

Digital Texts and Textual Data: A Pedagogical Anthology

Edited by Lauren Coats and Emily McGinn

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Any views, findings, conclusions, or recommendations expressed in this website, do not necessarily represent those of the National Endowment for the Humanities



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Introduction

Lauren Coats (LSU) & Emily McGinn (University of Georgia)

“Keep it small.”
— **Institute Participant**

The following pedagogical artifacts were created by the participants of the 2018-2019 NEH Institute for Advanced Topics in the Digital Humanities, “Textual Data and Digital Texts in the Undergraduate Classroom.” Hosted by the University of Georgia, Louisiana State University, and Mississippi State University, this year-long institute focused on the humanities classroom as a site for teachers and students to learn DH methods. The classroom brings many people to the table. Recognizing the many ways that teaching and learning take place on college campuses, the institute embraced a broad definition of classroom, from a credit-bearing course to a library-based workshop for teachers or students to a guest-led single class session or other learning experience. In turn, the institute participants included many kinds of teachers: graduate students, librarians, and departmental faculty of all levels from a variety of humanities disciplines.

The institute was structured to give participants the time and space to experiment with and learn new digital approaches and to integrate these approaches into their teaching. Throughout the institute, participants explored methods for digitally examining texts, the primary object of study for many in the humanities. Through a week-long in-person institute in July 2018, and a series of virtual sessions over the 2018-2019 academic year, we learned quantitative, visual, and computational means to analyze texts, approaches that require thinking about texts as digital objects and data. We also addressed issues of how to teach (with) DH. Coupling learning new skills with reflection on pedagogical praxis, the institute focused on participants developing their DH teaching in ways that fit their particular professional, disciplinary, and institutional needs.

The pedagogical artifacts included in this anthology are the result of this institute. Each artifact was developed by a participant to implement at their home institution. These examples represent what we call born-pedagogical DH, aligning DH methods with a classroom’s learning objectives as a way to build new skills and gain new perspectives. These projects show that born-pedagogical DH is small in the best of ways: they represent initial forays into DH that allow novices to experiment and learn without huge investments of time and resources. We hope these artifacts, each of which is shared under a Creative Commons license to encourage reuse and remixing, will encourage others in learning and teaching DH.

How to use this collection

The artifacts are grouped thematically in four sections: digital exhibits and narratives, textual analysis, distant reading and data visualization, and data-driven research. Each artifact begins with an overview that has a uniform header in which the creator summarizes the artifact type, the intended audience, the time required, and the DH method and tool used, and provides a brief description of the artifact. This header was included to help readers browse and find artifacts relevant to their interests. In the overview, readers will also find the list of what items (“supporting materials”) the creators have provided as part of their artifact, which might include a syllabus, rubric, workshop plan, assignment sheet, sample student work, and more. We encourage

readers to keep track of where they are in the anthology using the running footer, which identifies the section, creator, and supporting material for each page.

Acknowledgments

The institute directors, Lauren Coats and Emily McGinn, would like to thank the participants for a fantastic year of conversation and community. Stephen Cunetto, Associate Dean of University Libraries at Mississippi State University, was a key partner in this endeavor; he and his MSU colleagues ensured that the institute started smoothly when they hosted us on MSU's campus. We'd also like to thank the guest instructors for generously sharing their expertise (Rachel Sagner Buurma, Brandon Locke, Michelle Moravec, Thomas Padilla, Miriam Posner, Alicia Peaker, Jentery Sayers, and Jesse Stommel). Thanks as well to Leah Powell for her excellent work as graduate assistant for the institute, and to Emma Gist for her meticulous help preparing this anthology for publication.

I. Digital Exhibits & Narratives

Symbolism in Art & Literature

Corinne Kennedy

<https://orcid.org/0000-0001-8831-4300>

Mississippi State University

Artifact type: Assignment

Developed for: In-class workshop for classes with a visual literacy component, such as art history, literature, or religion

Audience: Upper-level undergraduates

Time required: 1 class session + outside work

Method and tool: Digital exhibit with Knight Lab's StoryMap for Images (Gigapixel)

Description:

This project was developed with visual literacy in mind. By analyzing images, we describe, interpret, judge and theorize to understand what is being communicated—thus building our critical thinking and communication skills. This assignment I developed uses images I pre-selected, which students can use to create a StoryMap for Images (<https://storymap.knightlab.com/gigapixel/>). Like a regular StoryMap, students can choose different points throughout an image to annotate or illustrate certain ideas, symbols, philosophies, details, etc.

Suggestions for beginning this project:

If you chose to use other images than the ones already prepared, you would need to host the images. Knight Lab provides directions on how to host the images yourself (<https://storymap.knightlab.com/gigapixel/>). For hosting, you can speak with the library, departments or even Information Technology Services on campus. Knight Lab's help desk is very responsive for any questions or issues (<https://knightlab.zendesk.com>). Once the images are set up, you may use them as much as you would like.

Prepare for the assignment by creating your own StoryMap for Images. This will familiarize you with the “how to” as well as issues your students may have. You will want to dedicate at least one class session to introduce the students to the project and teach them how to create one. In addition, you may need to cover finding public domain and Creative Commons images to prevent copyright infringement. Knight Lab suggests no more than 20 slides/annotations per project. You may want to limit the number of slides for the purpose of your class, and decide which texts you will allow your students to use for annotations. I have provided some suggested texts as resources for annotations, however depending on the class you may need to use other sources.

I developed the lecture of “Symbolism in Art, Religion, & Literature” since students may not understand symbology. This assignment was developed for art history, religion, and literature classes. However, the project is very versatile for other subject areas. This lesson was adapted for a German philosophy class who will be learning about Degenerate Art and why it was offensive to Hitler. I suggest working with a librarian to create a research guide for the class to use, which could include directions to create a StoryMap, databases and books to use, allowed web resources, and any other information you think they may need. You can view an example of a research guide through Mississippi State University Libraries, which was developed for the German class (<http://guides.library.msstate.edu/entartetekunst>).

Supporting materials:

Assignment handout, lecture on symbolism, and guide for finding public domain and Creative Commons images.

Assignment: Create a StoryMap for a Well-known Painting Using Knight Lab's StoryMap for Images.

Objective: Become familiar with commonly used symbols in art, religion, and literature, which prepares for more insightful analysis of art and culture.

Texts:

Gardner's Art Through the

Ages History of Art by H.W.

Janson Art History by

Marilyn Stockstad

An Illustrated Encyclopaedia of Traditional Symbols by Jean C Cooper

A Dictionary of Literary Terms by Michael Ferber

Other Suggested texts:

Books on the artists/ authors

Books on classical literature Bible

Books on Christian art, symbols in art or allegory

Books on literary terms or symbolism (sometimes these are specific to the author) Books on stories portrayed in the artwork

Books on the language of flowers, sacred geometry

Scholarly Peer-Reviewed Articles

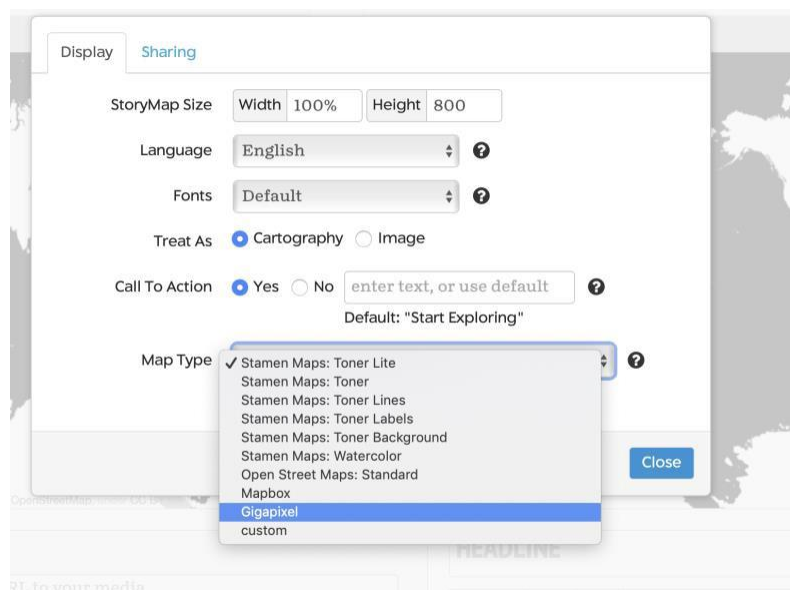
Directions: StoryMap for Images

Example: [Ophelia by John Everett Millias](#)

1. Pick one of the images of a masterwork from the list. The images listed below are licensed under Creative Commons for re-use & have been prepared for your use in this assignment. Click the title to see what the image looks like.

- [Madonna & Child](#) by Cimabue, c. 1280-90, tempera on Panel
- [Primavera](#) by Sandro Botticelli, c. 1482, tempera on panel

- [*The Last Supper*](#) by Leonardo da Vinci, 1495-98, tempera on gesso
 - [*Melancholia I*](#) by Albrecht Dürer, c. 1514, woodcut
 - [*Galatea*](#) by Raphael, c. 1518, Fresco
 - [*The Triumph of Death*](#) by Pieter Bruegel the Elder, c. 1562, oil on panel
 - [*Union of Earth & Water*](#) by Peter Paul Rubens, c. 1618, oil on canvas
 - [*A Dance to the Music of Time \(The Dance of Human Life\)*](#) by Nicolas Poussin, c. 1638-40, oil on canvas
 - [*The Night of Enitharmon's Joy*](#) (formerly called 'Hecate') by William Blake, c. 1795, watercolour & graphite on paper
 - [*La Pia de' Tolomei*](#) by Dante Gabriel Rossetti, c. 1868-69, oil on canvas
2. If you do not have a Google account, [sign up](#) for one. If you already have one, skip to #3.
 3. Go to Knight Lab to create a project (<https://storymap.knightlab.com>) & select "Make a StoryMap."
 4. Sign in with your Google Account & select "New" to create your assignment.
 5. Name your StoryMap.
 6. Setting up your images for the map.
 - a. Select "options" at the top of the screen. In this area you will set up the image for the StoryMap.
 - b. Go to the "Map Type" drop down & select "Gigapixel."



- c. Depending on the image you chose, you will need a URL to add into the Zoomify URL. Copy & Paste the Web address for the painting you selected from below. Be sure to add in the pixel size of the image in the same box. Then close the box.

Default: Start Exploring

Map Background Color

Zoomify URL ?

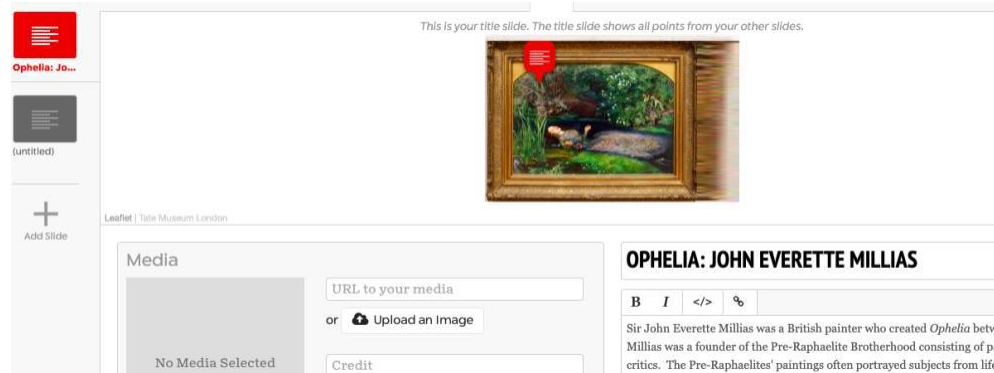
Max Image Size Width Height

▲ Changing the max image size may move the apparent location of

Close

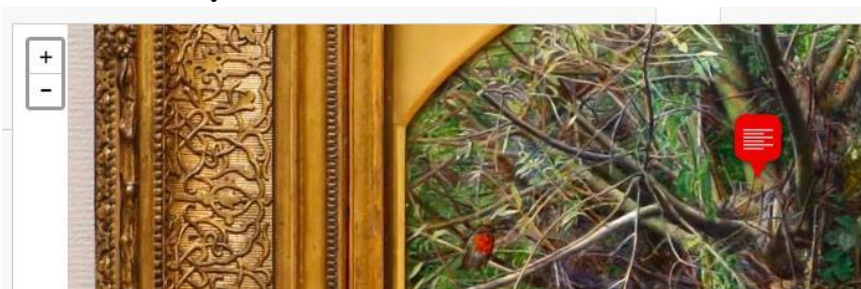
- *Madonna & Child* by Cimabue (1789 x 3100 pixels)
https://library.msstate.edu/_assets/img/ckennedy/orig/madonna-child/
- *Primavera* by Sandro Botticelli (4,926 x 3,236 pixels)
https://library.msstate.edu/_assets/img/ckennedy/orig/botticelli-primavera/botticelli-primavera/
- *The Last Supper* by Leonardo da Vinci (5,381 x 2,926 pixels)
https://library.msstate.edu/_assets/img/ckennedy/orig/the-last-supper/
- *Melancholia I* by Albrecht Dürer (3,146 x 4,000 pixels)
https://library.msstate.edu/_assets/img/ckennedy/orig/melancholia-i/
- *Galatea* by Raphael (1,050 x 1,381 pixels)
https://library.msstate.edu/_assets/img/ckennedy/orig/galatea/
- *The Triumph of Death* by Peter Breugel the Elder (2,126 x 1,517 pixels)
https://library.msstate.edu/_assets/img/ckennedy/orig/the-triumph-of-death/
- *Union of Earth & Water* by Pete Paul Rubens (1,016 x 1,255 pixels)
https://library.msstate.edu/_assets/img/ckennedy/orig/union-of-earth-water/
- *A Dance to the Music of Time (The Dance of Human Life)* by Nicolas Poussin, (2,590 x 2,049 pixels)
https://library.msstate.edu/_assets/img/ckennedy/orig/the-dance-of-human-life/
- *The Night of Enitharmon's Joy (formerly called 'Hecate')* by William Blake (1,024 x 768 pixels)
https://library.msstate.edu/_assets/img/ckennedy/orig/enitharmon-joy/
- *La Pia de' Tolomei* by Dante Gabriel Rossetti (3,882 x 3,426)
https://library.msstate.edu/_assets/img/ckennedy/orig/la-pia-de-tolomei/

7. You should now see the image for your title slide. Title your project & give a brief description of your painting & why this painting has significance.



In the media section you may upload an image or copy & paste a web address for it. (see handout on finding images)

8. You can start your StoryMap with the 1st slide. Use your symbols to mark a pathway through the painting. You can drag the marker around the image to mark a point of interest.
 - a. You can also make your image bigger or smaller using the (+) or (-) in the upper left corner of your slide.



- b. You may also add in a specific picture to highlight your marker - be sure to only use images in the Public Domain or Creative Commons. This prevents copyright infringement (see directions on finding PD & CC images).
9. Follow the slide directions to create points in the image. Keep slide count under 20 slides.
10. Your last slide should include your Works Cited/ Bibliography.

Image StoryMap: Symbolism in Art, Religion, & Literature

Background: Art and literature often reflect well-known stories from mythology, legends, folklore, literature, or religion. Before alphabetic literacy became common, societies and civilizations used symbols to communicate meaning and provide context for recognizing meaning through objects, colors, events, or relationships.

For example, the lily, a white showy flower, has been used for centuries to represent chastity, virginity, innocence, and purity. The meaning can vary a bit from one culture to the next. The word lily comes from *Lilium*, Latin, which comes from Greek *leirion*, meaning "true," as exemplified by the Madonna Lily.¹



Fig. 1. Walter Hood Fitch, "Lilium Candidum." lithograph, 1877, (Missouri Botanical Gardens) in *A Monograph of the Genus Lilium* by Henry John Elwes, (London: Taylor & Francis, 1877), pg. 16, Plate 9.

This representation applies to many lilies, not just the white ones; but, *Lilium Candidum* most traditionally carries the symbolism of purity as the true lily. While cultivated worldwide for over 3000 years, *Lilium Candidum* is a native lily to the Middle East and Balkan Peninsula. Of course Biblical association with the lily goes back to Song of Solomon, or Song of Songs, the Hebrew being *Shoshannah*, meaning "lily" or "rose," and described by Biblical scholars as a white blossom with six petals and six stamens. It has been said these lilies decorated the columns of King Solomon's temple. With the establishment of the catholic church, the *Lilium Candidum* became the recognizable symbol for the Virgin Mary, or Madonna, fitting for the Madonna Lily - pure, white, and true to her God.

¹ Roger Hyam & Richard Pankhurst. *Plants and Their Names: A Concise Dictionary* (Oxford: Oxford University Press, 1995) p. 186.



Fig. 2. Model Quatrefoil 4-story Lily Capital, BCE 400-30, pottery, Metropolitan Museum of Art, New York, NY.

The Greeks and Romans (circa 1200 BCE – 500 AD) used *Lilium Candidum* to symbolize the Goddesses Hera and Juno, referring to the flower as the “Milk of the Lily” or “Milk of the Gods,” which they thought gave immortality. The myth tells the story of how Heracles secretly fed Hermes from a sleeping Hera’s breast. The force of Hermes feeding woke Hera, causing the goddess to thrust him from her. Yet, her milk continued to flow, creating the Milky Way in the heavens; falling droplets created white lilies here on Earth (Fig. 3).²



Fig. 3. Peter Paul Rubens. The Birth of the Milky Way, c. 1636-37, oil on canvas, 181 cm; Width: 244 cm, Muse del Prado, Madrid, Spain.

Although the Greek and Roman goddesses Juno or Hera have lost popularity and reverence today, the Catholic reappropriation of the lily to represent the Virgin Mary -- her purity & virginal state, as well as the immaculate conception. Artists often depict Mary with a single lily (Fig. 4 & 5) some illustrate the angel Gabriel presenting the lily to Mary or place the lily in vase near her.

² Marina Heilmeyer. *The Language of Flowers: Symbols & Myths* (London: Prestel, 2001) p. 50.



Fig 4. Robert Campin, *The Annunciation: Merode Altarpiece*, c. 1425. Oil on oak, 25 3/8 x 46 3/8 in, The Metropolitan Museum of Art, New York, NY.



Fig. 5. Lily on table in *The Annunciation Triptych (Merode Altarpiece)*

After the Renaissance, the Victorians gave flowers significant meaning, using them to communicate secret messages known as Floriography or the “Language of Flowers.” As this underlying language grew and spread, the white lily represents female figures and their purity. Considering the different colors of lilies, only the white lily represents female figures and their purity. Of course, these floral representations can be found in literature, which contains symbols within texts to signify meaning from the author.

For instance, the American Romantic poet, Emily Dickinson (1830-1886), well-known for using flowers as a metaphor in her poems, as well as her preference to dress in white. Growing up as a

Calvinist, Dickinson became familiar with pictures of nuns dressed in white, most likely from art books her family collected.



Fig. 6. Charles Allston Collins, *Convent Thoughts*, c. 1851, oil on canvas, 84x59 cm, Ashmolean Museum, Oxford, England.

Dickinson typically dressed in white, “the patroness of a single and aesthetic life.”³ Some scholars have been known to call her the “Nun of Amherst.”⁴ Indeed, Dickinson never married, essentially becoming the pure virgin like unto the biblical Madonna. In addition, Dickinson’s lifetime in America coincided with the Victorian period in England and making the poet familiar with the works of the Pre-Raphaelites, who expressed a penchant for using Christian symbols in their art.

Besides dressing in white, Dickinson avidly cultivated a garden that included Madonna lilies.⁵ Apparently, she habitually greeted her benefactor, T.W. Higginson, with two lilies in hand, and could be seen with cuttings from her cultivated lilies frequently.⁶ These images provided the partial basis for Dickinson’s signature characterization of white and association with the *Lilium Candidum*.

Dickinson knew lilies represent hallowed beauty, purity, and virginity. The poet uses lilies in at least four poems to discuss religion. In Thomas Johnson’s, collected, *Poems of Emily Dickinson*, poem #392:

³ Judith Farr, *The Passion of Emily Dickinson* (Cambridge, MA: Harvard University Press, 1992), 36.

⁴ Sandra M. Gilbert, “The Wayward Nun Beneath the Hill: Emily Dickinson & the Mysteries of Womanhood,” in *Feminist Critics Read Emily Dickinson*, ed. Suzanne Juhasz (Bloomington, IN: Indiana University Press, 1983) 22..

⁵ Marta McDowell, *Emily Dickinson’s Gardens: A Celebration of a Poet & Gardener* (New York: McGraw-Hill, 2005), 71-72.

⁶ Jine Wang, “Language of Flowers in Emily Dickinson’s Poetry,” *Studies in Literature and Language*, 10, no 6 (2015): 49.

Through the Dark Sod—as
Education— The Lily passes
sure—
Feels her white foot—no
trepidation— Her faith—no fear—

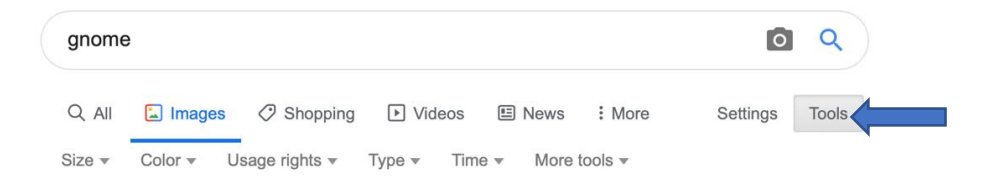
Afterward—in the
Meadow— Swinging her
Beryl Bell—
The Mold-life—all forgotten—
now— In Ecstasy—and Dell—⁷

Like Dickinson's poem including lilies, this poem expresses the "education" of the lily as it pushes through soil, bravely, to sprout, grow, and bloom, representative of Easter and resurrection. The lily, identified in the female, happily forgets the grave and joyfully swings through the meadow and the dell with grave forgotten -- an illusion to the immaculate conception and Christ's resurrection. The poem can generally be viewed as a celebration of spring, of the Virgin Mary, or of surviving trial and tribulation.

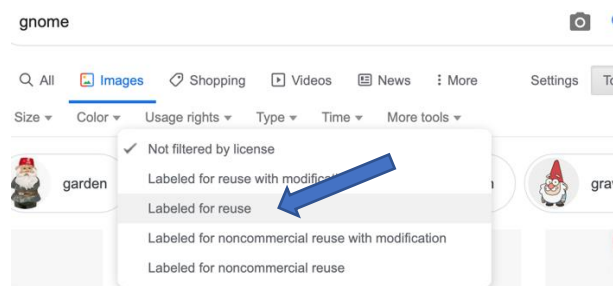
Keep in mind, symbolism uses objects other than flowers; geometric shapes, numbers, or colors have taken on traditional meanings that artists and authors use them to aid the viewer/reader in recognizing important aspects of the image/ story. Symbols act a bridge by revealing subtle parts of a story, so one may understand the entirety of the image and its message.

Finding Public Domain & Creative Commons Images:

1. Open Google Image Search - www.images.google.com.
2. Search for an image you would like to use.
3. Now you will limit your images to only ones labeled for re-use.
 - a. First select 'tools' under the search bar.



- b. Then open 'Usage Right' and select 'labeled for reuse.'



- c. Find a picture from *Wikimedia Commons* or *Flicker*, as these typically work best for the Image StoryMap.



