the magazine? Do you recognize the names of any of the writers you see in the table of contents? Please note that publishing anonymously or using pseudonyms was a common practice in nineteenth-century American literature. Can you spot any anonymous works or any pseudonyms?

- *Name of Database* (please use italics for a database title):
- *Title of Magazine* (please use italics for a magazine title):
- Editor/ Publisher/ Where Published:
- Intended Audience:
- Do you happen to recognize the names of any authors? (If not, it’s okay!)
- Any anonymous pieces or pieces published using pseudonyms?

2. Find an essay, a story, an article longer than 3 paragraphs, or a poem in the magazine.

What is its title? What author name is used? What is the approximate date when the piece was published? Describe the text: name or locate the genre, tone, style, diction, and outstanding rhetorical patterns (metaphors, similes, allusions, figures of speech, narrative, poetic or dramatic devices) in the text.

- “Title of piece in magazine” (with title in “quotation marks”):
- Author Name Used:
- Date:
- Deeper Dive:

3. Audience

- Who or what seems to be the intended audience for the piece?
- What literary or cultural issues are raised, if any?

4. Close Reading/Analysis of a Passage

- Provide a brief example of an important passage in the piece.
- Please briefly analyze the **specific passage** you select.

5. Argument

- Does the piece seem to have an argument, an aim, or a thesis? (Note that some but not all literary works can be said to have an argument.)

6. Contexts: Consider the piece's relationship to other pieces

- Does the *context* in which the piece appears have an impact?
- Do the magazine's illustrations and fonts impact your understanding of the piece?
- Does the piece connect with other pieces, or is it remarkable for *not* fitting in?

7. Creating a citation

- Can you find and copy a preformatted citation of the source you found from the database using MLA 9 works cited format? If so, please paste it in below.

Appendix 17.2 – Week 6 Library Worksheet: Finding Meaningful and Credible Scholarship to Support Your Research

Lesley Ginsberg and L.E. Eames, “Teaching Undergraduates with Digital Archives in the Literature Classroom”

Week 6 Library Worksheet Finding meaningful and credible scholarship to support your research

We need scholarship about the primary source research we find for credible backgrounds, contexts, and participation in the scholarly conversation. Please find an *excellent* and *substantial* scholarly source related to the pieces, authors, genres, or the periodical you are researching, using the **MLA International Bibliography***(best bet). Or, please find information about the periodical in Frank Luther Mott’s *History of American Magazines* (5 volume online book) Or, use databases such as UCCS OneSearch, or possibly the *Oxford African American Studies Center*, or other. The scholarly journal *American Periodicals* is very relevant to our class. Other excellent sources are *American Literature*, *American Literary History*, and so many more. Please see the page about Scholarly Sources in the Week 6 module.

What are markers of excellence?

- The source is published in a peer-reviewed journal or by a scholarly press
- The source is published in a well-respected peer-reviewed journal or meaningful scholarly book
- The source is highly cited by other scholars (indicated on several databases)
- The source sparks something meaningful in you or suggests a new scholarly path
- The source uses citations in a manner that shows it is taking part in a larger scholarly conversation
- The date of the publication matters! In general, please use a source published within the last 20 years, or, if it is older than that, choose it because it is either one of the few sources available on the topic (a common issue with the specialized research you are doing in this class), or the source was groundbreaking when it was published and is still highly cited/meaningful today (Brickhouse’s essay on Hawthorne in week 4 is an example)
- It is not a dissertation (unless that is the *only* source you can find on your topic)
- It is not published in an undergraduate or graduate student journal

What are markers of a substantial source?

- It is about 10 pages or longer, exclusive of notes
- It references a substantial number primary and scholarly sources (more than 20?)
- It offers a deep dive into a subject or topic
- It was not published in *Notes and Queries*, *Explicator*, or *ANQ*
- It is not a book review of one or more books
- It is not an editorial preface to a journal or a book

Please fill out this worksheet about the scholarly source you find.

- Author of scholarly source (last name first for MLA works cited format):
- Title of scholarly work (please put the title in quotation marks unless it is an entire book):
- Date that the work was published (the date of publication matters!):

- *Title of container* of the scholarly source (*journal*, *book*, usually in italics for journals or book-length containers):
- *Title of the database* usually in italics) and publication information such page numbers, and the stable URL/doi (please include so sources may be found):
- Why is the source excellent and substantial? If the article is 20-30 years old, why is it still a meaningful source for your purposes?:
- Please copy the Works Cited citation for the source out of the database and paste it here. If you are using an online source, please include the URL or doi:

Example:

Keralis, Spencer D. C. "Feeling Animal: Pet-Making and Mastery in the *Slave's Friend*." *American Periodicals: A Journal of History, Criticism, and Bibliography*, vol. 22, no. 2, 2012, pp. 121–138. *EBSCOhost*, doi:10.1353/amp.2012.0011.