4. Once you have gone to the *Wikimedia Commons* Web page for the image, select the mid- pixel size image.



Size of this preview: 792 × 600 pixels. Other resolutions: 317 × 240 pixels | 634 × 480 pixels | 800 × 606 pixels.

[Original file](#) (800 × 606 pixels, file size: 561 KB, MIME type: image/jpeg)

5. This should take you directly to a view of the image. Save the image to your computer.

Place-Based Storytelling with Curatescape

Lindsey Passenger Wieck, Ph.D.
St. Mary's University

Artifact type: Assignment / Project

Developed for: Upper-level undergraduate "Introduction to Public History" course

Audience: History majors and non-majors who are interested in history

Time required: The project was threaded throughout the semester, but the Curatescape portion of the process lasted the last few weeks of class. I devoted two partial class sessions (75 minutes) to learning to use the tool and workshopping projects, and several shorter sessions to check in with students in class. It took time outside of class to revise students' work and provide feedback. It also required time to set up Omeka & Curatescape and to troubleshoot the site.

Method and tool: Digital exhibits and narratives with Omeka and Curatescape

Description:

In this project, students created narratives about campus places using Curatescape and Omeka. While collecting oral histories, historic and contemporary photos, and stories of campus spaces, students documented how our faculty, staff, and students have experienced these sites. Students wrote narratives and uploaded images and oral history excerpts with metadata to produce a product we could share with public audiences. This assignment met several of my course objectives, but most notably, it helped students "design and implement digital projects that present historical material to a general audience using a variety of digital tools."

Omeka is a web-publishing platform for displaying collections and exhibits. Curatescape is an Omeka plugin for 'publishing location-based content' that lets you easily produce place-based narratives, set up tours of these places, and geo-locate materials. Both Omeka and Curatescape are freely available. While Omeka offers a free version via Omeka.net, operating Curatescape requires installing Omeka on a server. I use Reclaim Hosting, which for a small annual fee, provides me a domain name, server space, and one-click Omeka installs. I installed both Omeka and Curatescape myself, and found both fairly easy to install. However, there are several quirks in the Curatescape installation (for example, the Omeka instance must be installed in a subdomain or a domain, not a file path on a domain), which led me to seek assistance in troubleshooting. For those with minimal familiarity with Omeka, installing both Omeka and Curatescape should be fairly easy. Those with less tech savvy or less familiarity with Omeka might seek support from IT staff. While I installed my copy via Reclaim Hosting, it is also possible to install Omeka on your school's server or virtual servers – for this, consult with your IT department.

In addition, I adopted a workflow in the publication process.

1. Students sent me a draft of their narrative, images, and captions in a Word document. I sent them feedback and they revised these drafts.
2. Students uploaded their revised materials into Curatescape. I edited the narrative, made changes to standardize some of the formatting, and provided students feedback on elements that were missing or needed more work.
3. Students revised and resubmitted. When I was satisfied with their work, I published the stories and created a tour that linked them together.

I graded this project by offering points for several rounds of revision, and if students completed those steps, I awarded them those points. When I published students' work, I awarded them the full points for this final assignment. I assessed work based on completion of the goals articulated and inclusion of all required elements.

This project is also scalable – students could produce one narrative or an entire tour of places. I plan to reuse this site in future iterations of this course, working with students to add new sites and collect new stories each year. While this class project ran quite smoothly, I anticipate future students will understand the larger goals more quickly because they can interact with student samples from previous semesters on the website.

This project had several favorable outcomes:

- Students published this digital narrative and are able to use this piece in their portfolios as a sample of their work.
- Students engaged with different stakeholders at multiple steps in the process – in collecting oral histories, in doing research in campus archives, and in writing for public audiences with the Curatescape site.
- While I set up the Curatescape site, students did much of the labor on this project – advertising the history harvest to collect oral histories, designing the logo for the project, etc. In many ways, this project taught students about project management, running an event, and many other important tasks in public history.

Supporting materials:

Project directions & student process description.

See also:

Course syllabus: http://lindseywieck.org/2019s_5393/

Project site: <http://rattlersremember.stmupublichistory.org/>

Rattlers Remember Directions

Lindsey Passenger Wieck, Ph.D.
St. Mary's University

Login into Curatatescape [here](#). Use your Username (YourFirstLast e.g LindseyWieck) and password.

Click Item on Left sidebar

Click Green "Add an Item" button

1. Fill out Title, Creator (your name), Subject (topics of your piece).
2. Click Item Type Metadata tab on the top and select Curatescape Story, and add Subtitle, Lede, Story, Related Resources (bibliography); (and access information if important).
3. Click add Item to save.
4. Go back to edit and click the Files tab. Add your images and your audio clip.
5. Save again and add metadata to your image and audio files: Add title, description, creator, source, and date (if you know them)
6. Save and go to Tags (keywords) and Map tabs to add that data

Reminders:

---REMEMBER, before you paste text from your Word document to the website, right click and select "Paste and Match Style"

--Don't check the PUBLIC box until you're ready to publish.

--Click "ADD ITEM" to save it, or you'll lose all the information you've added.

--[Check the checklist](#) to make sure all components of the item are complete and formatted correctly before sending to Dr. Wieck to proofread.

--For your item (your location-based narrative), you should be sure to include at least two images and one oral history clip.

For Further Reference:

--Follow [these directions to Create a Story](#).

--Here's some [additional documentation from Cleveland](#) Historical on how to create a compelling Curatescape narrative.

Student Process

**Students visited National Archives of the Marianist Province of the United States on campus to learn more about archives and do analyze an archival item.

**Students each chose a campus space they wanted to explore. These ranged from a sculpture garden to the baseball & softball fields to buildings on campus.

**Students planned and operated a History Harvest to collect oral histories from those on campus who knew about the spaces they were researching. The readings below helped them plan for the History Harvest:

- [Rebecca S. Wingo and Amy C. Sullivan, "Remembering Rondo: An Inside View of a History Harvest." \(2017\)](#)
- [Rebecca S. Wingo, History Harvest Resources](#) - Read 1) History Harvest Metadata Cheatsheet, 2) Sample Metadata Google Form, 3) Participant Release Form, 4) Artifact Form, 5) Sample Interview Questions, 6) History Harvest Supply Guide, 7) File Naming Conventions, and 8) Sample Save-The-Date Cards

**During the History Harvest, participants completed forms establishing that the oral histories could be used by the History Department, our library and special collections, or the Marianist Archives (where the History Harvest was held). To simplify matters, we established that all oral histories would fall under a non-commercial Creative Commons license.

**Students processed the Oral Histories they collected. Directions below:

First listen to the interview in its entirety. Then complete the following information in a word doc:

- Name of Interview File in Google Drive:
- Interviewer name (your name):
- Interviewee name (who did you interview):
- Date of Interview: March 21, 2019
- Topic of Interview (your place):
- Summary of interview: (a paragraph approx)
- Keywords / Themes:

- 2-3 things you might include your narrative about the oral histories you received

** Students completed an outline of their narrative and received feedback from their instructor.

**Students submitted draft 1 of their narrative plus images with properly formatted captions. They received feedback from the instructor.

**Students submitted a revised draft of their narrative and received feedback.

**Students migrated their narratives and media into Curatescape and received feedback from the instructor.

**Students made revisions in Curatescape and received feedback until the narrative was complete.

**Instructor published the Curatescape stories and linked them together as a tour.

African American Literature Syllabus

Jewon Woo

Lorain County Community College

Artifact type: Syllabus

Developed for: Lower-level undergraduate class

Audience: Both English and non-English majors

Time required: Semester-long project that involves in-class and out-of-class activities.

Method and tool: Digital exhibits with Scalar

Description:

My African American Literature course is designed for students to explore the collection, cleaning, analysis, and visualization of various data and metadata: geospatial, material, textual, and visual. Beyond these technical practices, the course encourages students to have conversation about the social and cultural foundations for those tools and methods, in particular in the context of African American Studies. This course is recognized as a Service Learning course because of its components of community-based learning and public engagement. Upon the completion of this course, students will receive a Service Learning certificate. In addition, my students have an opportunity to display their works during the Experiential Learning celebration that invites both the campus and local communities. This course has a potential to be developed as a certificate program that combines Humanities, information technology, and computational analysis courses in the near future.

For final projects of this course, students in groups of five to six members collaborate to contribute a group project to a course site (created with Scalar) outside of CANVAS, the learning management system used at my college, through archival research, textual analysis, creative narrative, and presentation of their web publication. Here is an example from the past students:

<http://scalar.usc.edu/works/quilting-african-american-experiences-in-northeast-ohio/index>. Moving toward this goal of a collaboratively built course website, each week we learn about Digital Humanities broadly, and digital tools for our project specifically. Student learn text analysis with Voyant and interactive maps with Google Maps, and also explore various digital humanities projects on African American literature and culture and use digital newspapers such as Chronicling America and Ohio History Connection. Students must utilize at least three of these tools and resources for their group's project.

When working as a group, students are given specific role assignments to produce a final project. For instance, students decide who takes a charge of one aspect of project production such as Scalar manager (uploading and publishing via Scalar), researcher (getting permissions and checking copyrights of media), writers (gathering and completing researched materials), and so on. At the beginning stage of a project, all of the group members research and draft their findings together. I have witnessed that students tend to go back to old ways of textual analysis, which requires close reading skills of a literary text. Therefore, for this course project, students are required to use at least three DH tools, which in my class focuses on distant reading and forms of quantitative text analysis and visualization. While learning how to use various DH tools to research and analyze texts, students receive specific feedback on their group works throughout the semester.

Supporting materials:

Syllabus and handout for final project.

ENGL 266: AFRICAN AMERICAN LITERATURE

FALL 2019, SC 209, 1:00 – 2:15 PM ON WEDNESDAY

INSTRUCTOR INFORMATION

Instructor: Dr. Jewon Woo

Office: SC 232 (Arts and Humanities)

Email: **Canvas Messaging (via the Inbox)**

Secondary Email: jwoo@lorainccc.edu

Office Phone: (440) 366-7104

Office Hours: 8:00 AM – 9:30 AM, 11:00 AM - 1:00 PM on Monday and Wednesday

COURSE DESCRIPTION

This course is a Service Learning course, as you engage in community-based learning and writing for public. Upon your completion of this course, you will receive a Service Learning certificate and medallion at your graduation. For details, see “Service Learning Program Student Guide” on our course page.

This course focuses on black citizenship as a main theme of African American intellectual history rather than broadly covers from the beginning to the present of African American literature. Of course, African American literature is not limited to the theme of black citizenship but extended to universal themes that we can find in world literature. However, just like any other literature, specific historical and ideological backgrounds have shaped what African American literature is. Among these backgrounds, we center African Americans’ struggle to gain recognition as citizen (not only political but also social/cultural in everyday practice) on our understanding of this literature, as the issue of black citizenship resulted in or affected slavery, racism, class, colonization, immigration, and U.S. democracy.

To learn how to appreciate African American literature, we will overcome the boundary of genres, as Black Arts transcend transition categories in way that they express the depth of African American experience and intellectual history. Therefore, while centering literary texts as our major focus, we attempt to understand the intersection of arts, language, history, and culture by expanding our scope to film, music, visual arts, and performance by African American artists. By reading and writing constantly throughout the course, we will practice a research-based analysis of literature, which anchors toward our last project. In addition, we will utilize digital humanities tools for data mining, cleaning, text analysis, topic modeling, digital writing, and publishing our final projects online. By doing so, we will expand our understanding of African American literature and culture in our digital age to become not only a learner but also a producer of knowledge.

During dynamic discussion both in the classroom and online, we may encounter discomfort, disagreement, and insensitivity toward certain topics. However, in a respectful manner, try to speak up what and how you think and feel. Remember that this is an interactive course. While each class includes lectures, we will have group activities that are designed to stimulate critical thinking and analysis.

COURSE FORMAT

This course is delivered in a blended format. Class meets one time per week—1 PM on Wednesday, and the remaining components of the class are online in **Canvas** and other **Digital Humanities Project on line**. This means that **both** in-class and online instruction are important and integrated. You are required to participate in on-campus and online activities.

COURSE REQUIREMENTS, MATERIALS AND TECHNOLOGY

REQUIRED TEXTBOOK

Colson Whitehead, *The Underground Railroad*, Little Brown Books Group. ISBN 978-0708898406
Octavia Butler, *Kindred*. ISBN 978-0807083697

- Other course materials can be found in the links on Canvas.
- You can check those books out of our library or any local libraries.

GRADING PROCEDURES

You are required to do all the work of the course. A handout for each assignment will be included in a lecture note. You must submit all the papers on CANVAS unless I announce any change—no email attachment or hard copy. I will consider that only the file submitted by you on a CANVAS drop box is the final version of your assignment. Therefore, do not post a wrong file on a drop box. You can check up your grades and attendance on the gradebook. However, an exact grade can be seen at the end of this semester because CANVAS shows you average of only submitted assignments or “0” points for assignments that you haven’t done yet but are not overdue. Please consider this if you want to ask me about your grade in the mid semester.

Grading Scale: A (90-100%), B (80-89%), C (70-79%), D (60-69%), and F (59% or below): the following are the grading criteria for English 161 and 162 designed by the Division of Arts and Humanities.

ASSIGNMENTS

- Syllabus Quiz = 20 points or 2%
: You must take a syllabus quiz in the first week of the semester. Once you take it, I believe that you agree to follow the policies described in this syllabus.
- Weekly Forums (12 forums * 30 points) = 360 points or 36%
: Each Wednesday, you will be given specific writing and research activities for forum. For a posting, you should write at least 300 words in academic style. Rubric will be provided for each forum.
- Digital Humanities Project = 620 points or 62%: for detail, see a separate handout.
Group works (3 group works in writing * 30 points) = 90 points
Peer evaluation = 30 points

Project Proposal (at least 300 words) = 50 points
Rough Draft (at least 700 words) = 50 points
Presentation on Scalar = 50 points
Final Draft (at least 1200 words) = 350 points
= **1000 points or 100%**

TECHNOLOGY REQUIREMENTS

To participate fully in this class, you must have regular **access** to:

- A PC or Mac desktop, laptop or tablet with high-speed internet access.
- Laptop computers are available during class;
- LCCC's Computer Labs are available across campus. For locations and hours, go to:
<https://www.lorainccc.edu/campus-technology/computer-labs/>
- Access **Canvas** using Mozilla Firefox, Google Chrome, Edge or Safari Browsers.
- You will need Word processing software using Google Docs, Microsoft 365, and/or Microsoft 2016.
- LCCC's offers students free Microsoft 365 Accounts Go to:
<http://www.lorainccc.edu/Current+Students/Office+365+for+Students.htm>
- **All written work must be saved and submitted in .doc or .docx file formats.**

[Course policies and other information are omitted in this artifact.]

COURSE SCHEDULE

(You must read before coming to the class on Wednesday, write forum postings before the end of each Saturday, and perform group works before each Tuesday. Specific writing assignments for weekly forums will be offered during each class period. This schedule is subject to change.)

Week 1 (8/28): Introduction to the course, final project, and research for Digital Humanities

Digital Humanities: What we expect to learn and produce through DH tools

Reading: (1) Common's "Letter to the Free" https://www.youtube.com/watch?v=TRITnJr_7ec
 (2) Phillis Wheatley's "To the Publick," "On Being Brought from Africa to America," and "On Imagination"; (3) "In Motion: The African-American Migration Experience"
<http://www.inmotionaame.org/home.cfm?bhcp=1>

Writing: Forum 1 (by 8/31, Saturday, 11:59 p.m. on Canvas)
 Quiz: Syllabus quiz (by 8/31, Saturday, 11:59 p.m. on Canvas)

Week 2 (9/4): Indelible marks of Blackness

Digital Humanities: How history becomes visual in DH studies

Reading: (1) Excerpt from Isabel Wilkerson's *The Warmth of Other Suns*; (2) Ta-Nehisi Coates' "Between the World and Me," Chapter 1
<https://www.theatlantic.com/politics/archive/2015/07/tanehisi-coates-between-the-world-and-me/397619/>; (3) "The 1619 Project"
<https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html>

Writing: Forum 2 (by 9/7, Saturday, 11:59 p.m. on Canvas)
 Group Work 1 for Introduction and brainstorming (by 9/10, Tuesday, 11:59 p.m. on Canvas)

Week 3 (9/11): Runaway slave advertisements

Digital Humanities: How we interpret collected data by using Voyant-tools.org

Reading: (1) "Runaway from the Subscriber: Runaway Slave Advertisements 1745-1775"
<http://nationalhumanitiescenter.org/pds/maai/enslavement/text8/virginiarunawayads.pdf>; (2) Glen Ligon's *Runaways* series <https://www.moma.org/learn/moma_learning/glenn-ligon-untitled-from-the-runaways-1993>

Writing: Forum 3 (by 9/14, Saturday, 11:59 p.m. on Canvas)
 Group Project Proposal Due (by 9/17, Tuesday, 11:59 p.m. on Canvas)

Week 4 (9/18): Henry “Box” Brown’s performance

Digital Humanities: How we can find images from digitized archives

Reading: (1) Henry “Box” Brown’s *Narrative of Henry Box Brown, Who Escaped from Slavery* <<http://docsouth.unc.edu/neh/boxbrown/boxbrown.html>>; (2) Erasure Poetry <https://poets.org/text/erasure-poetic-form>; (3) Tyehimba Jess’s “Pre/Face Berryman/Brown” from *Olio*

Writing: Forum 4 (by 9/21, Saturday, 11:59 p.m. on Canvas)

Week 5 (9/25): Frederick Douglass’ (hu)manhood

Digital Humanities: What we read in archive: in case of Frederick Douglass archive <<https://www.loc.gov/collections/frederick-douglass-papers/about-this-collection/>>

Reading: Frederick Douglass’s *Narrative of the Life of Frederick Douglass, an American Slave. Written by Himself*
< <https://docsouth.unc.edu/neh/douglass/menu.html>>

Writing: Forum 5 (by 9/28, Saturday, 11:59 p.m. on Canvas)

Week 6 (10/2): The Reconstruction and lynching

Digital Humanities: What we read in historic newspapers by using *Chronicling America* <https://chroniclingamerica.loc.gov/#tab=tab_advanced_search>

Reading: (1) Ida B. Wells-Barnett’s *A Red Record*, Chapter 1, 6, and 10.
<<https://www.gutenberg.org/files/14977/14977-h/14977-h.htm>>; (2) [video watching in class] PBS “Reconstruction” <https://www.pbs.org/show/reconstruction-america-after-civil-war/>

Writing: Forum 6 (by 10/5, Saturday, 11:59 p.m. on Canvas)

Week 7 (10/9): Harlem Renaissance and Civil Right Movements

Digital Humanities: How we incorporate digital media into literary studies

Reading: Selected poems by Claude McKay, Langston Hughes, Countee Cullen, and other Harlem Renaissance artists <<http://ebooks.ohiolink.edu/xtf-ch/>>;

Writing: Forum 7 (by 10/12, Saturday, 11:59 p.m. on Canvas)
Group Work 2 (by 10/15 Tuesday, 11:59 p.m. on Scalar)

Week 8 (10/16): Black Feminism before Our “Beyonce” Age

Digital Humanities: Pop-culture and Black Feminism

Reading: (1) Selected poems by Gwendolyn Brooks <<http://ebooks.ohiolink.edu/xtf-ch/>>; (2) bell hooks’ “Moving Beyond Pain” <<http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain>>; (3) [video watching in class] Beyonce’s *Lemonade*

Writing: Forum 8 (by 10/19, Saturday, 11:59 p.m. on Canvas)

Week 9 (10/23): Black Historiography 1

Digital Humanities: How we trace family history through a literary text by using US Census and Ancestry.com Library Edition

Reading: Octavia Butler’s *Kindred* (by half of the book)

Writing: Forum 9 (by 10/26, Saturday, 11:59 p.m. on Canvas)

Week 10 (10/30): Black Historiography 1

Digital Humanities: American genealogy, family book, and unwritten history in case of David Drake
<<https://gcma.org/david-drake/>>

Reading: Octavia Butler’s *Kindred* (by end)

Writing: Forum 10 (by 11/2, Saturday, 11:59 p.m. on Canvas)

Week 11 (11/6): Neo-slave narrative 1

Digital Humanities: How we create/interpret an interactive map
<http://www.eduplace.com/kids/socsci/books/applications/imaps/maps/g5s_u6/#top>

Reading: Colson Whitehead’s *The Underground Railroad* (by half of the book)

Writing: Forum 11 (by 11/9, Saturday, 11:59 p.m. on Canvas)

Group Work 3 (by 11/12, Tuesday, 11:59 p.m. on Scalar)

Week 12 (11/13): Neo-slave narrative 2

Digital Humanities: Big data and its limitation, from Alvaro Bedoya’s “Big Data and Underground Railroad”

<http://www.slate.com/articles/technology/future_tense/2014/11/big_data_underground_railroad_history_says_unfettered_collection_of_data.html>

Reading: Colson Whitehead's *The Underground Railroad* (by end)

Writing: Forum 12 (by 11/16, Saturday, 11:59 p.m. on Canvas)

Week 13 (11/20): Group Project 1

In-class Group Work: Discuss your group's topic with group members and update sources. Make progress on editing your group's Scalar page. We will meet in LC 209 during the class period.

Week 14 (11/27): Group Project 2

In-class Group Work: Update project process on your group's Scalar page. Draft narratives collaboratively. At least one of the group members should bring a laptop for this collaboration.

Writing: Submit your group's rough draft of presentation narratives by 12/3, Tuesday, by 11:59 p.m. on Canvas. I will return them with my comments next day (12/4).

Week 15 (12/4): Group Presentation and Celebration of Our Digital Humanities Project

Your group will present by showing the Scalar page. Submit your peer evaluation to Canvas by 12/4, Wednesday, 11:59 p.m. on Canvas.

Week 16 and Final (12/9 – final)

Submit your group's final draft for web publication by 12/10, Tuesday, on Scalar. The website will be completed by 12/13, Friday, for publication.

Digital Humanities Project: Quilting African American Experiences in Northeast Ohio

For our final project for this course, we as a group of five to six members will collaborate to contribute our group project to a course website outside of CANVAS through archival research, creative narrative, and presentable performance. Moving toward this anchor, each week we will learn about Digital Humanities, and digital tools for our Digital Humanities Project. Your group must utilize at least three of those tools for a group project.

Throughout the semester, we will observe how the intellectual history of African Americans has shaped our understanding of American citizenry. Despite the constant oppression against them, African Americans have expressed their humanity, individuality, and through them their civic qualification for American citizenship. African American literature is not only shaped by a few well-known authors such as Frederick Douglass, Toni Morrison, and James Baldwin. But, their literary inventions were also possible in their recognition of the value of African Americans' everyday experiences—unrecorded and untold histories in conventional ways. For instance, even though runaway slaves did not leave any written testimonies to their humanity and unquenchable desire for freedom, runaway slave advertisements, written by their owners, ironically reveal their voice as louder as self-authored slave narratives. Nevertheless, it is impossible to portray African American experience in a monolithic image. Because the term "African American" broadly represents African descents whose origins are in fact various over racial, geographical, ethnic, and cultural boundaries, we can witness dynamic differences within African American community, which demands our sensitivity to any attempt to stereotyping African American and further American experience.

Therefore, we contribute our final project to diversifying African American experience through our research and narration about it. In particular, we will discover local history or family history in the vein of our examination of African American literature and culture. Here are some possible project topics:

1. Archiving Black family (less known or unwritten) history: make a narrative on family Bible, artworks, photos, and letters. (i.e. quilt for Underground Railroad
<http://www.quilthistory.com/ugrrquilts.htm>)
2. Rediscovering African Americans in Northeast Ohio: rewrite an event that was once reported biased by that contemporary bias against African Americans such as lynching, accomplishments, and Black leaders. (i.e. "Cleveland girl's spelling victory created racial controversy, national headlines in 1908"
http://www.cleveland.com/metro/index.ssf/2017/05/cleveland_was_center_of_spelli.html
 >)
3. Illuminating Black artists from historical perspective: introduce (if you find a local artist, that must be exciting!) Black artists who echo one of the historical figures and authors we

encounter in this course. (i.e. bell hooks and Beyonce, artists about #BlackLivesMatter https://www.washingtonpost.com/news/arts-and-entertainment/wp/2016/07/13/the-most-powerful-art-from-the-blacklivesmatter-movement-three-years-in/?utm_term=.d20e5ba95345)

4. Examining the Underground Railroad and 19th-century African American life: research mid-19th-century African Americans' experience, especially in Northeast Ohio, regarding the Underground Railroad. We can find many actual sites of the Underground Railroad and antislavery movements throughout the Northeast Ohio area. (i.e. the Underground Railroad and Oberlin <http://www2.oberlin.edu/external/EOG/OYTT/ch7.html>)
5. Documenting African American churches in Northeast Ohio: visit and document historical African American churches (or sites) around you. Those churches served not only as a religious gathering place but also as a political site where people confirmed their action for abolitionism, democracy, and Civil Rights movements. (i.e. Black churches in Cleveland and history http://www.clevelandrestoration.org/projects/know_our_heritage/blackchurch.php)
6. Revealing “innocent but cruel” pleasure of racism in media: Analyze advertisements, images and illustrations, performance, and written depictions before early 20th century that misrepresent African Americans or their achievements. (i.e. “Zip the Pinhead” <http://www.obitoftheday.com/post/82196444636/zipthepinhead>)
7. You can be creative to find out your own project! In particular, I appreciate a work on Black women because their stories are even more rare than those of the male counterpart. You can develop and expand those topics. Feel free to talk with me.

For related sources and databases, see the final project module on our CANVAS course.

Your team's work must demonstrate scholarly analysis of one of these topics. In other words, your analysis and research have to follow academic convention through exact citations and formal language. Your final projects will be published at the end of this semester, just like scholars publish their research for other scholars and general public's interest.

Your team's project is supposed to include visual materials such as images and videos in addition to at least 1200-word analytical description. While aiming at web publication, a project file must be formatted according to MLA format in its use of sources. Project presentation is scheduled on December 4, Wednesday. Each project will be completed and uploaded during the final week.

We will publish our projects at the end of this semester through Scalar, which is a free, open source authoring and publishing platform. This enables users to assemble media from multiple sources and juxtapose them with their own writing in a variety of ways, with minimal technical expertise required.

Please familiarize yourself with Scalar: < <https://scalar.me/anvc/>>
Here is Scalar 2 user's guide: <http://scalar.usc.edu/works/guide2/index>

Once you have made your account, follow this step:

1. Adding content
<http://scalar.usc.edu/works/guide2/working-with-media?path=index>
<http://scalar.usc.edu/works/guide2/working-with-content>
2. Connecting content
<http://scalar.usc.edu/works/guide2/working-with-structure>
3. Design and visualize
<http://scalar.usc.edu/works/guide2/visualizations>

Schedule and Grade

- Digital Humanities Project = 620 points or 62%

Group works (3 group works in writing * 30 points) = 90 points

Peer evaluation = 30 points

Project Proposal (at least 300 words) = 50 points

Rough Draft (at least 700 words) = 50 points

Presentation on Scalar = 50 points

Final Draft (at least 1200 words) = 350 points

Useful sites for data collection/analysis and publication: See "Research Sources" on module

II. Textual Analysis

Visualizing Testimony in Text

Ian Beamish
University of Louisiana-Lafayette

Artifact type: Assignment

Developed for: Upper-level undergraduate seminar on mapping narratives of formerly enslaved people

Audience: History majors and non-majors with previous history coursework

Time required: 90 minutes in class plus out-of-class work

Method and tool: Text analysis and visualization with Voyant

Description:

This assignment builds on background reading that students would have completed for the course, both secondary (such as Frances Smith Foster, *Witnessing Slavery* and Jeannine Marie DeLombard, *Slavery on Trial*) and primary (including narratives of formerly enslaved people and WPA Federal Writers Project interviews). Students use the narratives compiled at the University of North Carolina's *Documenting the American South* project (<https://docsouth.unc.edu/>) as a source base for textual analysis using Voyant. The course centers on researching and creating a HistoryPin-based interactive map of formerly enslaved people's narratives. By integrating Voyant as a very different form of visualization, or mapping, students are able to see how their own mapping approach is manipulating their end product, as well as working with the genre conventions of the narratives that Smith Foster's work highlights. Students familiarize themselves with Voyant in class and work, out of class, to produce several visualizations that compare the narrative that they have chosen to research for the semester with the larger *Documenting the American South* set of texts. They select one of the visualizations made with Voyant to include in their final Prezi and related HistoryPin project on their chosen narrative. In class, students peer review their visualization choices and discuss the impact of their text visualizations. The students are evaluated upon initial submission of their assignment (as a Prezi node), receive feedback, and then are evaluated a second time when the revised version of their Prezi node is integrated into their larger Prezi and HistoryPin project.

Supporting materials:

Assignment

Visualizing Testimony in Text

HIST 471

Mapping Slavery: Narrative, Cartography, and Digital Approaches

Fall 2020

Ian Beamish

Due: Beginning of class, Week 7

Goals:

- Understand non-cartographic ways of visualizing the narratives of formerly enslaved people
- Understand both “testimony” and “genre” as overlapping ways of reading and understanding the narratives of formerly enslaved people
- Integrate text visualization into your chronological (Prezi/TimelineJS) and cartographic (HistoryPin) projects

Method:

In Class, Week 5:

- Follow “Using Voyant” handout directions to upload the DocSouth .txt collection of narratives (available on Moodle, under Week 5)
- Use Frances Smith Foster, *Witnessing Slavery* (especially Chapter 5) to analyze genre and plot through Voyant visualizations of narratives
 - Experiment with using at least six and exporting at least four different kinds of Voyant visualizations based on the DocSouth sample
 - Compare results with at least one other student
 - Discuss why some of your visualizations using the same tools and sources appear different (think back to readings on algorithms)
- Share at least one of your visualizations as part of seminar discussion on genre/plot/mapping

For assignment, on your own:

- Replace the DocSouth sample with only your chosen narrative and run/export the same visualizations
- Use Smith Foster to analyze plot and genre in your chosen narrative
- Integrate at least one of your visualizations into your Prezi/TimelineJS project on your chosen narrative
- Outline in a Word/Google Doc (250-500 words) how you will use text visualization in your final HistoryPin interactive map and how the text visualization will complement the cartographic visualization. This plan and justification does not need to be thesis-driven, but should help the reader understand how you plan to connect text visualization to the larger goals of your course project.

In class, Week 7:

- Break into groups of 3 and use the provided peer-review rubric to give feedback on your group members’ Prezi nodes
- Discuss feedback in groups and come up with one strategy for using text visualization in Prezi to share with the class (also have a backup idea in case yours is taken by another group)
- As a class, we will come up with a working guide (via Google Docs) to using text visualization in Prezi

-We will use this guide, along with your submitted plan/justifications, as a basis for discussion in future classes for how to move text visualization approaches from Prezi and chronological focuses to HistoryPin and cartographic focuses.

Submission:

- Week 5, in class: upload one visualization to course Google Drive for discussion
- Week 7 submit via Moodle:
 - One Prezi node (can be screenshot or in separate presentation) using text visualization of your chosen narrative
 - 250-500 word Word/Google Doc plan for text visualization in HistoryPin
- Week 13 submit via Moodle: link to full draft of HistoryPin presentation that includes at least one text visualization (Note: this is graded as part of HistoryPin draft, not Visualizing Testimony assignment)
- Week 15 submit via Moodle: link to full and final draft of HistoryPin presentation that includes at least one text visualization (Note: this is graded as part of HistoryPin draft, not Visualizing Testimony assignment)

Evaluation:

- Visualizing Testimony assignment is worth 5% of your final grade, with the text visualizations due as part of Week 13 and 15 HistoryPin submissions graded as part of those assignments (10% and 25% of your final grade, respectively)
- For the Visualizing Testimony grade, you will be assessed in the following manner, all based on our course rubric for historical writing:
 - 50% Prezi Node
 - Is the text visualization the focus of the node?
 - Is the text visualization used analytically rather than as an illustration?
 - How well does the text visualization help the viewer better understand how the author worked in the context of a genre, while also providing “virtual witnessing”?
 - How well does the text visualization engage with the DocSouth works, in addition to the single narrative?
 - 50% HistoryPin planning and justification
 - Does the document clearly and concisely outline how and why text visualization will be used in the HistoryPin project?
 - How well does the document integrate text visualization into the cartographic focus of the HistoryPin project?
 - Is the text visualization used to make points that HistoryPin could not otherwise make?

Comparative Textual Analysis Using Juxta Commons

Melinda A. Cro

<https://orcid.org/0000-0003-0069-8245>

Kansas State University

Artifact type: Syllabus, Assignment, and Rubrics

Developed for: Third-year undergraduate French literature survey (Introduction to French Literature, Medieval to eighteenth century)

Audience: French majors and minors

Time required: Two formal 75-minute class sessions (for instruction and working with Juxta), additional time for outside work and reflection

Method and tool: Textual analysis and comparison with Juxta Commons

Description:

This activity is designed to be implemented in an upper-level, undergraduate French literature survey course that serves as the bridge to the advanced seminars for majors and as a type of capstone for minors. The course is challenging due to the scope and range of works. Additionally, these students are typically in the intermediate range in terms of linguistic proficiency, meaning that this is a course designed to help them develop more advanced skills, in particular exploring their ability to use more abstract forms of language. They are still working to develop their reading skills, and these texts tend to challenge their ability given the texts' poetic imagery and intertextuality. Therefore, it is my goal to introduce students to various methodological approaches to literary analysis to facilitate both the transition (linguistic and analytic) to advanced seminars and to provide them with insight into the professional opportunities available to those who study languages. Prior to this activity, we will have explored a variety of approaches and DH tools for literary analysis and research, including distant reading and Voyant; metadata and Zotero; data visualization with RAWGraphs; and mapping and digital storytelling with Knight Lab's tool, StoryMap JS; all with the goal of facilitating reading and analysis in the advanced second language classroom.

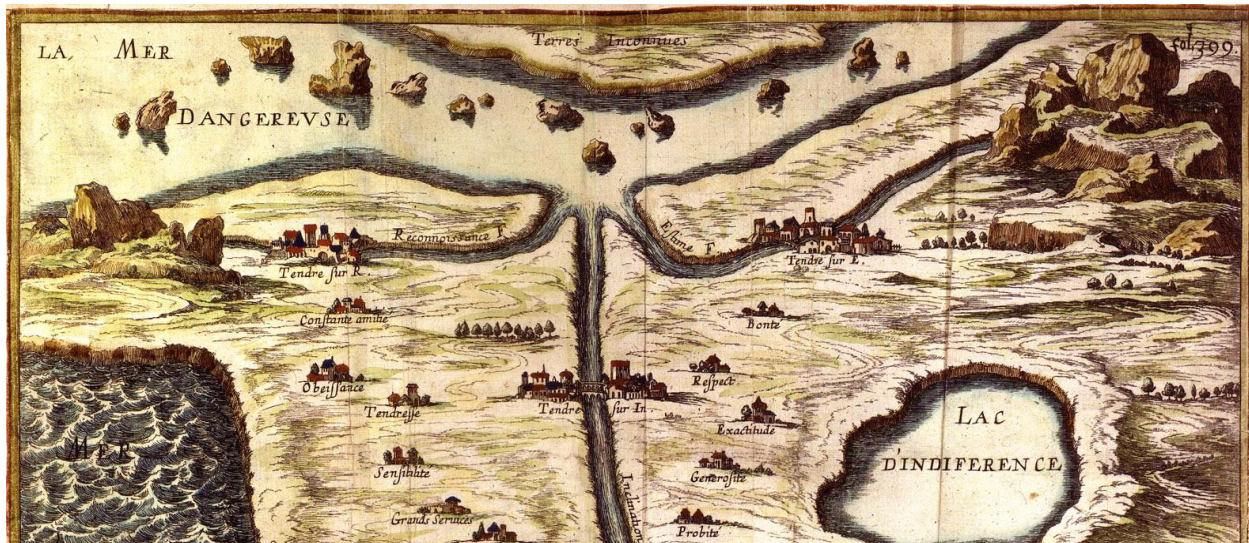
This assignment comes at the end of the semester during the final unit of the survey, dedicated to the French Revolution. This activity asks students to prepare a comparative analysis of two documents, the *Déclaration des droits de l'homme et du citoyen* (1789), authored by members of the National Assembly, notably the Marquis de Lafayette and Honoré Mirabeau, and the *Déclaration des droits de la femme et de la citoyenne* (1791), the revision proposed by Olympe de Gouges who found the original exclusionary. Our goal is to examine the context and implications of the now-famous tripartite motto of France, "*liberté, égalité, fraternité*." We will combine close reading with the use of Juxta Commons to enhance our analysis. Juxta was originally created to facilitate collation, the process of comparing multiple versions of the same text with the goal, ultimately, of establishing a critical edition; that is, an authoritative version of the text that notes extant variants. Juxta Commons is the online version of the application. In this activity, we modify its use by comparing these two documents as a means of facilitating our reading and evaluation of the stylistic choices and divergences between the two. The majority of work with Juxta Commons will take place with the professor during class.

In order to assess this multi-step activity, I have created a range of opportunities for reflection and feedback, including both short, informal written responses; group discussion; and a final, more

formal, collaboratively-authored annotated edition of the compilation, opening the door to discuss the question of authorship in the humanities and models for digital scholarship. The scores on these assignments will be combined and averaged with other grades on DH activities from throughout the course. These documents are provided in English here to facilitate sharing, but will be translated into French as the course is taught entirely in the second language. Anyone interested in the French-language versions is welcome to contact me.

Supporting materials:

Syllabus, assignment sheet, and assignment rubrics



FREN 521 : Introduction to French Literature
Love and War in French Literature from the Middle Ages through the Eighteenth Century (Fall 2019)



This Photo by Unknown Author is licensed under [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/)

Professor: Dr. Melinda A. Cro, macro@ksu.edu (EH 203, Zoom)

Class Meeting Times and Location: Tuesday/Thursday 9:30-10:45 am (EH 001A)

Office Hours: Tuesdays 11:00 am-12:00 pm, Fridays 12:00-1:00 pm and by appointment

Love and war have always fascinated us—the most extreme expressions of human passions, they captivate the writer’s imagination and are explored abundantly throughout literature across a range of genres and modes from the Middle Ages on. The goals of this course are to (1) learn various literary analysis techniques, both traditional and those inspired by the digital humanities; and to (2) examine these two themes as they are developed in exemplary texts from the Middle Ages, the Renaissance, the “Grand Siècle” (17th century) and the Enlightenment, culminating in the French Revolution. Simultaneously, we will examine literary and cultural movements as well as the stylistic qualities of writers from the medieval period through the *Ancien régime*. We will focus on several questions to guide our work: What is love? What is war? How are these two themes represented in selected texts? Are there specific stylistic choices that accompany the expression of these themes in particular? In what setting do writers conceive of these themes (that is, are they set in real or imaginary places)? What link is there between the choice of theme and the sociohistorical context of the writer? Are there similarities in how these themes are explored in various periods and with our own contemporary conceptualizations of the same?

Course Goals

At the end of this course, the student will be able to, in French in writing and orally:

1. Read and research independently;
2. Identify, describe and contextualize a selection of representative writers and works from the Middle Ages through the 18th century;
3. Analyze literary works using a range of techniques, including traditional approaches and those inspired by the digital humanities (such as social reading, distant reading, textual comparison, data visualization, mapping);
4. Discuss formally and informally one's ideas on topics studied, including literature, style, theme, culture;
5. Evaluate the representation of love and war in texts examined;
6. Present, creatively and formally, the result of one's research and analysis.

Texts

Many of the texts we will study this semester are freely available online and links to them will be provided in Canvas. Nonetheless, it will be necessary to purchase these two books from the K-State bookstore in the Union or online (ex. Amazon.com):

- Molière, *Tartuffe*, Larousse, ISBN : 9782035859174
- Voltaire, *Candide*, Larousse, ISBN : 9782035866011

Moreover, it is important that students have access to a good French-French and French-English dictionary. For homework, a digital dictionary like wordreference.com or larousse.fr will suffice, so long as the student may access it regularly.

Grade Distribution

The final grade will be based on student work in the following categories:

Quizzes (4 x 5%)	20%	Digital Humanities Activities (HN)	20%
Final paper (5-6 pp.)	20%	Participation and preparation (Homework)	20%
Group project	20%		
A : 90-100%	B : 80-89%	C : 70-79%	D : 60-69%
			F : 0-59%

Course Components

Quizzes (20%): The nature of this course demands that students be able to demonstrate their analytical capabilities as well as their familiarity with the authors/texts/periods studied. Throughout the semester, you will complete short quizzes either in class or on Canvas. Details regarding the quizzes, including material to review and points distribution, are available on Canvas and will be discussed in class. NB : Everyone must take the quizzes on the day and at the time indicated in the syllabus. Make-up quizzes do not exist except in the case where a student has an absence verified by the Office of Student Life or is participating in a documented, University-approved activity. Please notify me via email (macro@ksu.edu) of your absence. Without the necessary documentation, students will not be permitted to make-up the missed quiz.

Final Paper (20%): The student will complete a final writing assignment during the second half of the course. Further details are available on Canvas. Students may choose either to do a comparative analysis of one of the course themes across two works studied or prepare an analysis and pastiche of a work studied. Details and rubrics are available on Canvas.

Group Project (20%): The group project will be completed over a series of steps and several weeks. Included will be a text analysis, a discussion of a cultural note related to the text, and some secondary research. It will be presented in a professional manner observing the criteria for the presentation, available on Canvas, and using a range of analytical methods studied during the course of the semester.

DH Activities (20%): This semester we will explore a series of techniques of analysis and research stemming from work in the digital humanities. These activities will be completed partially in-class and partially at home. The classroom will serve as a laboratory wherein we may experiment collaboratively. Rubrics and assignment details are available on Canvas.

Participation and Preparation (Homework) (20%): Your presence in class and your preparation of the assigned texts will be part of your daily participation grade. I recommend you plan to spend two hours to prepare each class period. You will have homework for each period to complete at home, such as comprehension and reflection questions (either to bring to class or submit on Canvas in discussion boards), oral activities (listening and speaking), mini research and short writing assignments (like *explications de texte* or creative writing assignments). I will base your grade in part on your homework and in part on your participation in class. In class, you are asked to participate in French in a respectful and professional manner. That is, you will participate in group discussions by listening to peers and the professor, contributing your own opinions and observations, and working in small groups. It is not expected that your French will be perfect—only that you use it regularly and do your best.

Absences : You are asked to attend class regularly. You may miss three (3) courses without any justification needed. If you miss more than three classes, you will lose 5 points per absence, including the first three, from your final grade.

Course Rules

- Students are not permitted to have homework or assignments corrected by another person without the express permission of the professor. If you have any questions (linguistic or otherwise), I am at your disposal. The goal of this course is to improve your analytic and linguistic competence, therefore all work submitted must be your own. Nonetheless, we will have opportunities for peer-review and in-class work to help improve and prepare your formal assignments prior to submitting them.
- No late work will be accepted.
- All cellphones must remain off or silenced during class. If you send or receive texts, you will be considered absent.
- Laptops are permitted and encouraged. However, you must restrict your use of them to work related to class and use them in a professional manner. All other activity is unacceptable and will be grounds for losing your right to use the laptop in future classes.

University Policy Statements

- **Statement Regarding [Academic Honesty](#):** Kansas State University has an Honor and Integrity System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor and Integrity System. The policies and procedures of the [Honor and Integrity System](#) apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. A component vital to the Honor and Integrity System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work." A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.
- **Statement Regarding [Students with Disabilities](#):** Students with disabilities who need classroom accommodations, access to technology, or information about emergency building/campus evacuation processes should contact the Student Access Center and/or their instructor. Services are available to students with a wide range of disabilities including, but not limited to, physical disabilities, medical conditions, learning disabilities, attention deficit disorder, depression, and anxiety. If you are a student enrolled in campus/online courses through the Manhattan or Olathe campuses, contact the

Student Access Center at accesscenter@k-state.edu, 785-532-6441; for K-State Polytechnic campus, contact Academic and Student Services at polytechnicadvising@ksu.edu or call 785-826-2674.

- **Statement Defining Expectations for Classroom Conduct:** All student activities in the University, including this course, are governed by the [Student Judicial Conduct Code](#) as outlined in the Student Governing Association [By Laws](#), Article V, Section 3, number 2. Students who engage in behavior that disrupts the learning environment may be asked to leave the class.
- **Hale Library:** On May 22, 2018, a fire in Hale Library resulted in significant smoke and water damage. While the building will be closed for the 2019-2020 school year, library and IT services are available, including Ask a Librarian and the IT Help Desk, which is located in the Student Union. Online resources such as databases, ebooks, and journals are available, but most physical collections that were in Hale during the fire will not be accessible during the 2018-2019 school year. Students should request books and articles that are not available through the Libraries' free interlibrary loan service. They will work to get these items from other libraries for you. Alternate computer, printing, and study locations have also been identified. For more information about the fire and alternate study locations, visit the Hale Library Recovery website at www.k-state.edu/hale.

Course Schedule

Daily homework will be posted on Canvas. The professor reserves the right to modify this syllabus and schedule as necessary.