Here, I chose MLA style for my copy, then copied a citation from a database, then pasted it in using "match destination format," then corrected some missing italics, then formatted the paragraph as a "hanging" paragraph because that's the format for entries in MLA Works Cited style.

MLA style starts with the name of the author (last name first—this author published using initials for the first and middle names). The title of the scholarly source is in quotation marks. The title of the container in which the scholarly source was published (a scholarly journal or a book) is formatted in italics. Volume number, issue number, and all the pages of the whole scholarly source come next. Then, the online database that contains the journal is written in italics. Finally, because I read the source online, I give the doi of the scholarly source.

* The *MLA International Bibliography* contains citations from *JSTOR* and *ProjectMuse* and other aggregated databases, so it makes sense to use it first before going to *JSTOR* or other databases that are smaller than *MLA*.

Sometimes the desired source is an essay in a book. There are multiple ways to get a book chapter, covered in our week 6 Workshop.

Please reach out if you have questions!

Appendix 19.1 – From Past to Present: Unraveling the Threads of Healthcare Disparities in Atlanta - A Low-Stakes Discussion Post Assignment

Ahlan Filstrup, James Blakely, and Jeanne Beatrix Law, “Archives and AI: Harnessing Generative Technology for Enhanced Historical Education in First Year Composition”

From Past to Present: Unraveling the Threads of Healthcare Disparities in Atlanta A Low-Stakes Discussion Post Assignment

Purpose:

The purpose of this assignment is to develop critical thinking and analytical skills by comparing historical facts with current data on healthcare disparities. This will allow students to understand the evolution of healthcare access issues for underrepresented groups and engage in meaningful discussion about continuous challenges and potential solutions.

Task:

Students are asked to:

1. Read and listen to "An Appeal for Human Rights (1960)" to understand historical context.
2. Read the "CDC Report on Minority Health (2022)" to grasp current healthcare disparities.
3. Use ChatGPT to explore reasons for limited access to hospitals for underrepresented groups in Atlanta, selecting one reason to focus on in their analysis.
4. Write a 500-word discussion post addressing the seven specific questions provided, which focus on comparing the texts, analyzing their credibility, evaluating their strengths and weaknesses, and assessing their effectiveness in conveying the issue.
5. Respond thoughtfully to at least two classmates' posts in at least 100 words each.

Criteria for Success:

Completion will be assessed based on:

1. Comprehension and Integration: Ability to accurately summarize and integrate information from the three sources.
2. Critical Analysis: Depth of analysis in comparing historical and current facts, assessing the credibility of the sources, and evaluating the strengths and weaknesses of the texts.
3. Engagement and Interaction: Quality of responses to classmates' posts, demonstrating thoughtful engagement and adding value to the discussion.
4. Writing and Presentation: Clarity, coherence, and organization of the discussion post, including proper grammar and adherence to the word limit.

Deeper Dive Opportunity (Optional)

For a deeper dive into how to effectively address each of the seven questions in your discussion post, let's break down what each question is asking and how you might approach your response, using the resources and texts mentioned in your assignment.

1. How do the historical facts compare to the CDC facts and your Chat/GPT facts?

Approach: Start by summarizing the key points from the "An Appeal for Human Rights (1960)" and the "CDC Report on Minority Health (2022)" regarding healthcare disparities. Use ChatGPT to gather contemporary data or reasons about hospital access for underrepresented groups in Atlanta. Compare these points to identify changes over time or persistent issues.

2. What is the credibility (ethos) of the three sets of facts?

Approach: Assess the source of each document. Consider the authors, their expertise, the time of publication, and the purpose of the texts. Discuss whether these sources are reputable and likely to provide reliable information.

3. What are the strengths and weaknesses of the three texts?

Approach: Evaluate the comprehensiveness, depth of analysis, and relevance of the information in each text. Discuss any biases or gaps in the information provided. For instance, historical texts might lack recent data, whereas current reports may not provide enough historical context.

4. How trustworthy is the information from each text?

Approach: Look into the evidence each text uses to support its claims. Reliable texts will reference data, studies, or well-documented events. Question the validity of any claims that lack evidence or are based solely on opinion.

5. Is the style/format of the text appealing to its purpose?

Approach: Analyze how the format and style of each text contribute to or detract from its purpose. For example, a report intended for policymakers might be structured differently from one intended for public dissemination.

6. Does the text address specific social contexts effectively?

Approach: Consider how each text situates its discussion within relevant social, economic, or political contexts. Effective texts will connect their points to broader societal issues, such as legislation, public policy, or social movements.

7. What appeals (logos/pathos/ethos) are effective or not and why?

Approach: Identify logical (logos), emotional (pathos), and ethical (ethos) appeals in each text. Evaluate how these appeals are used to persuade the reader. For example, statistical evidence (logos) may strengthen an argument, personal stories (pathos) can make the issue more relatable, and credible sources (ethos) enhance trustworthiness.