Semaine 1	mardi le 27 août	Introduction au cours : Qu'est-ce qu'un texte littéraire ? Qu'est-ce que la lecture ? l'interprétation ? Survol
	jeudi le 29 août	Unité 1 : Le Moyen Age Survol, La littérature épique et les chansons de geste
Semaine 2	mardi le 3 sept.	<i>La Chanson de Roland</i> (extraits) ; Chrétien de Troyes
	jeudi le 5 sept.	La littérature courtoise : la poésie Guillaume d'Aquitaine, « À la douceur de la saison nouvelle » HN 1 : Faire des recherches littéraires et culturelles en français (Zotero, les métadonnées)
Semaine 3	mardi le 10 sept.	La poésie courtoise : la voix des femmes (la chanson de toile, la pastourelle)
	jeudi le 12 sept.	Marie de France, <i>Les Lais</i> (extraits) Comment faire une explication de texte
Semaine 4	mardi le 17 sept.	Le renouveau poétique (XIV/XVe siècles) : Christine de Pizan, <i>Cent Ballades d'Amant et de Dame</i> et Charles d'Orléans, <i>Œuvres poétiques</i>
	jeudi le 19 sept.	Interro 1 Unité 2 : La Renaissance Survol, La poésie lyrique et la prose ; L'école lyonnaise : Louise Labé
Semaine 5	mardi le 24 sept.	La Pléiade : Pierre de Ronsard & Joachim Du Bellay
	jeudi le 26 sept.	L'humanisme et les guerres de religion Rabelais, <i>Pantagruel</i> (extrait), Marguerite de Navarre, <i>L'Heptaméron</i> (extrait)
Semaine 6	mardi le 1 ^{er} oct.	Montaigne, <i>Essais</i> (extrait) HN 2 : Lire de loin v. de près (distant v. close reading) (Voyant)
	jeudi le 3 oct.	Interro 2 Unité 3 : Le Dix-Septième Siècle Survol, la littérature baroque (le burlesque, la préciosité)

Semaine 7	mardi le 8 oct.	La poésie (Malherbe, Frénicle) et le roman (Sorel, d'Urfé) Introduction : Projet de groupe
	jeudi le 10 oct.	Madeleine de Scudéry, les salons et la carte du Tendre HN 3 : La cartographie numérique ; préparer une exposition numérique (KnightLab)
Semaine 8	mardi le 15 oct.	Le classicisme : l'âge d'or du théâtre (Boileau, les unités, Corneille, Molière, Racine) ; Molière, <i>Tartuffe</i> (Acte 1)
	jeudi le 17 oct.	Molière, <i>Tartuffe</i> (Actes 2 & 3)
Semaine 9	mardi le 22 oct.	Molière, <i>Tartuffe</i> (Actes 4 & 5)
	jeudi le 24 oct.	Interro 3 Les genres mondains : La fable, le conte, la maxime, la lettre, la nouvelle ; Projet de groupe (jour de travail 1)
Semaine 10	mardi le 29 oct.	Projet de groupe (Discussion et analyse de texte) : La Fontaine, d'Aulnoy, La Rochefoucauld, La Bruyère, Sévigné, Lafayette (Jour de travail 2)
	jeudi le 31 oct.	Projet de groupe : présentations
Semaine 11	mardi le 5 nov.	Unité 4 : Le Siècle des Lumières Survol, Le philosophe et l'encyclopédiste : Diderot, Rousseau (extraits) Le roman épistolaire et le théâtre : Graffigny, Montesquieu, Marivaux, Beaumarchais (extraits)
	jeudi le 7 nov.	Voltaire, <i>Candide</i> Introduction : Mémoire
Semaine 12	mardi le 12 nov.	Voltaire, <i>Candide</i>
	jeudi le 14 nov.	Voltaire, <i>Candide</i>
Semaine 13	mardi le 19 nov.	Voltaire, <i>Candide</i> Mémoire (jour de travail)
	jeudi le 21 nov.	Voltaire, <i>Candide</i> (conc.) Interro 4
le 25-29 nov.		Vacances (jour de l'Action de grâce)
Semaine 14	mardi le 3 déc.	La Révolution française : Déclarations des droits de l'homme et de la femme (Mirabeau, Olympe de Gouges) HN 4 : Comparer les versions des textes (Juxta Commons)
	jeudi le 5 déc.	La Révolution française ; Google Docs and Annotation (cont.) Mémoire (jour de travail)
Semaine 15	mardi le 10 déc.	La Révolution française (cont.) Mémoire (révision par pairs)
	jeudi le 12 déc.	La Révolution française (cont.) Mémoire (jour de travail)
	jeudi le 19 déc.	Mémoire final à rendre sur Canvas avant 14h00

Comparative Analysis of the *Déclaration des droits de l'homme et du citoyen* (1789) and *Déclaration des droits de la femme et de la citoyenne* (1791) with Juxta Commons

FREN 521 : Intro to French Lit

Dr. Melinda A. Cro (macro@ksu.edu)

The French Revolution is a pivotal moment in French culture and will form the focus of our final unit. A comparative analysis of two documents, the *Déclaration des droits de l'homme et du citoyen* (1789) and the *Déclaration des droits de la femme et de la citoyenne* (1791), will help us to explore the context and implications of the now-famous tripartite motto of France, “liberté, égalité, fraternité.” We will begin by exploring a comparative analysis focusing on the word choice and differences between the original and the version proposed by Olympe de Gouges. We will combine close reading with the use of a digital humanities tool, [Juxta Commons](#). Juxta was originally created to facilitate collation, the process of comparing multiple versions of the same text with the goal, ultimately, of establishing a critical edition; that is, an authoritative version of the text that notes extant variants. Juxta Commons is the fully online version of the application. We are modifying its use to compare these two documents, the second inspired by the first.

Duration: 1 week (two 75-minute class periods) for preliminary work described below, as well as homework and revision in two subsequent class periods.

Goals (The following goals will be accomplished both orally and in writing in French):

1. Compare and contrast the *Déclaration des droits de l'homme et du citoyen* (1789) and the *Déclaration des droits de la femme et de la citoyenne* (1791).
2. Contextualize the two documents and their authors within their historical timeframe.
3. Describe the process and generate a comparison of the documents using (1) close reading and (2) Juxta Commons.
4. Describe the characteristics of the two texts, highlighting similarities and differences both in terms of content and form, noting the relationship between content and form.
5. Create a collaboratively prepared annotated comparison of the two documents as a class using Google Docs.

Acknowledgments: This project was generated in conjunction with the [NEH ODH Institute](#), “[Textual Data and Digital Texts in the Undergraduate Classroom](#)” organized and directed by Lauren Coats and Emily McGinn (2018-19). My thanks go to the institute directors, the NEH, and the presenters and participants for the support and lively interaction that has inspired this project and the approach. Additionally, I wish to acknowledge [Michelle Moravec](#) whose session describing the potential of Juxta Commons in the classroom inspired this variation. Those interested in learning more about [Juxta Commons](#) should refer to the very clear [User Manual](#). My thanks to the creators of this easily-accessible and user-friendly software.

The Activity follows below.

Homework for Day 1

In order to prepare for our in-class workshop on Juxta Commons, we will do some preliminary work, including setting up individual Juxta Commons accounts and looking over the two texts we will be evaluating.

1. **Preliminary Observation and Anticipation:** Open the links to the [Déclaration des droits de l'homme et du citoyen \(1789\)](#) and the [Déclaration des droits de la femme et de la citoyenne \(1791\)](#), available on Wikisource.
 - a. Take brief notes--what are your initial observations, looking over the documents?
 - b. What do you anticipate will be the findings of our comparative analysis? Make a list of possible outcomes.
2. **Familiarize yourself with Juxta Commons.** *Create a Juxta account.* Go to [Juxta Commons](#) and click on "Create an Account." Follow the steps. Be sure to note your login information, as we will use this tool again in class.

juxta commons beta

Home Take a Tour User Guide Under the Hood

a project by **NINES** Sign in to your account.

Textual collation on the web.

Step 1
Add source files to your library.

Step 2
Edit and prepare them as witnesses.

Step 3
Collate and share your results.

↓ Try it now! ↓

What is Juxta? Juxta is a tool that allows you to compare and collate versions of the same textual work.

What is Juxta Commons? Juxta Commons is an online

Declaration of Independence

Viewing: Declaration - rough draft - Princeton

A Declaration of the Representatives of the UNITED STATES OF AMERICA, in General Congress assembled.

When in the course of human events it becomes necessary for people to advance from that subordination in which they have hitherto remained, & to assume among the powers of the earth the equal & independant station to which the laws of nature & of nature's god entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which

Ready to get started?

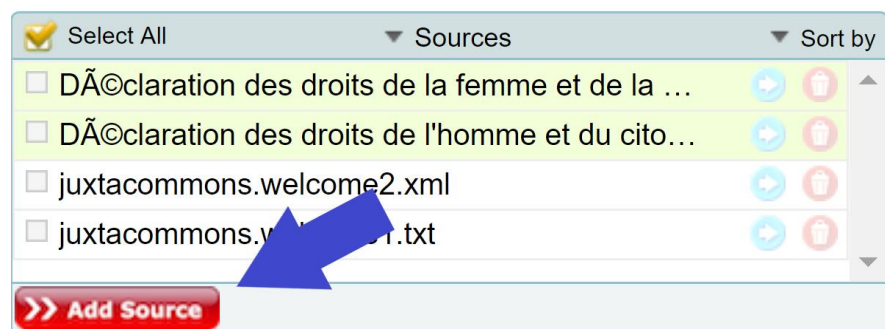
Create a free account today!

3. In class, we will begin by running our comparative analysis. Then, we will use the comparison to facilitate our close reading.

Day 1: In-Class Workshop on Juxta Commons

Today we will learn how to use [Juxta Commons](#), a DH tool that facilitates comparison and collation of textual variants. We are modifying the use of this tool to facilitate our comparison of two versions of the *Déclaration*, the original from 1789 and the revision by Olympe de Gouges from 1791. We will go through each of these steps together in class, but this guide will serve as a useful reference. Feel free to make notes as we go and to ask questions throughout.

1. **Using Juxta Commons: Texts are Witnesses.** Each text that you upload is called a *witness*. I have already prepared for you two texts to use as witnesses. The first witness is the preamble and articles from the *Déclaration des droits de l'homme et du citoyen*, in .txt format, available on the Canvas page. The second witness is the preamble and articles from the *Déclaration des droits de la femme et de la citoyenne*, also available in .txt on Canvas.
 - a. **Reflection:** Take a moment to open these two documents. What do you notice about them, compared to the original? Make notes.
2. **Upload your texts:** In your Juxta screen, open in your browser, you will see three sections from left to right: "Sources," "Witnesses," and "Comparison Sets." In Sources, click on "Add Source" (the red button in the first window). Upload each file, first the 1789 text and then the 1791 text.



3. **Prepare the witnesses:** Once both documents are uploaded, click on the blue arrow to the right of the document title (when you hover over it, it will say "Prepare witness").
 - a. **Witness Information:** This is your opportunity to edit the final information. Include the author, source, and date as well as a short description and your own private notes (drawn from your observations above). Once you have completed your data entry, select "Prepare Witness" in the bottom right-hand corner. You should then see a new file pop up in your central window, "Witnesses." To your right is a screenshot of the screen and the information I included in my version.
 - b. Repeat the process for each document, including the pertinent information.

Witness Information

Source File: DÃ©claration des droits de l'homme et du citoyen.txt

(required) Title: Declaration des droits de l'homme et du citoyen

Author: Mirabeau, et. al.

Publisher / Source: Wikisource.fr

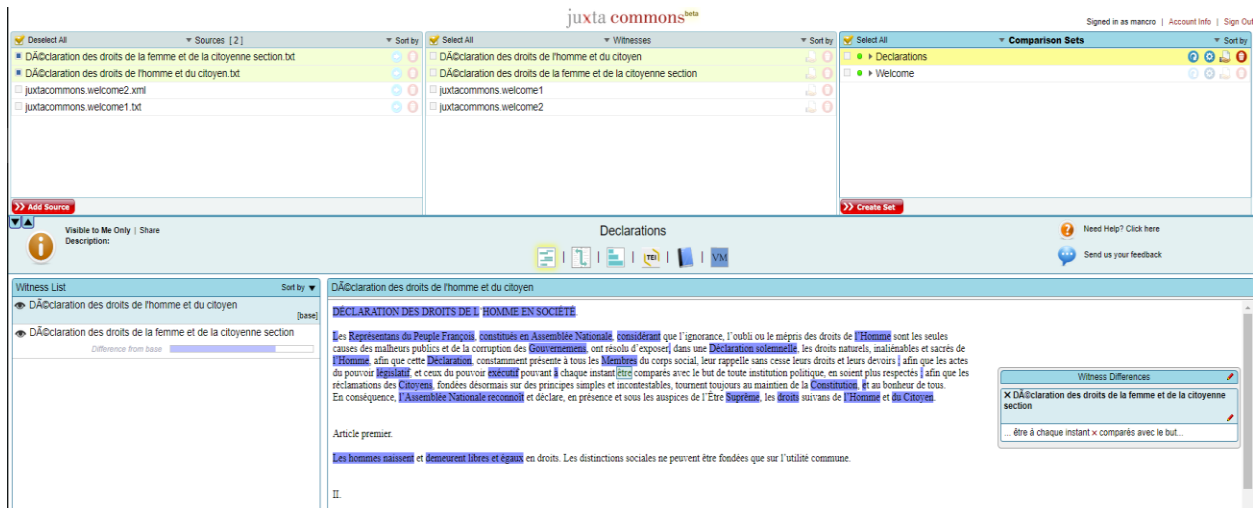
Date: 1789

Short Description:

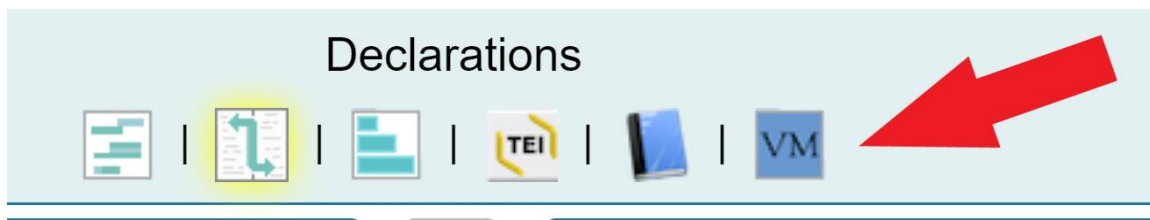
Private Notes:

Cancel Prepare Witness

4. **Create a Comparison Set:** Select the two witnesses in the second section by clicking on the small box to the left of the file names. In the third window on the right, under “Comparison Sets,” select “Create Set” (red button) and title it appropriately (I recommend your last name and “Declarations”, ex: Cro_Declarations).
 - a. *NB: While Juxta Commons does well with respecting accents in the documents, it does not love accents in titles of documents, so you might decide to name your files without accents.*
 - b. Once you hit “Create,” the bottom of the screen will populate with the Comparison Set. For the purposes of this tutorial, I named mine “Declarations.” Here’s a screenshot of what you should see:



5. **Analyze the results—varying visualizations:** You’ll notice that on the left under “Witness List” you have your two documents. Whichever you uploaded first will be your base, however that can be changed later. For the purposes of this tutorial, we will use the earlier document as the base as De Gouges prepared her version using the 1789 text as inspiration. On the right, you’ll see a heat map. It highlights all the areas where the second document diverges from the base. By clicking on a blue selection, you’ll see a small window pop up that will allow you to see what the variant is in the second document.



- a. **Reflection:** There are various visualizations you can use to explore this comparison. Under the Comparison Set title (“Declarations”) at the top of the lower section, you will notice six icons. The first on the left is the heat map. The second is a side-by-side view. The third is a histogram. The fourth is Parallel Segmentation. The fifth is Edition Starter and the sixth is Versioning Machine. Click on each one. What can you deduce about the function of each visualization? Which seems to be the most useful for our purposes (i.e. comparing the two texts)? Why? Explain.

- b. ***Share:*** Before the end of class, share your preliminary observations in small group discussion. Consider in particular what you have learned about these two texts from this process. Be sure to ask any questions you have. You will sign back into your account from home to complete the homework assignment for the next class period.

Homework for Day 2

Before the next class period, we will build on our preliminary analysis and class discussion by doing some close reading activities and comparing our close reading experience with our analysis using Juxta Commons. For homework you will prepare a **short reflection paragraph** that you will post to the discussion forum on Canvas, using the questions below as a guide for content. You'll then share in the forum your own comparison set and respond to a peer's work.

1. Read over the introductory history to the *Déclaration des droits de l'homme et du citoyen* available on the [Élysée website](#). Then, read over the brief introductory notes to the text by De Gouges available on the Canvas course page. Be prepared to discuss this information in class in your own words, so take what notes will be necessary to facilitate this process.
2. Read over the two documents, taking notes and annotating as you go. What do you notice about the two versions? Think both about content and form.
3. Sign back into [Juxta Commons](#) and pull up your comparison set. Read through the variants. If you had to categorize the differences between the two documents, what labels would you use to catalog them? Why? How might this facilitate your understanding of the texts? How does your Comparison set in Juxta Commons compare with your close reading annotation? Do you find Juxta Commons useful? Why or why not? Explain.



Short Reflection Paragraph: Drawing on your notes, what you have learned from the research and reading you have completed, your work with Juxta Commons, your comparison sets, and the questions in steps 1-3, prepare a short reflection paragraph that you will post to the pertinent Discussion Forum. (10 points)

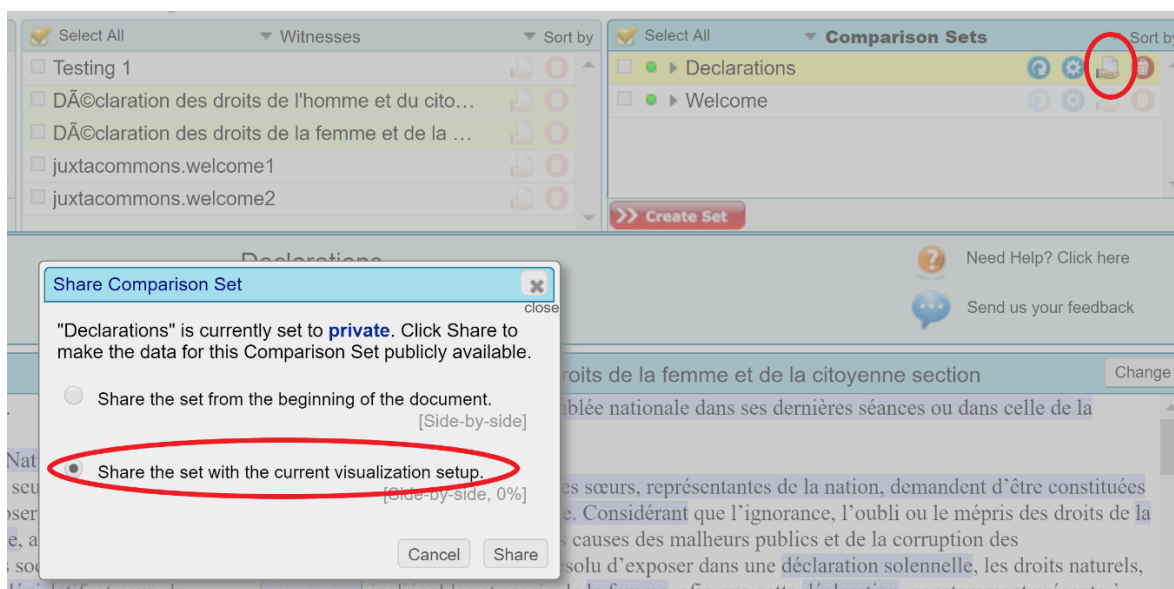
Style and content: Remember that you should have a strong topic sentence that brings to the fore the central point you'd like to examine in the paragraph. There should be several supporting sentences and a concluding sentence that brings your thoughts to a close. The paragraph should be well-organized and information included therein should be related to the focus you have selected. This means that you will need to be selective in the material you choose to include. Bring the extra information to class with you to share in our larger group discussion.

Length: 7-8 sentences in French

Comparison Set URL: See step 4 and be sure to include it at the end of your reflection.



4. After completing your preliminary analyses, share your comparison set publicly (select the visualization you prefer and then, in the third window at the top under "Comparison Sets," click on the hand holding a page icon. Select "Share the set from the beginning of the document" (see below). Paste the Shared URL in your response to the reflection paragraph prompt in the discussion forum.



5. Compare your reflection with that of a peer. Prepare and post a discussion forum response.



Discussion Forum Response: Read through a peer's reflection paragraph and examine their comparison set. How does their set compare with yours? What did you learn about their categorizations and reflections? Did their observations alter or modify your own? Make notes and respond accordingly. Remember to observe rules regarding professional demeanor and respectful participation in discussion forums. (10 points)

Style and content: Consider carefully your classmate's reflection. Look over their comparison set. Did they focus on similar points as you or not? Did they choose a different visualization? What about their process do you find particularly useful? Is there room for improvement in either your own categorization or in theirs? Explain your response. Remember to be respectful and considerate in all posting.

Length: 4-5 sentences in French



Day 2: In-Class Workshop: Compiling an Annotated Edition Using Google Docs

Today, we will work together to compile our notes and reflections and generate collaboratively a comparative compilation of the two documents to facilitate a comparative analysis using Google Docs. We will return to today's work over the next few class periods to enhance our own analyses with secondary, critical sources. We will also capture and describe our process and describe our own goals. Ultimately, we will decide what to do with this project--i.e., will we share it with a larger public? If so, who? If not, why? Additionally, we will consider the implications for sharing one's work in the public sphere, as well as the potential benefits and the shortcomings of this type of work.

1. **Group Discussion:** In groups of 4-5, spend twenty minutes comparing your reflections on the two versions of the document. Answer the following questions:
 - a. What observations did you make that you think might make a helpful annotation for a future reader?
 - b. What portions of the document should be annotated? By what process?
 - c. Which version of the document should serve as the base? Why?
 - d. What information would be useful to include in this edition? Dates? Short biographies of the key figures and authors? A bibliography of useful resources? Information regarding the process we followed to compile the document?
 - e. Who is the target audience of this edition and what is the purpose of compiling this edition? Does that alter your decision about any of the above? If so, how?
2. **Report** your group's ideas to the class. Together, based on this feedback, we will decide which version will serve as the base for our annotated edition and what type of information we want to annotate. We will also decide a standard format for annotation.
3. **Group Annotation:** In your small group, prepare your annotations of your assigned portion of the document. Make careful note of any resources you use to procure information (website, texts, articles, encyclopedia entries, etc.) and add them to our shared Zotero folder for this project so that we may compile a complete bibliography at the end.
4. **Check-in:** We will check in several times during the class period to verify our progress. It will be necessary for groups to work together to complete their annotations prior to the following class period.

Homework for Day 3

Groups should complete the annotations for their assigned section. Additionally, seek out pertinent secondary sources to enhance your annotations and for inclusion in our “Suggested Resources” section at the end of the document.

Reflect on the reflection questions orally. Make a 3-4 minute recording of your responses and post to the pertinent discussion forum on Canvas.

Reflection Questions: Consider and address the following questions in your oral response:

1. Has this project and process changed how you view these documents? In what way? Do you think this has been a useful project? Explain your response.
2. What should we do with this work? Should we share it publicly? If so, how? If not, why?
3. What are the benefits of sharing one’s work publicly? Are there any possible downfalls?
4. How should we designate authorship on this project? Be specific in your response with any proposals you would like to suggest.

Now, listen to the responses of two classmates. Make note of their thoughts and whether or not you are in agreement. Be prepared to share your ideas in the next class period.

Week 2: Final Assignments

In addition to finalizing the final, annotated version of the compiled documents, students will prepare a brief (1-2 page) reflection paper. Further details are available in the rubrics.

Comparative Analysis with Juxta Commons: Grading Rubric

FREN 521 : Intro to French Lit

Dr. Melinda A. Cro (macro@ksu.edu)

The following are the grading rubrics for the components of the DH project on Juxta Commons and critical text comparison and analysis. The final grade on this project will be averaged into the larger grade category for Digital Humanities Activities (20% of final grade). NB: Student participation in-class during each period is counted under the Participation and Preparation grade and will be evaluated according to that rubric.

Homework for Day 1

Graded as part of the Participation/Preparation/Homework grade for Day 1.

Day 1: In-Class Workshop on Juxta Commons

In-class participation and working with groups will be part of the participation grade for this class period.

Homework for Day 2

20 points total: Short reflection paragraph posted to discussion forum with shared comparison set (10 points) and discussion forum response (10 pts) using rubric below. Each category is a 5-point scale as follows: 5 = Exceeds expectations (in length, development, and scope); 4 = Meets expectations; 0-3 = Does not meet expectations.

Discussion Board Written Reflections and Responses (10 points)

- **Content (5 points):** The response corresponds to the question asked. It is complete, detailed, and demonstrates originality in approach as well as attention to pertinent readings. May link with themes the class is studying (ex: love, war, identity, etc.). Response is professional and respectful in nature. Includes all required elements (i.e. attached files or embedded links)
- **Style (5 points):** The response is clear and the writer has checked spelling (including accents) and grammar. It is well-organized, making use of a strong topic sentence to ground the reader and offers supporting details to justify the response. Observes length requirements.

Day 2: In-Class Workshop: Compiling an Annotated Edition in Google Docs

In-class group work and discussions graded as part of daily participation/preparation grade.

Group Annotation (20 points)

- **Content of Annotations (10 points):** Accurate, clear, and enhances the reader's understanding of the text and its variants.
- **Style (5 points):** Observes agreed-upon style decisions and formats annotations accordingly; verifies spelling and grammar to the best of one's ability—notes any areas of uncertainty to check with professor.
- **Sources and Group Work (5 points):** Shares resources, adds pertinent information and resources to shared Zotero folder for inclusion in bibliography, and works well with group members as a fully contributing author/editor.

Homework for Day 3

Each category is a 5-point scale as follows: 5 = Exceeds expectations (in length, development, and scope); 4 = Meets expectations; 0-3 = Does not meet expectations.

Discussion Board Oral Reflections and Responses (10 points)

- Content (5 points): The response corresponds to the question asked. It is complete, detailed, and demonstrates originality in approach as well as attention to pertinent readings. May link with themes the class is studying (ex: love, war, identity, etc.). Response is professional and respectful in nature.
- Style (5 points): The response is clear and easy to follow. The speaker makes every effort to pronounce correctly and enunciate clearly while maintaining an appropriate level of fluency. There may be infrequent errors, but they do not detract from one's understanding of the response. Observes time requirements.

Week 2

Final Product: Collaborative, Annotated Version (30 points)

This grade will be assigned as a group grade, based on the following categories:

- Content: The document contains annotations that clarify the variants between the two editions as well as notes that identify pertinent figures and enhance the reader's understanding of the documents. The purpose of the work undertaken, process, and context of the original documents are points that figure clearly in the brief introduction. (10 points)
- Format: The document is legible and annotations are consistently formatted according to agreed-upon standards; MLA format is observed in the bibliography and suggested references sections. Authorship has been decided and attributed accordingly. (10 points)
- Language: Grammar, word choice, and spelling have been verified to ensure a polished, error-free copy. (10 points)

Final Reflection Paper (20 points)

Upon completion of the project, students are asked to submit a brief, individual reflection paper (1-2 pages) where they consider the following questions:

1. Did you find Juxta Commons to be a useful tool? Did it facilitate or hinder the process of textual comparison?
2. Consider the collaborative nature of this project—have you worked in this way before? If so, in what context? How did this experience compare with your previous experiences? If not, how was this experience for you?
3. What is the importance of editing and establishing editions of texts? How was this project? Did you find it interesting? Useful? Do you think there are transferable skills you might use in a future career path? Explain your response.
4. Over the course of the semester, you have worked with various DH tools and a range of approaches to literature. What have you found to be most interesting and/or useful? Why? Explain.

Grade Distribution: Each category will be graded on the following scale: 9-10 Exceeds expectations; 7-8 Meets expectations; 0-6 Does not meet expectations. Comments will be offered to clarify feedback and score.

- Content: Addresses all questions in a detailed and clear way. Offers examples and connections between topics. Evidences familiarity with various DH practices and tools as well as the basic tenets of literary analysis studied over the course of the semester. (10)
- Style: Well-organized, clear transitions and topic sentences. Clear effort to check spelling and grammar prior to submission. (10)

Digital / Material Reflection

Sarah Noonan
Saint Mary's College

Artifact type: Assignment

Developed for: Upper-level English class

Audience: Advanced English literature majors

Time required: One 1-hour class session on Voyant + outside work

Method and tool: Text analysis with Voyant

Description:

This assignment was situated in a senior-level undergraduate capstone course which guides students through the composition of a 15-20 page senior thesis project. Students in the course had previously taken a semester-long course on literary theory, and I built on this foundation by assigning short, complementary scholarly essays alongside the literary works we read. These scholarly works offered students a variety of critical and methodological perspectives (from postcolonial and feminist theory to book history and computational analysis) to inform their readings of the course's literary works.

This assignment was given before students had begun drafting their theses, and it asked them to approach the work(s) of one of our assigned authors from either a material or digital perspective. During a class session in my college's Rare Book Reading Room, I introduced students to the type of close material and typographical analysis that often undergirds the work of book historians as they analyze particular copies of a text. I then used a later class period to introduce students to Voyant and the types of distant computational analysis accessible through this platform; this hands-on session was paired with a discussion of Lisa Rhody's short essay, "[Why I Dig](#)." While leading discussions during these class periods, I encouraged students to consider how the close material analysis of a particular copy of a work and the distant textual analysis of a textual corpus—although seemingly opposing analytical perspectives—might both generate new questions regarding the literary text(s) being studied.

After these in-class discussions, students were tasked with exploring one of these methods in greater depth through this assignment. Because this was not a course focused on the Digital Humanities, I allowed students to focus on the methodological approach (material or digital) of their choice; I then asked students to consider what new questions might be asked of the work(s) they were exploring as a result of their chosen method—a key outcome of this assignment since students were, at this point in the semester, formulating research questions that would eventually motivate their senior theses.

Roughly two-thirds of the students chose to pursue the digital reflection assignment. In general, students asked productive questions of the corpora they explored, although some of the usefulness of this exercise didn't emerge for students until later in the semester when they were tasked with producing a poster presentation of their theses for a college-wide research symposium. Visualizations produced with Voyant were used by multiple students on their posters and provided them with an accessible, visually engaging method of conveying their claims to the broader campus community. Overall, I was pleased with the outcome of this assignment, and I intend to repeat it in the coming year. The one substantive change I will be making during this second iteration is that I plan to guide students through Voyant's tools in a more structured way by reducing the amount of

time devoted to exploring various tools and increasing the time spent on modelling how a selection of tools can be applied to an assigned data set with differing results.

Supporting materials:

Assignment and rubric

Digital or Material Reflection

For this assignment, you are asked to compose a 3-4-page written reflection on either the type of information that can be gained from the digital analysis of the work(s) of an author (a distant reading, digital focus) *or* the material contexts in which a work occurs (a material, archival focus). While these approaches need not be mutually exclusive, I am asking that you focus on just one approach in this reflection. The digital or material approach discussed in this assignment by no means necessitates that you must use that approach in your Senior Seminar Essay.

For the Digital Reflection:

During our class discussion of Margaret Cavendish's *Blazing World*, I introduced you to Voyant and how this site provides you with a variety of digital tools for the analysis of large textual corpora. For this assignment I ask that you:

- Upload the .txt files to Voyant that I have provided you of either Margaret Cavendish's or Virginia Woolf's works (if you want to explore some other textual data set – let's talk to see how that might be possible).
- After exploring how different tools allow you to analyze distinct features of these works, pick 2-3 tools that seem to you most useful. Spend some time manipulating your search terms, changing your data sets, and, in general, exploring the potential benefits and drawbacks of these selected tools and how they might enable you to notice new features or characteristics of the corpora you are exploring.
- Write a 3-4 page response essay that describes what you have discovered in the course of your digital explorations. I encourage you, in particular, to ask how the results and goals of reading from a distance might extend or deviate from the practice of close reading with which you are familiar. Such an essay might note a recurrent theme in *Orlando* and then seek to establish the continuity of that theme over time throughout Woolf's works; or such an essay might focus on a particular word or combination of words in *Blazing World* to consider how that novel might depart from the concerns of other works by Cavendish. As you reflect upon the data you examine, articulate how thinking about these works in digital and distant contexts allows you to ask new questions of the work we read in its entirety.

For the Material Reflection:

During several of our classes, including our classes on the *Inferno* and Chaucer and our forthcoming class on Virginia Woolf's *Orlando*, we examined / will examine copies of works in the Rare Book Room that demonstrate how those works have circulated in varied material forms among readers at different historical moments. For this assignment I ask that you:

- Locate an archive that contains material pertinent to a course text in which you are interested. This archive might be one you can visit in person (SMC's Rare Book Room or ND's Special Collections) or one you can visit digitally.
- Identify 2-3 items in that archive that you deem significant in some way (printed editions of a work from a single historical period or across multiple periods; manuscript editions; digital editions or reinterpretations; early drafts; subsequent reinterpretations of a work by another author, etc.).
- Examine the material features of those items with an eye to considering how those features might influence how modern and/or past readers have interpreted, understood, and/or navigated your selected work. You might, for example, consider how the material context (size of a book, textual layout, qualities of materials used, number and type of images included, etc.) in which your author's work appears shapes our understanding of that work. Or how these material contexts or later textual additions (such as marginal comments, doodles, corrections, etc.) might reveal how past audiences responded to this work. You might even ask if any evidence of ownership can be found that would enable you to identify where a copy of a work was at a certain time and who its historical readers might have actually been.
- Write a 3-4 page response essay that introduces the archive that you are focusing on and provides an analysis of what you deem to be the most interesting characteristics of the material contexts of your chosen archival items. As you reflect upon the items you examine, articulate how thinking about your selected work in its varied, material contexts allows you to ask new questions of it.

All papers should be typed, using 12-point Times New Roman font, and have 1-inch margins. Please use MLA citation styles. You are not required, for this assignment, to reference secondary sources, but, if you do so, they must be included in your bibliography.

Rubric for Digital / Material Reflection

Scale	Nascent	Developing	Competent	Accomplished
Key Components of the Assignment				
Essay organized purposefully and developed persuasively (clear thesis, precise topic sentences, effective transitions, and focused paragraphing)				
Demonstrates a detailed, sustained engagement with archival material / digital methods of textual analysis				
Uses archival material / digital methods of textual analysis to reflect productively upon the work being discussed				
Archival inquiry / digital methods of textual analysis used to ask questions of the work being discussed that might be pursued in future research				
Style				
Ideas are expressed clearly and concisely				
Tone is consistent and appropriate				
Word choice is appropriate & effective				
Authorial voice clear and displays confidence				
Mechanics (check problem areas)				
<input type="checkbox"/> Proofreading	<input type="checkbox"/> Modifiers	<input type="checkbox"/> Parallel Structure	<input type="checkbox"/> Tense Agreement	
<input type="checkbox"/> Pronoun Agreement	<input type="checkbox"/> Antecedents	<input type="checkbox"/> Sentence Fragments	<input type="checkbox"/> Run-on Sentences	
<input type="checkbox"/> Format (title, pp. #, margins)	<input type="checkbox"/> Possessives	<input type="checkbox"/> Punctuation	<input type="checkbox"/> Other:	
COMMENTS (continue on back if necessary):				

GRADE _____

Reading at Scale: Teaching with Voyant

Taylor Orgeron

Southwestern Oklahoma State University

Artifact type: Workshop

Developed for: Professional development workshop

Audience: Instructors and graduate teaching assistants of first-year composition

Time required: One 40-minute session

Method and tool: Introduction to Voyant and various ways to use Voyant in the undergraduate classroom

Description:

This workshop was designed as part of LSU's Writing Program's Engaged Educator Distinction, an honor that UWP faculty and graduate teaching assistants (GTAs) can earn by attending or hosting professional development workshops during the academic year. From previous conversations with UWP faculty and GTAs, I understood that there was an interest in using digital tools in the composition classroom, but some UWP instructors struggled with how best to integrate these tools into their established syllabi. Voyant works as a good introduction to digital pedagogy because it is fairly simple to use and understand for both instructors and students, and has enough flexibility that one can imagine a multitude of uses for it in the undergraduate classroom. When planning the workshop, I wanted to both introduce the tool and offer examples of lesson plans that instructors can easily tweak to suit their needs, while also allowing space within the workshop for brainstorming other ideas. I also wanted to leave room for discussions of accessibility when implementing digital tools, which is why I included a brief note on browser extensions within the assignment handout and the workshop presentations. Additionally, in the workshop announcement, I mentioned that laptops were recommended, but not required. At the very least, hosting this workshop requires a space with a computer and projector so that the Voyant tool can be projected to participants. After displaying Voyant and its various tools, and introducing the example lesson plans, I opened the floor to participants so that they could share their ideas for using Voyant. Like so many professional development events that I have attended and hosted in the past, this discussion section felt like the most generative and exciting part of the workshop as a whole, as educators asked questions, brainstormed potential assignments, and made plans to collaborate. Just as is true when integrating digital tools in the undergraduate classroom, rarely ever is our goal to teach the tool; rather, our true goal is to inspire a new way of approaching a familiar problem.

Supporting materials:

Detailed outline for workshop

Reading at Scale:

Teaching with Voyant, a Digital Humanities Tool

hosted by Taylor Orgeron

Workshop Description:

This workshop will introduce interested UWP faculty and GTAs to a digital humanities tool called Voyant.

Workshop Objectives:

- Learn to use the digital tool Voyant to analyze texts
- See how Voyant offers different ways to visualize the same texts.
- Discover ways to integrate Voyant into the classroom
- Learn how to make a Voyant server

Intro to Voyant: What is it?

In writing and literature classes, we teach our students to gather evidence from close reading in order to support their arguments. In what ways could data visualization charts actually aid processes of reading? The visualization tool Voyant allows the user to track the relative appearance and context of specific words and phrases in a specific body of text, from a poem to an entire body of works (or corpus).

While digital tool analysis by no means replaces close reading, it can be useful to see trends across one or many works. For example, say one wished to display how many times a specific word or theme appeared in a text. While one could manually “count” references across a novel or body of texts, or attempt to estimate relative occurrence, a text analysis tool like Voyant can do this for you. Additionally, this tool can also help students in first-year composition see their own trends in word frequencies, so that they can make their essays more stylistically diverse.

Intro to Voyant: How do I use it?

Before I give you some examples for what kinds of class assignments you can do with Voyant, I'll show you how it works and what it can do.

1. Voyant can be accessed at <https://voyant-tools.org/>

Note: The companion site Voyant Tools Documentation offers a fantastic, step-by-step exploration of Voyant's various tools: <http://docs.voyant-tools.org/start/>

2. Upload your chosen text (or texts) in one of three ways: pasting the contents into the text box, pasting a set of URLs (one per line) or upload documents (plaintext, HTML, XML, PDF, RTF, MS Word, or a zipped folder of files). Voyant also includes 2 pre-uploaded corpora: Shakespeare's plays and Jane Austen's novels.

3. The default view is five tools that interact with each other. They are (clockwise from top left):

- Cirrus: a simple word cloud that displays the highest frequency terms in the corpus (that aren't in the stopwords list*) *A stopwords list is a list of common words (like "The" and "and" that aren't necessarily useful for analysis, and that you want the program to ignore when counting word frequencies.
 - The word cloud positions the words such that the terms that occur the most frequently are positioned centrally and are sized the largest. (The color is random)
 - Hover over each word to reveal the count in the corpus
 - Use the scale at the bottom of the tool to limit the word cloud to only specific texts in your corpus
 - Click on the question mark in the upper right corner for help, and hover just left of the question mark for options for embedding or downloading an image of your results.
 - Clicking on words in Cirrus will usually cause one or more other tools to react
- Reader: a infinite scrolling reader for the actual text in the corpus (this fetches the next part of the text as needed)
 - Can toggle between corpus and individual documents
- Trends: a visualization of word frequency across the corpus (or it can be re-launched for word frequency within each document)
 - Can toggle between corpus and individual documents
 - You can add more terms by using the search box – simply type in a term and hit enter
 - You can eliminate defaulted high frequency words by clicking on them (try de-selecting all and just adding "man" and "woman", "girl" and "boy")
 - You can click the "Reset" button to return to the defaults for the tool
- Contexts: shows each occurrence of a keyword with a bit of surrounding text (the context). It can be useful for studying more closely how terms are used in different contexts
 - You can specify which keyword to use by typing a query into the search box and hitting enter
 - You can adjust how many words appear on either side with the 'context' slider and how many appear on the expanded view with the 'expand' slider
- Summary: a high-level summary of data from the corpus

4. Some of the boxes have additional tools available in tabs. There are also lots more tools available that you can swap into your interface (or 'skin'). They're listed here:

<http://www.voyant-tools.org/docs/#!/guide/tools>

5. Practice choosing a tool that isn't listed as a default. Hover in the top right corner of one of the boxes, click on the Replacement (four squares) box, and then select another of the tools from the menu that pops up.

What can you do with it?

Now, let's talk about different classroom and take-home activities you can do with Voyant.

But first, a quick note on accessibility. Because the visualization graphs color code data, instructors with students with colorblindness should use a Google Chrome extension Color Enhancer <https://chrome.google.com/webstore/detail/color-enhancer/ipkjmjaledkapilfdigkgfmpekpfnkih> or the Firefox extension Midnight Lizard <https://addons.mozilla.org/en-US/firefox/addon/midnight-lizard-quantum/?src=featured>

Instructors who use Google Chrome may also want to use the extension Zoomy <https://chrome.google.com/webstore/detail/zoomy/jgfonhdeiaaflpgphemdggfkjimojblie?hl=en> to enlarge certain sections of the screen for visually disabled students.

Example Lesson 1. Analyzing a corpus of work (quick in-class activity for exploring course themes)

You would like to explore the context in which particular words are used throughout an entire corpus. Do particular names and nouns occur around a particular verb? Is a word often described positively or negatively? What about the term 'freedom'? Is it being used in the political sense of the struggle for freedom? Or in the context of purchasing freedom for the author or another?

1. Type 'freedom' into the 'Contexts' search window. You may also want to click and drag on the borders between tools to make the context window larger.
2. Examine the 5 words immediately before and after 'freedom.' Want to see a little more of the context? Select the 'Context' slider and move it to 10. Through this interface, you can read every instance of the word 'freedom' throughout the entire corpus.
3. Click on the '+' button on the left to see the word in expanded context. The amount of text here can be increased with the 'expand' filter.
4. Click on the 'Export' button that appears when you hover over the question mark. Select 'Export Current Data' -> 'export current data as tab separated values (text).' This will bring up a window where you can hit Cntrl/Cmd+a to select everything and copy and paste into Excel. You can conduct further analysis on this new corpus composed of only text in the immediate vicinity of a given word.
5. Write a paragraph analyzing the context of "freedom" based on this data.

Example lesson plan 2. Students analyzing their own work

Common problem in student writing: the difficulty in stating a clear thesis and then staying focused on that thesis throughout the paper. Could looking at word clouds and graphs of word frequencies help students to visualize the actual (rather than implicit or imagined) topics of a paper and their appearance and disappearance in different sections?

First, have students upload their papers to Voyant. If they have multiple revisions of a paper, all the better, as it allows a comparison of the iterations of their writing. After setting the stop words and exploring the different word frequencies of their own work, students should then trade and look at a peer's work. This switch allows the students to avoid being biased by what *they* think the paper is about and instead focus on what Voyant shows.

Instructions For Students:

1. Download the file containing your essay.
Go to <https://voyant-tools.org/>
2. Upload the file via the "Upload" link.
3. Hit "Reveal".
4. Explore various word frequency combinations to see if the most common words in your paper match your thesis, to see how different, important words vary in frequency throughout the paper, and how word combinations appear (or do not).
5. Have a peer look at the graphs you've created and see if they can determine the main topics of your paper from them. Trade places with your peer; explore one another's texts using Voyant to see if you can get an idea of the paper's thesis and how the argument progresses without reading the paper.

Other lesson plan ideas ideas:

1. Have them enter a collection of potential paper sources, and then have Voyant generate possible keywords to use in further searches using the Cirrus word cloud.
2. Have students look for trends in word frequency and topics concerning a singular subject by uploading articles about that topic to Voyant, then analyze the rhetorical context of these words

What other uses might you suggest for Voyeur? Are there other questions you think I could pose for students as they use this tool to analyze their own writing? Do you know of other tools that might be useful for this exercise?

One last note: Server

Voyant currently exists as both a web-based tool (voyant-tools.org) and as a Java application you can run on your own machine. The web interface often gets overwhelmed, especially when running a workshop.

Voyant with group of more than 10ish it will start to crash, so you may have to use a server instead (sometimes the server won't work either, perhaps have half of the class should use the web version and the other half uses a server version) <http://docs.voyant-tools.org/resources/run-your-own/voyant-server/>

Introduction to Text Mining and Analysis

Jane Marie Pinzino
Tulane University

Artifact type: Workshop

Developed for: Teaching faculty and teaching assistants

Audience: Humanities faculty and graduate students

Time required: One 90-minute session

Method and tool: Text mining and analysis with JSTOR Text Analyzer, Hathi Trust Digital Library, and the Hathi Trust Research Center

Description:

- This workshop serves faculty and graduate students who teach undergraduate humanities courses, primarily English and History. By providing simple-to-use, out-of-the-box tools, the workshop empowers instructors to build up undergraduates' digital competencies and skills transferable to the workplace.
- The workshop begins with a discussion of key terms and ideas in text mining and analysis. Text mining is a subset of data mining, and provides an opportunity for processing large bodies of text to discern patterns in ways that human reading cannot. Text mining does not replace "close" or "human" reading, but supplements it.
- The workshop participants copy and paste a CNN article provided to all into JSTOR Text Analyzer. This tool is a real crowd-pleaser! The tool discerns keywords useful for searching, and connects the user with relevant articles for research.
- HathiTrust is an enormous digital library spearheaded by University of Michigan, together with the HathiTrust Research Center's text mining and analysis tools provided by University of Illinois and Indiana University. Workshop instruction first demonstrates how to login, search and create a collection in HathiTrust.
- HTRC Bookworm is a pleasant introduction to the analytic tools. Ask the workshop participants to search the history of terms and share with the group what they discovery.
- The final component of the workshop is to demonstrate how to create a workset and run the Named Entity Recognizer.
- Closing discussion goes around the room for participants to express what they would like additional workshops to offer, and a small, handwritten assessment is taken about today's workshop.

Supporting materials:

Workshop slides with lecture notes, and workshop assessment tool

DIGITAL SCHOLARSHIP RETREAT

https://libguides.tulane.edu/digital_retreat/tuesday

Obtain all session materials at link above under
"Introduction to Text Analysis and Hathi Trust"



Introduction to Text Mining and Analysis

Jane Marie Pinzino

**DIGITAL
SCHOLARSHIP
RETREAT**

SLIDE 0

What is text analysis?



What is it? text mining? Digital text analysis?

Text mining is a subset of data mining, and text analysis that follows involves running algorithms on the text that is mined, and finally putting forth the interpretation on the patterns discerned in the results.

We **all** already do text analysis whenever we use Control F or Command F to find a word in an electronic document and consider all the instances of a word in a text. If, based on our comprehensive examination of the ways the word is used in the work, we were to advance a research hypothesis that would be a simple form of engaging digital text mining and analysis. But in digital humanities, the number of texts examined together tend to be large in number, several texts up to hundreds or thousands of texts, and even more.