Tips for Writing Your Discussion Post:

Craft your 500-word post by structuring it around these questions. Begin with an introduction that outlines the purpose of your analysis. For each question, provide a clear and concise response based on your readings and analysis. Conclude with a summary of your findings and their implications for understanding healthcare disparities.

Responding to Classmates:

When responding to classmates, affirm or question their insights respectfully. Add new information or perspectives to enhance the discussion. Focus on building upon or politely challenging their points with constructive comments.

By following this approach, you should be able to create a comprehensive and engaging discussion post that meets the assignment's criteria and fosters meaningful conversation on an important issue. Would you like tips on how to format your responses or how to reference your sources correctly in the discussion?

Appendix 20.1 – bell hooks Digital Archive Project: Mission Statement and Collective Commitments and Practices

Megan Feifer and L. Abby Houston, “Creating the bell hooks Digital Archive Project: Applying Critical Archive and Trauma-Informed Practices while Working with Students”

The bell hooks Digital Archive Project

About

The bell hooks Digital Archive is archival home to the continued legacy of bell hooks. The site serves as a repository documenting, preserving, and providing access to bell hooks’s life and works through a curation of digitized artifacts found within the bell hooks papers, as well as biographical and critical bibliographical information, interviews, and pedagogical resources. Freely accessible online, the digital archive serves as a means of preserving hooks’ artistic, intellectual, and political work.

Mission Statement

We envision the bell hooks Digital Archive as an accessible and interactive space for all. We hold ourselves accountable, first and foremost, to bell hooks’s wishes for her papers and to the individuals and communities who engage with these archival materials. In her 2015 The New School talk with Marci Blackman and Darnell Moore, hooks describes her desire for creating the bell hooks Institute. There, she discussed her wishes for her papers and artifacts, stating, “Number one, I want . . . people like me to be able to access those things without showing ID, without having to go through metal detectors.” We work to make the bell hooks Digital Archive welcoming and accommodating for all users through our commitment to presenting materials in various formats– images, videos, informal posts, digital exhibits– to promote equitable use.

The bell hooks Digital Archive Project

Collective Practices and Commitments

- We center bell hooks's dissident voice and critical perspective, paying particular attention to her identification with being Black in Appalachia.
- We engage in Critical Archival, Black Feminist, and Queer Digital Archival practices when selecting and describing archival materials and items featured on the website.
- We hold ourselves accountable through radical transparency and conversations with collaborators and users by providing space for feedback and opportunities for community input.
- We name and acknowledge the work of all those who've contributed to this project in its various stages.
- We are mindful of our positionality and privilege as a predominantly white project team and dedicate ourselves to amplifying and centering the voices and practices of Black colleagues. We are committed to collaborating with Black Feminist Archivists and archivists of color throughout the project's life cycle.
- We work to ensure this digital archive is accommodating and accessible for users. We present material in varied formats and make design choices that promote access and empower our communities.

Appendix 20.2 – bell hooks Digital Archive: Self Care Planning Guide

Megan Feifer and L. Abby Houston, “Creating the bell hooks Digital Archive Project: Applying Critical Archive and Trauma-Informed Practices while Working with Students”

Modified version of University of Buffalo's School of Social Work's Emergency Self Care Worksheet by Elaine S. Rinkette, PhD, LCSW-R

Self Care Planning Guide

bell hooks Digital Archive

It's tough to figure out how to take care of yourself when you're actively experiencing a moment of crisis. This guide is here to help you prepare for those moments, but it's also designed to help you build sustainable self-care practices throughout the summer.

- 1. What activities help you relax?**
Such as reading, going on a walk, taking a bath, or listening to music.
- 2. What do you enjoy doing when you're in a good mood?**
Such as hanging out with friends, watching tv, or drawing.
- 3. What can you do to set yourself up for success throughout the day?**
Such as taking breaks at work, packing snacks, or avoiding too much caffeine.
- 4. Who can you reach out to if you need to be supported or distracted?**
Such as your supervisor for work, your parent or guardian, or a friend.
- 5. What are positive things you can say to and about yourself when you're giving yourself a hard time?**
Instead of "I'm overwhelmed and can't get all of this work done," try "I'm good at this work and can reach out to my supervisor for support in developing a schedule to help me prioritize and accomplish my tasks."
- 6. Who and what should you avoid if you're having a hard time?**
Such as listening to sad music, anyone likely to respond with critique and/or judgment, or working in the dark.
- 7. What boundaries do you have or need to establish to feel safe and fulfilled during this work?**
Such as asking for expectations and tasks in writing, not working more than x amount of hours in a day, or putting your device on "do not disturb" when focusing.
- 8. What does a balanced summer schedule look like for you, considering both work and personal time?**
Think about how many hours you dedicate to work, and how many to rest, leisure, hobbies, and social activities.