In 2013, Robert Galbraith published a novel titled *The Cuckoo's Calling*. One scholar upon reading the work, had a hunch that that “Robert Galbraith” could be a pseudonym for J.K. Rowling. He performed digital analysis on the entire corpus of Rowling’s work, using a method called stylometry, which counts word frequencies, paragraph lengths, sentence lengths, the presence or absence of dialogue, etc. other

identifiers of style, and pronounced this novel a work of J.K. Rowling, which she “eventually” confirmed.

The methods for text analysis grow more sophisticated, depending upon the complexity of the research question. It involves implementing algorithms that discern patterns in bodies of text, including counting words and determining frequencies, identifying parts of speech, bringing to the surface collocations of words which are used for stylometry and topic modeling. The DH community uses the Latin word *corpus* for a single body of text and *corpora* for multiple bodies examined together and in contrast to one another.

Text analysis can ferret out patterns of ideas in primary sources, or detect clues and identifiers in email that can automatically classify messages as spam to be routed to a separate folder. Machine reading can do these things for corpora, ie. large bodies of texts, in a way that human reading cannot. It is not physically possible to read and absorb that much. One does not ever replace the other, but they can be complementary research methods, distant reading and close reading.

The process for text analysis, generally speaking is to 1) Search for and Get access to your corpora; 2) clean the corpora (many corpora including HathiTrust are “dirty”; the OCR can be poor, or the corpora need to be normalized (for example if you are searching for uses of the word “color” you might have to go through and make changes for spelling-- selecting colour “OUR” or color “OR”. Doing that manually can be daunting, so often coding is used to assist clean up.

A couple of more examples of text analysis projects: Ted Underwood, a prominent digital humanist out of Illinois, wanted to find out how the language for literary genres, including fiction, drama, and poetry, differed from that of non-fiction. So he carried out a sweeping linguistic comparison that covered a couple of centuries and thousands of English-language texts, and came to the insight that literary genres of text tend to make greater use of older English vocabulary, for example, adjectives like comely, diaphanous, and bucolic, while non-fiction reflected newer words and terms--for example, anthropocene, or microaggression. Underwood, in a different project, wanted to know how women and men are portrayed in the literary genres from the 18th century to the present day. And he found that over time, the features that clearly distinguished a woman from a man leveled out over the centuries so that men and women became more like each other in literary portrayals.

JSTOR TEXT **ANALYZER (BETA)**



[CNN May 11, 2019 Holocaust Remembrance](#)

Let's start with JSTOR Text-Analyzer, it is a good icebreaker. User friendly and useful for research.

Select all and copy the CNN article on "Holocaust Remembrance". This news article covers a recent white supremacist protest of a Holocaust Remembrance gathering at Arkansas State. The protesters were holding signs that read "The Holocaust did not happen but it should have". We are formulating the research question "what values are at stake in the white supremacist denial that the Holocaust occurred?" Adjust keywords to include "anti-Semitism", "Nazi", and see what comes up. Note the subject term "historical revision" appears, though that term never occurred in the CNN article!

This "out-of-the-box" tool offers useful keywords for searching, and connects users with scholarly articles on their topic. The user gets a sense of the scholarly conversation surrounding the topic, and locates specific articles, authors, and ideas useful to the research project.

HathiTrust

There's an
elephant in
the library.

www.hathitrust.org



Pronunciation is “Hah-Tee Trust” with a silent h. The word Hathi comes from the Hindi for elephant, referring to an elephant’s capacity for memory in light of the mission of HathiTrust.

Hathi Trust mission statement

“The **mission** of **HathiTrust** is to contribute to the common good by collecting, organizing, preserving, communicating, and sharing the record of human knowledge.”

The **mission** of **HathiTrust** is to contribute to the common good by collecting, organizing, preserving, communicating, and sharing the record of human knowledge

There are more than 140 institutional members of the HathiTrust in the U.S. and beyond, and Tulane University is one of those members. Lucky for us, we have this unbelievable digital library at our fingertips, which comes with out-of-the-box tools for analysis.

HathiTrust Digital Library



The collection contains over 17,000,000 volumes, including monographs, serials, and a complete collection of U.S. government documents. To get a sense of scale, Howard-Tilton has about 4,000,000 volumes so we can imagine the contribution to our collections that HathiTrust offers.

Approximately 60% of the collection is in copyright or of undetermined copyright status, and that impacts the type of availability for research a particular volume has. HathiTrust may archive the full-text of an item that is in copyright but the user cannot download it. In some cases they may view it, but in all cases the user may run text analytics on it, that generate a list of results. HathiTrust won a lawsuit that allows its members to do this. Thus, they get a list of results of a text-mining search useful for their research, and it is up to the researcher to obtain a print copy of the work to examine the generated list in light of a hard copy. I will demonstrate this shortly.

In the digitization process, there is a plain-text OCR file created, useful for text-mining, but it is not hand-corrected, so there are errors. In a volume where the plain-text file is just too rough to be of use, HathiTrust works on obtaining a cleaner plain-text file and a user can request this.

The HathiTrust Research Center, is a joint project between the University of Illinois and Indiana University that provide computational tools and support for the HathiTrust Digital Library members to perform text analysis on the corpus or the collections created by the user.

Non-consumptive reading is machine reading not human reading. You are getting at the ideas in the text, but not the expression of them.

What is in the collection? Whatever the member libraries scan and contribute. About 50% of the titles are in English, followed by numbers in German, French, and Spanish, so the collection is and has been heavily U.S. and European, though increasingly other languages including tribal languages both American and global have been scanned and incorporated.

There are number of duplicates in the collection, both title duplicates and edition duplicates. That requires decisions on the user's part of what and what not to include.

The titles are mostly **not** born-digital, but have been digitized by the member institutions, with materials from the 15th century, including manuscripts, to the present day, with a heavy concentration on the print materials from the 20th century. The scope of the collection has entirely to do with the choices of the contributing libraries. The largest single contributor is University of Michigan, and the second is the university system of California, followed by Harvard 3rd.

HathiTrust Bookworm

A tool for visualizing and analyzing
word usage trends
in HathiTrust Digital Library

HathiTrust bookworm allows a user to visualize the usage of a term(s) over time. Google ngram viewer is a precursor to Hathi Trust bookworm, and has enhanced features over Google, including faceting options as well as a collection with texts up to the current year. Google last updated its ngram collection in 2009. HathiTrust bookworm allows a user to visualize the usage of a term(s) over time. Google ngram viewer is a precursor to Hathi Trust bookworm, and has enhanced features over Google, including faceting options as well as a collection with texts up to the current year. Google last updated its ngram collection in 2009.

Exercise: Do sample searches in Bookworm and go around the room to hear how this might be used in the classroom.

HathiTrust Research Center



The Hathi Trust Research Center, for which you created a fancy password,

Three approaches to using HTRC:

Web-based tools that allow you to extract and analyze a dataset.

The user can run a tool having no access to the underlying data for human reading (because of copyright restrictions). Text-mining without reading provides lists of identifiers with no customized tweaks, therefore suitable for classroom research, or for the researcher who does not want to learn to code.

2) “Derived datasets”—provide transformation of extracted features
Crunches the data in advance; pre-processing; one step of the way there; processes tokens (words) and how many times they appear on the page: parts of speech tags, page level metadata; make fuzzy the expression of the text; techniques that work with bags of words, but do not account for the context the words

3) Secure “data capsules”—access to the full text allowed but the outputs are highly controlled because of copyright protections

Exercise: Create Workset (metadata from a list of sources) and run Named Entity Recognizer

Highly Recommended On YouTube

[Text Mining with Hathi Trust](#)
[\(Library of Congress\)](#)

Be in touch!

jpinzino@Tulane.edu
Coordinator for Scholarly Resources
for the Humanities

Workshop Assessment Tool

Rate the facilitator's ability to present the material in a comprehensible way.

very good | good | fair | poor | very poor

I learned something new from this session that will help me with my research or teaching.

strongly agree | agree | neither agree or disagree | disagree | strongly disagree

How satisfied are you with the session?

very satisfied | satisfied | neutral | dissatisfied | very dissatisfied

Please share any comments about this session:

Voyant Analysis Essay

Elizabeth Ricketts
University of South Florida

Artifact type: Assignment

Developed for: Lower-level undergraduate literature course for non-majors, fulfills humanities requirement for USF students

Audience: Non-majors in humanities course

Time required: One class session of 45-60 minutes to demonstrate tool and explain its use in literary analysis, outside work (varies per student)

Method and tool: Text analysis with Voyant

Description:

This project is highly adaptable for multiple disciplines and purposes. I have successfully used it as a final project option, and in my summer online course, I am incorporating it as the digital literary project requirement (new for the Lit 2000 course at USF) early in the summer session. The purpose of this project in the literature class is to provide students with the opportunity to perform literary analysis supported by quantitative data. Assessment of this assignment occurs via a rubric, provided to the students ahead of time. I have now offered this assignment for the second semester in a row as a final project option, and only a few students per semester have chosen it as I believe that they are intimidated by the technology. However, during this summer session, the assignment is a requirement for the students. I have already received feedback from the students via an online reflection post after completing the assignment, and they appreciate that they can perform quantitative analysis as related to literature. This is especially engaging for STEM students, who make up the majority of this class for non-majors.

Supporting materials:

Assignment with embedded link to online tutorial, rubric, several student samples

Voyant Analysis Essay

In this project, you will use Voyant Tools to analyze the most common words in a text or texts. In your essay, choose 3-5 of the words and create an argument about how those words are important to the text, shape its meaning, reveal information about characters, create themes, etc. You must refer to specific passages, quotes, and evidence from the story in your exploration of each of the words. Your essay must be a well-developed, thesis-driven, argumentative piece. You do not need outside research for this essay. Your analysis should be driven by your reading of the text(s). Think about the following questions:

- What do your selected words show about plot/character/theme/point of view/setting? What do they reveal about one or more of those aspects?
- How do these words contribute to the deeper meaning of the text?
- How do these words connect to the overarching themes we've been studying all semester?

Here's how a paragraph for this essay might look:

One of the most common words in *Dubliners* is the word "room." Overall, this appears 120 times in the short story collection. The word "room" connects to the themes of loneliness, isolation, and paralysis, which are prominent in James Joyce's work. Throughout *Dubliners*, there are many examples of characters sitting alone in a room observing the outside world rather than participating in it. (Insert several quotes and examples from the text here, and explain each example). Therefore, the prominence of the word "room" in *Dubliners* reveals the importance of the themes of loneliness, isolation, and paralysis.

NOTE: Do NOT contact me for technical assistance with Voyant. There are several user guides online for you to consult with technical issues and learning the tool.

Click [here](#) for Ms. Ricketts' online tutorial on the basic functions of Voyant as related to this project.

Voyant Analysis Requirements

- Length: 1,500 words
- MLA format, including Works Cited page (you will only be citing the book, but you still need a Works Cited page)
- 12 pt Times New Roman font
- Submit to Canvas by the due date

Lit 2000 Final Project: Voyant Tools Analysis Essay Rubric

Total points: 100

Categories	Mastering	Above Average	Developing	Below Average
Analysis: 30 total points	27-30 points -Author chooses 2-3 words and explains each choice -Original, thorough analysis of each word -Detailed explanation and development of the relationship between the words and one or more of the following: plot, character, theme, point of view, setting, wider topics, etc.	25-27 points -Author chooses 2-3 words, choices somewhat explained -Adequate analysis of ideas -Adequate explanation and development of the relationship between the words and one or more of the following: plot, character, theme, point of view, setting, wider topics, etc	21-24 points -Author chooses 1-2 words, choices minimally explained -Inadequate analysis of ideas -Inadequate explanation and development of relationship between the words and one or more of the following: plot, character, theme, point of view, setting, wider topics, etc	0-20 points -Author chooses 0-1 words, choices not explained -Minimal to no analysis of ideas -Minimal to no explanation and development between the words and one or more of the following: plot, character, theme, point of view, setting, wider topics, etc
Evidence: 30 total points	27-30 points -Examples are smoothly incorporated into the essay -Examples are clearly related to each of the chosen words -Examples from the text thoroughly explained -Sufficient evidence from the text related to each of the chosen words	25-27 points -Examples are incorporated into the essay -Examples are related to each of the chosen words -Examples from the text adequately explained -Adequate evidence from the text related to each of the chosen words	21-24 points -Examples are not well incorporated into the essay -Examples are somewhat related to each of the chosen words -Examples from the text inadequately explained -Inadequate evidence from the text related to	0-20 points -Examples are dropped into the essay with little or no introduction/follow up -Examples are minimally or completely unrelated to the thesis statement -Examples from the minimally or not explained

			each of the chosen words	-Little or no evidence from the text
Organization: 20 total points	19-20 points -Clearly distinguished introduction, body, and conclusion -Topic sentences explicitly support the thesis and clearly outline each body paragraph -Transitions explicitly demonstrate the relationship between ideas and supporting points -Logical progression of supporting points -Meets required word count	17-18 points -Introduction, body, and conclusion -Topic sentences mostly support the thesis and outline each body paragraph -Transitions mostly demonstrate the relationship between ideas and supporting ideas -Mostly logical progression of supporting points -Slightly below or above required word count	14-16 points -Inadequate distinction between introduction, body, and conclusion -Topic sentences inadequately support the thesis and inadequately outline each body paragraph -Transitions inadequately demonstrate the relationship between ideas and supporting points -Supporting points somewhat logical -Significantly below or above required word count	0-13 points -Little or no distinction between introduction, body, and conclusion -Topic sentences either not present or they do not support the thesis and outline each body paragraph -Transitions either not present or do not demonstrate the relationship between ideas and supporting points -Supporting points not logically organized -Far below or above required word count
Format: 10 total points	9-10 points -Thorough compliance with MLA standards, including Works Cited page, in-text citations, heading, etc. -In-text citations consistently and correctly used with examples from the text	8 points -Mostly thorough compliance with MLA standards, including Works Cited page, in-text citations, heading, etc. -In-text citations used mostly consistently and	7 points -Inconsistent compliance with MLA standards, including Works Cited page, in-text citations, heading, etc. -In-text citations inconsistently and somewhat incorrectly	0-6 points -Minimal to no compliance with MLA standards, including Works Cited page, in-text citations, heading, etc. -In-text citations minimally or not used

	-Consistent compliance with required assignment format: Times New Roman, 12 pt font, double-spaced, 1 inch margins	correctly with examples from the text -Mostly consistent compliance with required assignment format: Times New Roman, 12 pt font, double-spaced, 1 inch margins	used with examples from the text -Inconsistent compliance with required assignment format: Times New Roman, 12 pt font, double-spaced, 1 inch margins	with examples from the text -Minimal or no compliance with required assignment format: Times New Roman, 12 pt font, double-spaced, 1 inch margins
Style/Grammar: 10 total points	9-10 points -Correct grammar and punctuation -Effective word choice, vocabulary, and sentence structure: no slang, polished/professional language	8 points -Mostly correct grammar and punctuation -Appropriate word choice, vocabulary, and sentence structure: no slang, mostly appropriate polished/ professional language	7 points -Considerable grammar and punctuation errors -Somewhat inappropriate word choice, vocabulary, and sentence structure: some slang, inappropriate/unprofessional language	0-6 points -Consistent grammar and punctuation errors -Completely inappropriate word choice, vocabulary, and sentence structure: consistent use of slang, inappropriate/unprofessional language

III. Distant Reading & Data Visualization

Communication Networks in Richard Marsh's *The Beetle*

Shalyn Claggett
Mississippi State University

Artifact type: In-class activity and discussion

Developed for: Upper-level undergraduate survey

Audience: English majors

Time required Two 90-minute class sessions + outside work

Method and tool: Network analysis and data visualization with Gephi

Description:

This in-class activity and discussion aims at generating different kinds of questions and insights about Richard Marsh's *The Beetle* than those produced through the experience of reading. To do so, students will create data visualizations using Gephi and analyze their communication networks in small groups. I selected *The Beetle* for this activity for two reasons: 1) it is a short novel, so groups can create their data sets and visualizations in a single class period under my supervision, and 2) the novel has four different character narrators and thus invites comparative assessments. A useful model for creating this activity was Scott Weingart's blog entry on a similar use of Gephi to map *Dracula* ("DH Toe Dip: Character Networks in Gephi," <http://chuckrybak.com/teaching/dh-toe-dip-character-networks-in-gephi/>). Like *Dracula*, *The Beetle* also makes use of multiple character narrators. However, unlike Weingart's assignment, which considers characters as well as the medium through which they communicate, this activity only focuses on communication between characters. As this will be my first time incorporating data visualization network analysis into my pedagogy, I wanted the process to be as simple as possible. For the same reason, there is no assessment except for participation and completion. The activity requires two class periods: one day in a computer lab to create the visualizations, and another for discussion. (N.B., for students to navigate Gephi effectively, they will need a desktop computer with a mouse.) Ultimately, by remediating communication in this novel into a data visualization, I hope to foster students' awareness of structural, relational, and (possibly) ideological dynamics by foregrounding networked connections. Also, because neither the students nor I will have any idea of what these visualizations will look like or reveal, I hope this activity will foster a collaborative sense of experimentation as we explore new ways of approaching and analyzing fictional narratives.

Supporting materials:

In-class activity directions and in-class discussion prompts

Communication Networks in Richard Marsh's *The Beetle* (Day 1)

Assigned Texts (to be completed prior to class):

- ❖ **Read** Scott B. Weingart, “Demystifying Networks, Parts I & II,” *Journal of Digital Humanities* 1:1 (2011), <http://journalofdigitalhumanities.org/1-1/demystifying-networks-by-scott-weingart/>
- ❖ **Watch** Jesse Fagan, “Gephi: Making Your Relational Data Very Pretty,” <https://www.youtube.com/watch?v=2FqM4gKeNO4&t=1206s>

In-class Activity:

A central narrative concern in Richard Marsh's *The Beetle* is the transmission of information. Marsh foregrounds communication by using four different character narrators, whose different perspectives, when pieced together, finally demystify the Beetle's agenda and motivations. In order to examine how these separate narratives compare with one another—and exactly how they fit together—we will be building communication network data visualizations using Gephi, the open-source network analysis tool which you learned about in Fagan's tutorial.

You will be creating a network of all characters who communicate with one another in your section. Because communication (including speaking, writing a letter, sending a telegram, etc...) is a symmetric relationship (i.e., the communication between x and y is the same as the connection between y and x), your final network will be undirected. With your team, you will create an Excel spreadsheet file in which all nodes will be character names, and all edges will stand for “communicates with.” For our purposes, any direct, completed transfer of information, whether written or oral, counts as “communication.” After you have completed your file, you will import it into Gephi, clean up your network, and export it as a PDF.

Character Narrators for Groups

Group 1: Robert Holt

Group 2: Sydney Atherton, Esquire

Group 3: Miss Marjorie Lindon

Group 4: Detective Augustus Champnell

Directions:

Step 1: Create your Data

Divide your section by page numbers among all members (roughly 10 pages per member) and have each person jot down every character and with whom that character communicates. **Use only the last name to refer to the character.** Your list will look something like this:

Character	Communicates with
Holt	Atherton
Holt	Champnell
Holt	Grizzled pauper
Lindon	Atherton

FYI: Because your character narrator is reporting from his/her perspective, he/she will naturally be the most connected node. Technically, this is an “ego-network,” which Weingart defines as a “network of one person.”

Step 2: after you have all completed your list, create an Excel spreadsheet in which you enter the data from each member of the group (don’t worry about labeling the columns). Save the spreadsheet as an Excel file with the name of your narrator (e.g., “Holt.xlsx”) and upload to our class page on Canvas.

Step 3: download Gephi: <https://gephi.org/> and import your excel file.

Step 4: clean up your network using Gephi. Feel free to refer back to Fagan’s tutorial. You can use whatever colors and node aspects you like, but make sure that all connections between nodes are **visible and clearly labeled**.

Step 5: export your network as a PDF, and upload it to our class page on Canvas labeled with the name of your narrator (e.g., “Holt.pdf”).

That’s all for now! Next class, we will take a look at each of your networks and discuss what they reveal singularly and in comparison with each other. I will also show you the **full character communication network** that I will create using your combined data sets which we will also discuss in relation to the individual ego-networks.

Communication Networks in Richard Marsh's *The Beetle* (Day 2)

Small-Group Discussion (Part 1):

Return to your group and together study your character communication network in relation to the others. Discuss what these visualizations reveal about your character (15 minutes). Some things to consider:

- Is your character more or less connected than the other character narrators? Find out by calculating the *degree* of each character narrator in each network (remember, degree is the number of edges to which a node is connected).
- What other network does your group's most resemble? Which does it least resemble? What might account for these similarities or differences?
- Do you think your character's sex, class, or occupation has any relationship to the shape of your character's network? If so, how so?
- Do you think the shape of your character network has anything to do with its location in the novel (first, second, third, or fourth)?
- Does the experience of seeing your character narrator through network visualizations change or alter your perspective of your character narrator in any way?

Toward the end of your discussion, decide on the 2 most interesting insights about your character narrator this activity has provoked. You will share these with the class.

Small-Group Discussion (Part 2):

Now, look at the communication network for the novel as a whole. With your group, discuss what the complete network reveals about communication in the story in comparison with the ego networks. Some things to think about:

- Does the complete network surprise you in any way? What is its most interesting feature?
- Find your character narrator on the complete network. In what ways does the representation of your character's connectivity differ from your ego network? Does seeing your character's position in the complete network change or shift your perspective on him/her in any way?
- If you removed your character narrator from the network, which other relationships would it effect? What might this reveal about the significance of your character in terms of the narrative's structure?
- Overall, do you feel that data visualization is a useful tool for examining a text? I.e., does it help you to ask different kinds of questions about the text that might not otherwise occur to you from just reading the novel?

At the end of 15 minutes, we will have an open discussion of these and other issues raised by all of the visualizations.

Modeling the Sentimental Novel

Carrie Johnston

<https://orcid.org/0000-0001-5644-416X>

Wake Forest University

Artifact type: Assignment

Developed for: Lower-level undergraduate seminar

Audience: Non-majors in English literature/writing intensive course

Time required: One 75-minute class session + outside writing assignment

Method and tool: Topic modeling with HathiTrust Research Center analytics tools

Description:

This topic modeling assignment was developed to augment one of the major methodologies that I teach in my undergraduate English seminar courses: generic analysis. In this particular course, *Handmaids and Heroines in American Literature*, I introduce students to a variety of genres using a single, representative text for each genre. I outline the generic conventions and make a case for the expectations readers bring to each genre, and then ask students to analyze the text based on the parameters I have provided.

One of the course's learning outcomes is to assess the potential of literature to construct or resist social, economic, and cultural norms. We begin with Harriet Jacobs's *Incidents in the Life of a Slave Girl*, using traditional generic analysis and close reading to understand how Jacobs's arguments about the American legal system, slavery, religion, family, and gender roles are conveyed through her engagement with the generic conventions of the sentimental novel. Through Jacobs, students learn that engaging with a genre can include resisting its dominant themes; in the case of the sentimental novel, these themes include the doctrine of separate spheres and republican motherhood.

While sentimental novels largely reinforce 19th-century gender norms, I want my students to explore the genre beyond Jacobs's engagement with it—and of my definition of the genre. This digital assignment allows students to explore the sentimental novel's genre using topic modeling, furthering their understanding of the ways that literature can construct and resist gender norms. In the exercise, students are surprised to find topics (themes) emerging from a preselected dataset of 50 sentimental novels that provide evidence that this genre could be both conservative and progressive. Ultimately, this assignment generates a more nuanced understanding of literary history and authors' responses to dominant tropes and master narratives.

This is an exploratory activity, which can be conducted in the span of one 75-minute class period. Students are required to set up a HathiTrust Research Center (HTRC) account before class, but no other preparation is required.

Some logistical considerations/recommendations:

- You can conduct this activity if your institution is not a HathiTrust partner institution, as anyone with a .edu email address can sign up for a HTRC account.
- Check in with the HTRC (htrc-help@hathitrust.org) to make sure there is no scheduled maintenance downtime on the day you plan on running this assignment.

- Having your entire class simultaneously run the HTRC topic modeling algorithm may bog down the HTRC servers. One solution is to have the class conduct this activity in groups of 3-4.
- Remind students of the HathiTrust Research Center password requirements (they must be 15 characters long, have at least one upper- and lowercase letter and a special character).

It is possible to add a research component to this assignment by asking students to create their own dataset using the HathiTrust Digital Library (hathitrust.org) instead of creating the dataset for them. This would require more work for students outside of class, as well as additional class discussions and instruction on selection criteria used to generate the dataset.

Supporting materials:

Assignment

Modeling the Sentimental Novel
ENG 150: Handmaids and Heroines in American Literature
Wake Forest University, Fall 2018

Close reading Harriet Jacobs's text

In our close readings of Harriet Jacobs's *Incidents in the Life of a Slave Girl*, we learned how Jacobs worked within the genre of the sentimental novel even though her life story did not neatly fit within the confines of the genre. Still, Jacobs used this genre to communicate with her intended audience, who surely would have read a sentimental novel or two, and to show them that living out these sentimental narratives was a product of white privilege. As editor Jennifer Fleischner explains, "what [Jacobs] could *not* write was a black woman's version of the popular sentimental novel, which followed the heroine from childhood through courtship to marriage, because a black woman's life did not follow that sentimental track... Instead, she argued forcefully that slave women should not be judged by the moral standards of white society because they were not free to act according to that society's—or their own—moral values" (3).

Distant reading sentimental novels through topic modeling

In today's exercise, we will think about the moral values that were conveyed in *Incidents* and compare them to major themes of the 19th-century sentimental novel. To determine these themes, we will use a method called topic modeling and apply it to a group of 46 sentimental novels published throughout the 19th century.

Topic modeling uses an algorithm designed to discover what words have a high probability of co-occurring with other words across a set of documents. The algorithm doesn't read the documents as humans do, but rather sees the words as numbers. How many times does a certain word occur, and how often does this word appear in proximity to another? In measuring the text through these quantitative means, the algorithm will provide us with groups of words that are likely to comprise a specific topic—or theme—within the texts.

In-class exercise: topic modeling

- Login to HathiTrust Analytics: <https://analytics.hathitrust.org/>
- Click on Algorithms
- Choose InPho Topic Model Explorer
- Choose workset: SentimentalNovel@johnstc
- Name the job and click Submit

Analysis

- With your group, decide on a theme for each topic
- Discuss how this theme either aligns with or departs from the themes of Jacobs's *Incidents*
 - For at least two of the themes, close read a passage from *Incidents* that illustrates how Jacobs's narrative aligns with or departs from the themes of the sentimental novel genre

Writing assignment

- Take a screenshot of your topics and save it to your desktop
- Choose one of the topics to write about in a 250-300 word response
- In your response, first describe the topic: What are some of the words in the topic list, and what theme did you identify for those words?
- Next, make a claim about how this topic aligns with or departs from the major themes in *Incidents*
- Then, close read one passage from *Incidents* to support your claims about how the sentimental novel theme you identified aligns with or departs from themes in *Incidents*

Nineteenth-Century Slave Narratives: Building a Digital Story Map

Amy Lewis
St. Norbert College

Artifact type: Assignment

Developed for: Upper-level “general education” undergraduate course

Audience: Upper-level students across majors

Time required: Two weeks

Method and tool: Digital mapping with ArcGIS

Description:

Creating a digital story map allows students to use words and visual images to tell a story about one enslaved African-American living in the United States within the institution of chattel slavery. This project is the culmination of a semester-long course during which we read autobiographies written by Harriet Jacobs, Henry Bibb, Frederick Douglass, Solomon Northup, and other enslaved African Americans who wrote passionate narratives designed to tell the truth about slavery and thereby persuade their readers to support the abolition of slavery.

Students decide how to “reframe” these stories for our 21st-century audience. What will their audience already know about slavery? What misconceptions might they have? Putting each story “on the map” brings these historical figures into the 21st-century by locating them (and their families) in one particular geographical region, tracing the routes they followed when they tried to escape, were sold away from their families, or tried to build a life in the North.

Supporting materials:

Assignments and assessment rubrics

Nineteenth-Century Slave Narratives - Building a Digital Story Map

Building a Digital Story Map is the final project for our course on antebellum slavery in the United States. This project pulls together an understanding of the realities of chattel slavery and the skills we've been practicing -- how to think like a historian and how to write about slavery by using and analyzing key quotes from primary sources. Twenty-First-Century Digital Story Maps add a visual element to the stories that the nineteenth-century slave narratives tell. For our final project, we will create a Digital Story Map that focuses on one story about the lives of Henry and Malinda Bibb.

Our Reading Responses have all focused on the realities of escape. The Digital Story Map will also focus on escape, comparing the experiences of Henry Bibb and his wife Malinda. Although both were born into slavery and both wanted freedom, only Henry did escape to live in the North. Our maps will work to tell this story and to explain why Malinda remained in slavery. The "why" part of the story is your argument, one that you have been thinking about all semester, as we've compared the chances of escape for various people in each of the slave narratives.

The Final Project has Four Parts:

1. Mining-the-Chapters Paper (25 points) - Due Monday, April 23rd.
 2. Creating a Base Map (15 points) - We'll do this work together on Monday, April 23rd.
 3. In-Class Workshops - One Digital Story Map Panel (10 points) - Due Monday, April 30th (Collin, Mason, Tatiana, Olivia) and Wednesday, May 2nd (Jordan, Eric, Brittney, Elle, Evan).
 4. The Final Digital Story Map (100 points) - Due Wednesday, May 9th at 2:00 p.m.
-

1. Mining-the-Chapters Paper (25 points)

The first step in creating a Digital Story Map is mining a primary source for all of its information regarding location, the realities of slavery in that location, and (if applicable) the chances of escape. We read slave narratives to find out when and where a person was enslaved, what his/her life was like at that location, what routes s/he used while attempting to escape, whether those attempts succeeded or failed, as well as when and where s/he finally settled in the United States. You will be assigned two chapters from the narrative to mine for this data. Consider the information we'll need to create a map and provide that information in your paper.

Assigned Chapters: Collin (Chapters 1-2), Mason (Chapters 3-4), Tatiana (Chapters 5-6), Elle (Chapters 7-8), Jordan (Chapters 9-10), Eric (Chapters 11-12), Brittney (Chapters 13-14), Olivia (Chapters 15-16), Evan (Chapters 18-19). Note: I have intentionally skipped Chapter 17 and the end of the book.

Suggested Format: 1. Start with a brief summary of the chapter and then move to specifics about time, place, and significant events. 2. Quote the passages that indicate the location and time of key events. 3. Analyze these quotes if the information isn't clear. If Bibb says "I was in Detroit, raising money to free my family," that information is fairly straightforward. If he isn't

sure of his own location or his descriptions don't match any clear location, then it's your job to write about those complications. 4. Remember to separate each significant point into its own paragraph.

Here is an example of a paragraph for this paper:

In Chapter Seventeen, Henry Bibb publishes some letters that he exchanged with his former owner William Gatewood and then moves on to descriptions of his work as an abolitionist speaker. He is speaking, along with several other abolitionists, at meetings held in 1844 and 1845. Bibb describes his first public speech as follows: "The first time that I ever spoke before a public audience, was to give a narration of my own sufferings and adventures, connected with slavery. I commenced in the village of Adrian, State of Michigan, May, 1844" (178). While this first speaking engagement is clearly given a time and place, his next description is less clear. Bibb seems to be describing a speaking tour that started in Adrian, Michigan and continued "from Michigan to the State of Ohio, where I traveled over some of the Southern counties of that State" (178). Bibb describes the abolitionist lectures as unpopular, with many people being hostile to their message. He describes traveling from one meeting to the next as follows: "We appointed a series of meetings along on the Ohio River, in sight of the State of Virginia; and in several places we had Virginians over to hear us upon the subject. I recollect our having appointed a meeting in the city of Steubenville, which is situated on the bank of the river Ohio (179). These pages have two specific towns and one river -- Adrian, Michigan and Steubenville, Ohio and the Ohio River. To create a map of these travels, we need to find locations for each town, then we may be able to draw a line from Adrian to Steubenville that suggests which "southern counties" of Ohio were "in sight of the State of Virginia." This line should give a fairly clear idea of where Bibb's speaking tour took place.

Late Paper Policy: Because we are using these papers to create a base map during our class meeting, this paper is due at the start of class and can't be turned in late.

Format Requirements:

Use a 12-point Times New Roman font, double-spaced lines, and one-inch margins. Don't use a plastic cover or a separate title page, but do put your name, my name, the date, the course number, and the assignment title in the upper left-hand corner of only the first page of the paper. This heading is single-spaced.

Feel free to print on both sides of the paper. All multiple-page papers must be stapled. All quotes must be cited, and all sources must be documented. You may use MLA, APA, or Chicago-Style citation systems to cite your quotes and document your sources.

Mining the Chapters Paper - Grading Rubric (25 Points)				
Content	0-4	5 - 6 - 7	8 - 9 - 10	
10 points	Errors of fact are made throughout the paper. What is written doesn't reflect a careful reading of the	The observations made are largely accurate but sometimes vague. The information	The paper provides a clear summary of each chapter, using specific	

	assigned materials.	provided is less clear and lacking specifics.	details regarding time, place, and the key events.	
Quotes & Analysis 10 points	0-4 Few quotes are used to provide needed information re: time, place, and key events. The quotes do not reflect a careful reading of the assigned materials.	5 - 6 - 7 Quotes are consistently used, but sometimes lack the brief summary needed to lead into the quote or the thoughtful analysis needed to understand the quote.	8 - 9 - 10 Quotes are well chosen, reflecting a careful reading of the assigned chapters. Quotes are smoothly integrated into sentences and thoughtfully analyzed.	
Grammar, Mechanics, and Format 5 points	0-2 Vague, confusing, and wordy prose OR spelling, punctuation, and grammatical errors distract from the content.	3-4 Spelling, punctuation, and grammar rules are generally followed, but some consistent errors are evident.	5 Paper is free of distracting spelling, punctuation, and grammatical errors.	

2. Creating a Base Map (15 points)

We'll be working together to create a base map that covers the entirety of Henry Bibb's narrative. Come to class on Monday, April 23rd with your Mining-the-Chapters paper, your book and your laptop. During class, we will "translate" the written information into points on the map.

3. In-Class Workshops - One Digital Story Map Panel (10 points)

On Monday, April 30th and Wednesday, May 2nd we will each be presenting one panel of our Digital Story Maps. These presentation days are similar to writing workshops, during which we'll share our work with the rest of the class and ask for suggestions on how to improve our work-in-progress.

4. The Digital Story Map (100 points)

A Digital Story Map is like a PowerPoint presentation with a split screen. On the right side of the screen is the base map and on the left side of the screen is a combination of images and text that tell a story. We are creating what is called a "text heavy" map. On the left side of the panel, we will be writing the same kind of paper we've been writing all semester, arguing

about the possibilities of escape and the institution of chattel slavery. Our Digital Story Maps will explain why Henry Bibb did escape from slavery, while his wife Malinda and their daughter Mary Frances did not. How you chose to explain their different fates will determine what you write, what images you chose to include, and what parts of the map you highlight on the right side of the panel.

Daily Coursework	
Wednesday April 18	Hands on workshop - Introduction to ArcGIS
Friday April 20	Practice Creating a Base Map - We'll use Chapter 17 in Bibb's narrative to learn how to place points, draw lines or use shapes, and add a map layer.
Monday April 23	Create a Base Map - We'll be using our Mining-the-Chapters papers to create a map that covers Bibb's entire book. Due today, Mining-the-Chapters paper.
Wednesday April 25	Make-up Census Workshop - If you are writing the optional Census Analysis paper OR you would like to include a screenshot of a census record in your map, come to this class.
Friday April 27	Hands on workshop - Story Map Panels - We'll be using the story map template on the ArcGIS platform to start building our story map, writing text on the left side and adding relevant images to this text and learning how to line up the base map on the right side. Two places to look for images are Getty Images and the Library of Congress at these links: https://www.gettyimages.com/photos/slavery?sort=mostpopular&mediatype=photography&phrase=slavery http://www.loc.gov/pictures/
Monday April 30	One-Panel Workshop – Digital Story Maps
Wednesday May 2	One-Panel Workshop – Digital Story Maps

Suggestions for Panel-by-Panel Structure: The panels of a story map are similar to the paragraphs in a written paper. **The first panel** (the introduction) gives the title, author, and publication date of the book. It provides brief summary for those unfamiliar with the narrative, and it ends with a thesis. **The following panels** move through the story in a logical order (like

well-structured body paragraphs) providing a clear focus for each separate panel with text and images that explain, clarify and support the thesis. **The last panel** is a Works Cited page that gives credit to all of the sources used for both images and text.

Format Requirements: The Digital Story Map must consist of 5-to-7 panels. It should have a title on the first panel and a final panel that lists all sources used to create the story map. Use a 12-point Times New Roman font and double-spaced lines for written text.

Turning in the Final Digital Story Map: To turn in your final project, you will share your Story Map in our group folder at ArcGIS.

Help is available: We are using in-class workshops to build these Story Maps. Ask me and your classmates questions as they come up during your work. You can also schedule a time to meet with me. My office hours and instructions for scheduling an appointment are listed on the syllabus. Help with digital projects is also available at the SNC Tech Bar. You can make an appointment to meet with a tutor, just as you would get help with a paper at the SNC Writing Center. Here is the link for the webpage. <https://www.snc.edu/its/services/techbar.html>

Digital Story Map - Grading Rubric (100 Points)				
Content	0-4	5 - 6 - 7	8 - 9 - 10	
10 points	Errors of fact are made throughout the paper. What is written doesn't reflect a careful reading of the assigned narrative.	The observations made are largely accurate but sometimes vague. The information provided is less clear and lacking specifics.	The paper demonstrates a clear understanding of the realities of slavery in the antebellum period, using the relevant course vocabulary and specific details from the narrative.	
Audience	0-4	5 - 6 - 7	8 - 9 - 10	
10 points	Little consideration is given to the unfamiliar reader. The title, author, year of publication are not included in the introduction. Little or no information about	The information that an unfamiliar reader needs is inconsistently provided, with some key information about the narrative	The writer clearly anticipates an audience who has not read the book, thoughtfully providing title,	

	people or events is provided.	missing from the story map.	author and year of publication early in the paper and consistently providing brief context to identify characters or significant plot points from the narrative.	
Thesis & Structure 10 points	0-4 The argument is missing, unclear, or unrelated to the assigned topic. The paper is a summary rather than an argument.	5 - 6 - 7 The thesis is on topic, but it lacks a clear focus and/or is less well articulated. The key elements of the argument are only clear at the end of the story map.	8 - 9 - 10 A clear, focused and persuasive argument is stated in the first panel. This thesis provides a clear structure for the panels that follow.	
Quotes & Analysis 10 points	0-4 Few quotes are used. The quotes do not reflect a careful reading of the assigned materials.	5 - 6 - 7 Quotes are consistently used, but sometimes lack the brief summary needed to lead into the quote or the thoughtful analysis needed to understand the quote.	8 - 9 - 10 Quotes are well chosen, reflecting a careful reading of the assigned narrative. Quotes are smoothly integrated into sentences and thoughtfully analyzed.	
Grammar & Mechanics 10 points	0-4 Vague, confusing, and wordy prose OR spelling, punctuation, and grammatical	5 - 6 - 7 Spelling, punctuation, and grammar rules are generally	8 - 9 - 10 Paper is free of distracting spelling, punctuation,	

	errors distract from the content.	followed, but some consistent errors are evident.	and grammatical errors.	
Images - Accurate and Appropriate 10 points	0-4 The images are identified inaccurately and/or are inappropriate in content or time period.	5 - 6 - 7 Some of the images are appropriate representations of chattel slavery and antebellum culture, but others are not. There are errors of fact in the image labels.	8 - 9 - 10 The images are historically appropriate, drawn from the nineteenth century or specifically reinterpreting aspects of antebellum culture. The images are accurately labeled.	
Images - Number and Credit 10 points	0-4 No images are included with the text. Images are used without crediting a source.	5 - 6 - 7 Fewer than two images are included with the text. The citations are missing and/or incorrect.	8 - 9 - 10 Two or more images are included with the text. Each image has a credit listed at the bottom of the panel.	
Map 15 points	0-5 The map position isn't relevant to the story. The information on the map is inaccurate.	6 - 7 - 8 - 9 Some panels are relevant to the story, but others are not. Most of the map points are accurate, but there are some errors in time or location.	10 - 13 - 15 The map moves with the text, focusing on the parts of the map that are relevant to the story being told. All the information on the map is accurate.	

Format & Citations 15 points	0-5 The base map is missing, the panels are incomplete, and/or the last panel doesn't list all the relevant sources. The text is missing citations for the quotes used in the story map.	6 - 7 - 8 - 9 Some panels have both map and all needed citations, but others do not. There may be too few or too many panels. The base map may be missing from some of the panels.	10 - 13 - 15 The base map is present in every story panel and each source is listed on the last panel. There are 5 to 7 panels in the story map. Every quote is followed by a parenthetical citation.	

Distant Reading: *The Adventures of Sherlock Holmes*

Ann McClellan
Plymouth State University

Artifact type: Assignment

Developed for: Lower-level undergraduate seminar; also a general education “Quantitative Reasoning” course

Audience: English majors and minors

Time required: One 100-minute class session + outside work

Method and tool: Text analysis with Voyant

Description:

This assignment is designed for beginning students to build upon traditional textual analysis skills learned in literature and some general education courses. Students should already be familiar with the basic premises of close reading prior to the assignment. The motivation behind this specific project came from my university’s requirement for a Quantitative Reasoning connection in every major: “Mathematics finds application in all fields of scholarship. All disciplines make use of quantitative reasoning in some way and to some extent. Students take a three-/four-credit Quantitative Reasoning (Q) course specified as required for their major. This course may be taught within the major discipline or not. It might teach quantitative techniques used as primary or secondary tools within the discipline or might be a course in which students of less quantitative disciplines come to deepen their appreciation of the relevance of quantitative reasoning to us all” (“Quantitative Reasoning Connection”). My goal was to introduce students to ‘big data’ approaches to literary analysis that looks at a work, corpus of works, or database of works to identify patterns using computers and computational methods. Rather than looking at the specific language an author uses in a unique passage, distant reading asks students to consider larger patterns and conclusions from a broader spectrum of works. Ultimately, I want students to challenge their assumptions about how and why we do literary analysis. We often take our disciplinary practices at face value and don’t think too deeply about what they contribute or lack/ignore; they are simply how we do things. The conclusion to this assignment asks students to think about the practices of close reading and distant reading and to evaluate both practices in terms of how we approach, read, and understand literature. What do we gain from each approach? What do we lose or ignore? How might technology help us analyze literature in ways previously prohibitive? What do these approaches lack? Ideally, students will have a different, data-informed understand of the Sherlock Holmes canon, the texts that I used for my assignment, and will be able to think about their own practices more self-consciously in the future.

Supporting materials:

Course description, assignment with learning objectives, and teaching notes

Ann McClellan**Course Info: EN1600 Studies in English**

Catalog Description: This course is designed to introduce students to the major fields of study and debates in English studies today including, but not limited to, literary studies, film studies, education, writing, critical theory, aesthetics, cultural studies, and canon formation. The course will provide a brief introduction to some of the most recent developments in literary theory with a special emphasis on post-structuralist theories since the 1960s. We will evaluate how useful those tools are in understanding, interpreting, and appreciating literature, and we will analyze the ways in which these debates have influence both how and what we read in the 21st century college classroom. Students will be asked to internalize and incorporate these new skills and critical paradigms in class discussions and their own writing.

Course Learning objectives:

- a. Understand the social and historical context of English Studies
- a. Understand the options within the PSU English major and minor
- a. Understand literary periods, representative writers, and genres
- a. Understand literary terms, concepts, and theories
- a. Understand different ways to read and interpret literature
- a. Understand how to incorporate and document textual evidence and research

This course fulfills the Quantitative Reasoning Connection in the Disciplines (QRCO) requirement:

Mathematics finds application in all fields of scholarship. All disciplines make use of quantitative reasoning in some way and to some extent. Students take a three-/four-credit Quantitative Reasoning (Q) course specified as required for their major. This course may be taught within the major discipline or not. It might teach quantitative techniques used as primary or secondary tools within the discipline or might be a course in which students of less quantitative disciplines come to deepen their appreciation of the relevance of quantitative reasoning to us all.

Distant Reading Assignment: *The Adventures of Sherlock Holmes* (30 pts.)

Assignment Learning Objectives:

- understand the basic conventions of close reading and distant reading,
- learn about emerging data collection/quantitative techniques and research in English studies, and
- compare and contrast benefits and drawbacks (or explain methodological approaches) of close reading and distant reading

Context: We've spent the past few weeks in class learning about and practicing the basic tenets of close reading: identifying patterns within and across texts; looking at specific textual passages to identify themes/patterns, symbolism, connotation, etc.; and developing larger arguments, interpretations, and conclusions about specific passages from a text. We're now going to learn about another way to interpret texts, one that focuses more on the '30,000 foot' level, called Distant Reading.

You've done some reading on Distant Reading in class so far (Note: as this is a first-year, undergrad course, I want to keep these readings approachable so maybe this one from the [New York Times](#) or a quick definition guide from [UCLA](#)). For this assignment, we will look at an entire collection of the Sherlock Holmes stories instead of just one story at a time to identify and interpret patterns across an entire body of work. Like your close reading assignments, the distant reading assignment focuses on **pattern recognition** followed by **analysis** and **interpretation**.

Assignment:

Data:

Part A: COMPLETED. You already have the following data from our previous class discussions and assignments:

- 'Print' versions of the stories we read them for close reading discussion (could have them take picture of their 'print' annotations to see how they compare to digital models)
- Your own close reading analyses of the individual stories

Tools:

We will be using the online tool [Voyant](#) for this portion of the project. Voyant is a web-based tool that allows us to input and visualize large sets of text (aka, a corpus) in several different formats.

Part B:

- Upload the text file versions of the *Adventures of Sherlock Holmes*, which comprises the first 12 short stories Doyle wrote about the detective (<https://sherlock-holm.es/stories/plain-text/advstxt>).
- Click "Reveal" to get results.

Experiment with at least TWO of the most provocative/ interesting/revealing tools and fully explore their capabilities. Keep in mind: you may not find anything particularly deep or revolutionary! But then again, you may. ☺ We're just experimenting here.

Saving:

Make sure to save/export your corpus/findings by clicking on the "Export" (diskette) icon in the blue bar at the top, or you can export a link for an individual tool by clicking on the "Export" icon in one of the tool panes.

After **saving/exporting** your corpus findings, upload the results to the class blog and **write** a 700+ word post about the tools you used, the patterns you found, and the interpretations you came up with. You might want to focus on word frequency, pattern recognition, theme recognition, etc.

Pro-Tip: Think about what distant brings you that close reading does not (and vice versa). What can you see/learn/conclude from your distant reading that perhaps you did not think about in your original close readings? What does a digital humanities approach add to our more familiar individual text-based analyses of literature?

Evaluation/Grading:

This assignment is worth 30 pts (the same as a single close reading assignment).¹ As an experimental class project, you are not being graded on what you find about *The Adventures of Sherlock Holmes*. Instead, you'll be graded on (1) whether you accomplish all the parts of the assignment (pass / fail), (2) how engaged you are with the work, and (3) how well you apply the method of pattern recognition / interpretation we've been embracing throughout the semester.²

¹ For perspective, there are 1000 pts. total in the class as a whole, so this counts as 3% of their final grade.

² Portions of this assignment have been adapted and borrowed from [Brian Croxall's "Distant Reading Duffy" assignment](#).

Before students embark on the assignment/On day we review assignment in class:**In- Class Modeling:**

- a) Read through the "Getting Started" introduction on the Voyant website to familiarize ourselves with the tool, what it does, and how it works.
- b) Select the "Shakespeare's Plays" corpus as our starter.
- c) The various tools in the interface are designed to interact with one another. For instance, if you click on a word in Cirrus, you'll see the Trends tool update with information about the selected work. Click on "KING" in Cirrus and see how the Trends tool updates. What changed? At the bottom of the Trends tool, click "Reset" to set the graph back to the original findings.
- d) Similarly, if you click on a node in the Trends tool the Contexts tool should update as well. For example, "Sir" seems to occur a lot in Shakespeare. Click on the term "Sir" in the Trends graph and observe how the Contexts section (below) changes in response.
- e) Additional tools are readily accessible by clicking the tabs in each tool pane. For instance, beside the Cirrus header label is the Corpus Terms label, clicking on the tab will switch the tool. Tools readily available through the tabs are Corpus Terms, Links, Collocates, Documents, Phrases, and Bubblelines.
- f) **Stopwords:** Voyant pre-programs its tool to ignore/exclude many commonly used words that don't really add much to our analysis (the, a, an, and, or, etc.). You can add additional stopwords to the default list by clicking on the "Options" button in Cirrus in the top left. The pop-up window should show "Auto-detect." Next to that, click on the "Edit" button. This will bring you automatically to the bottom of the auto-detect list. You can add any words, followed by enter, to the list here. Let's try excluding "like" and "shall," both of which come up often in our initial word cloud. Click "Save" and check out how the word cloud and your other graphs have changed.
- g) **Bookmarking/Saving/Exporting:** Make sure to save/export your corpus/findings by clicking on the 'Export' (diskette) icon in the blue bar at the top, or you can export a link for an individual tool by clicking on the "Export" icon in one of the tool panes.

Students can then play around with the tool in class and choose a song lyric, poem, or other text of their choice to upload into Voyant to see how this works and what they find.

Digital Text Analysis for Students of Spanish Language and Culture

Javier Sampedro
University of Florida / Loyola University of Maryland

Artifact type: Class assignments

Developed for: Upper-level undergraduate class

Audience: Spanish and Latin American studies majors

Time required: 45-minute classroom session for each activity

Method and tool: Text analysis with Voyant; location mapping and analysis with Stanford NER (Named Entity Recognition), Google Maps, and Voyant; topic modelling with Mallet and Excel.

Description:

These two class assignments were designed and tested during Fall 2018 in my course at the University of Florida on “Latin American Literature in its Context,” a panoramic view of Latin American history and culture through close and distant reading of exemplary literary works from 1800-1990. (The class is recommended for upper level Spanish Major and Latin American studies majors.) Complementary to traditional literary interpretation and analysis through close reading, students participated in textual analysis projects supported by the quantitative information extracted from the works studied using computers. We enriched the critical literary debate in class with the support of simple statistical analysis that shows the structure and functioning of the Spanish language from a different perspective. During the semester the students learned to interpret frequency analysis and distribution of key terms (the class focused on place names), to use computational tools to annotate locations by listing and mapping those that appear in a text, as well as automatically generate topics.

Supporting materials:

Assignment overview for “Group Digital Annotation Project” and “Group Topic Modeling Project”

Digital Text Analysis of Latin American Short Stories

Your Name: Javier Sampedro

Your Institution: University of Florida / Loyola University of Maryland

The brief descriptions of these assignment below are only a quick reference for the student. This was a 3 hour/week course, and we spent approximately 1 hour/week learning and practicing the tools and procedures as a group.

Class Assignment A

Group Digital Annotation Project (“PALCO” in Spanish)

Objectives:

1. Creating an embeddable map containing several geographic locations
[[geographic_locations]] mentioned in a literary corpus.
2. Creating a “trends” embeddable graph showing the position of these locations in the narrative timeline.

1. Automatic extraction of all occurrences of [geographic_locations] in the novel “Los de

Abajo”, by Mariano Azuela (1915) using Name Entity Recognizer (Stanford NLP Group).

- Follow the instructions to **install** the Stanford-ner folders in your computer.
- **Insert** the provided file (spanish.ancora.distsim.s512.crf.ser) into the *classifiers* folder for Spanish language processing.
- **Run** ner-gui (graphic user interphase)
- **Select** the correct *classifier* file from the classifiers folder for Spanish language.
- Go to terminal and copy the entire list of tagged words.
- Copy the list on BBEdit and delete all tagged words other than LOCATION.
- **Copy** the entire list of words tagged as LOCATION only.
- Using BBEdit clean the list from errors and repeated locations.

2. Visualization of [geographic_locations] using *google maps*.

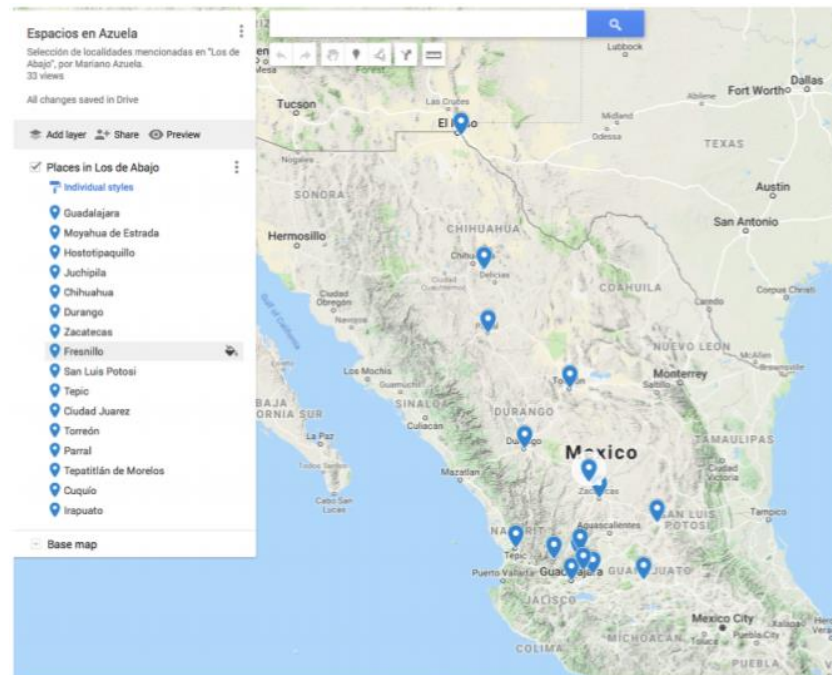
- **Sign in** to your google maps account and navigate to “your places”.
- Select “create a map”
- Choose a **design** for your map and add at least 15 geographic locations from the NER generated list you just cleaned up using BBEdit.

- **Save** the map and make sure you can **embed** the HTML in the source code for your webpage.

3. Visualization of frequency and location of [geographic_locations] in the narrative timeline using Voyant tools.

- **Open** voyant-tools.org
- **Paste** the entire corpus of the novel “Los de Abajo” onto the box. “Click Reveal”.
- Choose the graph entitled “trends” and **add all names** (one by one) tagged as LOCATION from the previous list to the *search* bar. Click reset.
- **Embed** the resulting new graph onto your webpage.

The graphs should look similar to this one on your webpage:



Class Assignment B

Group Topic Modeling Project

Objectives:

1. Creating a list of 10 topic names using the topic-words list generated by the Topic Modeling Tool.
2. Creating a graph illustrating the numerical values (percent) of each individual topic present

in every short story.

1. Processing a *clean* version of several literary short stories studied using TopicModelingTool (Mallet).

- Download and install the TopicModelingTool graphic user interphase.
- Set the input and out directories accordingly.
- Set Number of topics to 10
- In Optional Settings, upload the file containing the Spanish stopwords-list previously generated in class.
- Upload each *cleaned* version of the story individually for processing.
- Select “Learn Topics.” Browse the output directory for the three newly generated files.

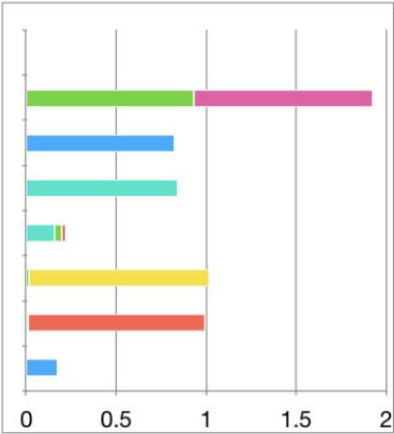
2. Group brainstorming and writing of topic names from the automatically generated topic words by Mallet.

- As a group, decide what title or name to give to each topic using the keywords automatically generated on each case.
- Change the first columns values (filename) with the title of each short story.
- Substitute the topic wordlist for each short story with the title decided for every case.

3. Visualization of common topics across individual literary pieces using the automatically generated percentages file using Mallet and Microsoft Excel.

- Create a graph comparing the values obtained from the TMT file in each short story. The table and graph should be embedded on your webpage.

Título	Topic 0	Topic 1	Topic 2	Topic 3	Topic 4	Topic 5	Topic 6
El Matadero	0.00004	0.00002	0.84290	0.15696	0.00003	0.00003	0.00002
Después de las Carreras	0.92903	0.00007	0.00006	0.03889	0.01769	0.01419	0.00007
La Compuerta No. 12	0.00009	0.00005	0.00005	0.00184	0.99784	0.00008	0.00005
El Rubí	0.00013	0.00007	0.00006	0.02298	0.00010	0.97659	0.00007
Continuidad de los Parques	0.99793	0.00023	0.00022	0.00063	0.00035	0.00039	0.00024
San Antoñito	0.00005	0.82291	0.00003	0.00008	0.00004	0.00005	0.17684



Topic Id	Top Words...
0	berta manón luz vida azul mano seda espejo aliento terciopelo
1	doña pacha señoras damián damiancito fulgencita dios débora seminario aguedita
2	matadero toro había caballo juez restaurador matasiete más carne animal
3	amigo agua cutis miembros infame negro alma tirando recado
4	viejo galería mina pablo ojos minero pequeño padre rostro roca
5	mujer tierra puck diamantes gnomos oro rubí piedra
6	alma certámenes dizque reconocimiento prestigio jesucristo tales pasó manos

Visualizing What We Learned (A.K.A. the “In my feelings” challenge)

Lena Suk

The University of Texas at Austin

Artifact type: Assignments and Workshop

Developed for: Instructors of undergraduate students and program administrators for undergraduate programs

Audience: Faculty and program administrators who want to reflect on and assess student reflections, especially outcomes related to high-impact practices

Time required: Outside work and 2-hour workshop

Method and tool: Text analysis with Voyant

Description:

The analysis of student reflection essays has become an increasingly important method to measure learning outcomes of various “high-impact practices,” such as experiential learning, study abroad programs, academic service-learning, and co-curricular professional internships.¹ Faculty can use reflections as a teaching tool to encourage students to examine their own learning. They can also use reflection essays as data to assess the learning outcomes related to the process, rather than just final products, of high-impact practices.² Students can also participate by comparing their own reflections to their peers’. On a programmatic level, programs can collect standardized reflection essays to assess student work from multiple courses and learning experiences. The following is a sample, optional activity for higher-ed faculty and program administrators to 1) integrate critical reflection in their undergraduate courses and 2) use a textual data visualization tool to qualitatively assess these reflections for small and large classes and varied undergraduate programs. Unlike a traditional assessment model in which administrators or faculty assess student artifacts to see how/whether pre-determined outcomes were met, the following model would provide an exploratory assessment of student outcomes, allowing students, faculty, and administrators to qualitatively analyze students’ statements on their own learning.

Supporting materials:

Plan for assignments and workshop for faculty or program administrators

¹ See Ash and Clayton’s “DEAL Model” Ash, S. L., & Clayton, P. H. (2009). Generating, deepening, and documenting learning: The power of critical reflection for applied learning. *Journal of Applied Learning in Higher Education*, 1(1), 25-48.

² See Wurdinger, S.D. and Carlson, J.A. (2010). *Teaching for Experiential Learning: Five Approaches that Work* (New York, NY: Rowman and Littlefield Education) on the value of formative assessment, and the importance of assessing students’ process as well as product

“Visualizing what We Learned” aka “In My Feelings Challenge”

Exploratory, Qualitative Assessment Model for Faculty and Program Administrators/Assessors
Lena Suk

The analysis of student reflection essays has become an increasingly important method to measure learning outcomes of various “high-impact practices,” such as experiential learning, study abroad programs, academic service-learning, and co-curricular professional internships.¹ Faculty can use reflection as a teaching tool to encourage students to examine their own learning. They can also use reflection essays as data to assess the learning outcomes related to the process (rather than just final products) of high-impact practices.² Students can also participate by comparing their own reflections to their peers’. On a programmatic level, programs can collect standardized reflection essays to assess student work from multiple courses and learning experiences. The following is a sample, optional activity for higher-ed faculty and program administrators to 1) integrate critical reflection in their undergraduate courses and 2) use a textual data visualization tool to qualitatively assess these reflections for small and large classes and varied undergraduate programs. Unlike a traditional assessment model in which administrators or faculty assess student artifacts to see how/whether pre-determined outcomes were met, the following model would provide an exploratory assessment of student outcomes, allowing students, faculty, and administrators to qualitatively analyze students’ statements on their own learning.

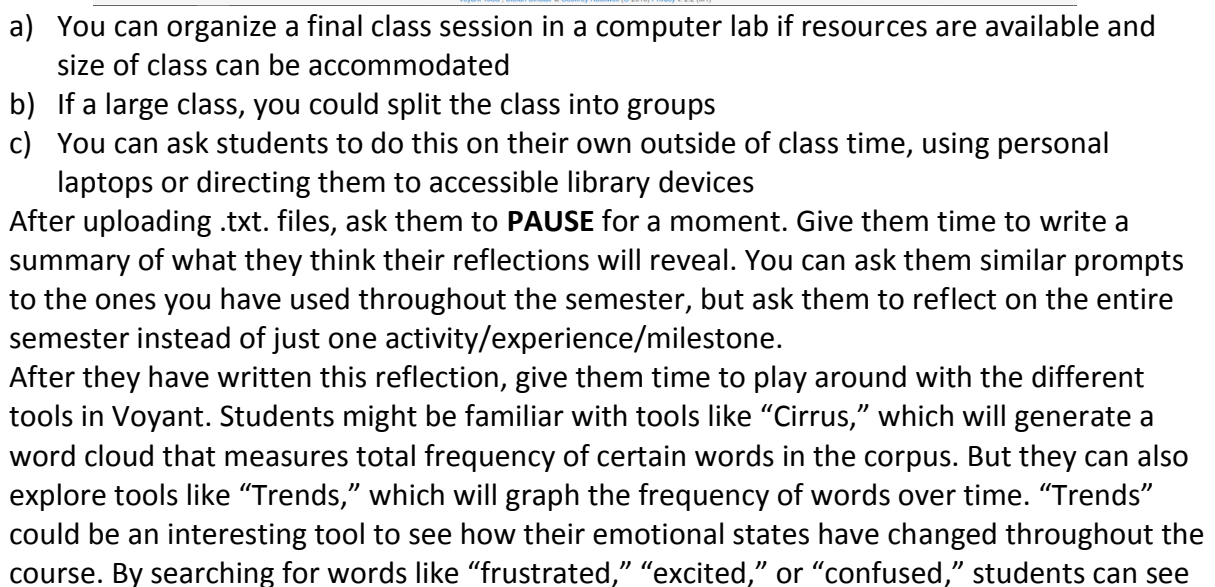
For Faculty facilitating students’ individual reflections:

- 1) Ask your students to keep a reflection journal throughout the course, writing entries to reflect upon specified course milestones. Ask students to write these reflections in “notepad” and save each one as a .txt file. Students should save all the .txt files together in 1 folder.
 - a) To encourage quality reflections, give students set guidelines and a rubric, for example [http://earlycollegeconference.org/wp-content/uploads/2014/12/Portfolio-Rubric-for-Reflection.PRINT .pdf](http://earlycollegeconference.org/wp-content/uploads/2014/12/Portfolio-Rubric-for-Reflection.PRINT.pdf)
Providing them with the opportunity to practice reflection in group discussions could also be helpful.
 - b) Prompts for reflection might include:
 - i) What were some of your most challenging moments of the assignment/activity/experience and what made them so?
 - ii) What were some of your most powerful learning moments of assignment/activity/experience and what made them so?

¹ See Ash and Clayton’s “DEAL Model” Ash, S. L., & Clayton, P. H. (2009). Generating, deepening, and documenting learning: The power of critical reflection for applied learning. *Journal of Applied Learning in Higher Education*, 1(1), 25-48.

² See Wurdinger, S.D. and Carlson, J.A. (2010). *Teaching for Experiential Learning: Five Approaches that Work* (New York, NY: Rowman and Littlefield Education) on the value of formative assessment, and the importance of assessing students’ process as well as product

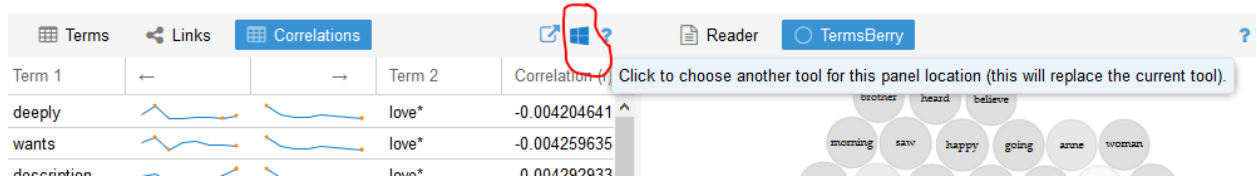
- Voyant is an open-access, web-based, easy-to-use tool for text analytics, to visualize and analyze textual data. As students upload their .txt files, they will be creating a “corpus” of their own work. They can then use the various tools within Voyant to analyze their texts as data, studying for example word frequency, distribution, or even the correlation of words with other words and topics.



TEXTUAL ANALYSIS

if these terms appear with greater frequency at the beginning, middle, or end of the semester.

- a) If students are using a tool that allows them to search for words, they should keep in mind [syntax](#)
- b) In addition, by clicking on the little blue window, students can access a host of [other tools](#), with descriptions of how they work.



- 5) After exploring, ask students to focus on a particular tool of their choice to analyze their own reflection essays. As they do this, ask them:
 - a) What tool are you using, and what does it do with text?
 - b) What does the tool reveal about what you have written in your reflection essays?
 - c) Is there anything that surprises you from the results?
 - d) How do the results compare with the reflection that you just produced about the whole semester?
 - e) What did you think you had learned, versus what Voyant is telling you about this learning experience?
 - f) What does this visual text analysis tell you about your own learning experiences/processes?
- 6) Students can produce a final essay answering the above question either before or after a group discussion of results.

For Faculty, analyzing the entire class's reflection as a corpus

If you wish, you can take this same activity and generate a classroom-wide visualization of all the students' reflections.

- 1) Students can opt to submit their journals (with identifying information removed) to you via google drive or other file-sharing method.
 - a) You can upload the entire class's .txt files to create a class-wide "corpus" of their work.
 - b) After creating the corpus, repeat steps 2-5 above, but ask them additional questions such as:
 - i) What did you learn vs. what the collective class learned?
 - ii) What surprised you about your peers' reflections?
 - iii) How did your reflections differ from what the entire class came up with?

For Program Administrators assessing multiple courses.

- 1) If you are program administrator who has to assess multiple courses, for example, you are coordinating a study abroad program or a college-wide experiential learning initiative, you can also replicate this activity on a larger scale. If you have faculty in your program who are on-board with the above steps, do the same as above, but ask multiple faculty to submit student reflections from multiple courses instead of just one.

- 2) Make sure that essays are de-identified and that you are following FERPA guidelines
- 3) Beyond using the data for your own programmatic assessment, you could contribute this data to provide a resource to the faculty/students who have participated. For example:
 - a. If you have a large computer lab on campus, hold a series of “showcases” at the end of the year, inviting faculty/students from your program to do steps 2-5 as an entire cohort. Make this a celebratory event with food if possible. Invite students to write short statements on a whiteboard about their results, or tweet about their results using your program’s hashtag.
 - b. If you have a blog, website, twitter or other social media account, provide a link to Voyant with the corpus available so that faculty and students can analyze the data from the entire corpus on their own class time or outside of class time.
 - c. Invite faculty and students to analyze the data and produce blog posts or other analyses and showcase these on your blog, website, or social media accounts.

IV. Data-Driven Research

Encoding Feminist Poetry with *Processing*

Kristin Allukian
University of South Florida

Artifact type: Assignment

Developed for: Undergraduate class in “Introduction to Feminist Digital Humanities”

Audience: English majors and non-majors in humanities course

Time required: Two 75-minute class sessions + outside work

Method and tool: Critical coding with *Processing*

Description: This assignment asks students to encode feminist poetry and then reflect on how they would write code for a certain piece of feminist poetry. The unit on “Poetry and *Processing*” starts off with digital humanities theory. We raise and discuss questions like: Can code be feminist? If writing (like that of Hemingway, for example) is considered “masculine” writing and writing (like that of Jane Austen, for example) is considered “feminine” writing, can code too be considered “masculine” and/or “feminine”? We followed up on these discussions in two ways: we learned the basics of *Processing* (a coding language used by digital humanists, with great tutorials on their site <https://processing.org/>) so that students are exposed to some basic coding exercises. We also read landmark feminist poems from the late twentieth century. The last section of this unit asked the students to bring together the three components of the unit (the theory of feminist digital humanities, the practice of coding, and the raw humanities materials of feminist poetry). Students reflect on code that they would write that might encourage feminist reading practices, i.e. practices that would draw readers’ attention to the ways in which race, gender, class, sexuality, etc. operate within our society. This assignment asks students to *imagine* and *construct* their own reading and writing processes in digital forms, not only to incorporate the visual, electronic, and written aspects of communication into their work but to *invent* new models of these aspects. By inventing new models of the ways feminist poetry is read visually and written electronically, the students, by default, incorporate the nonverbal aspect of communication in that they are devising code intended to prompt particular (nonverbal) reading behaviors from their users. It is also meant to highlight the ways that they students themselves “treat” the data and drive home the point that data is never neutral.

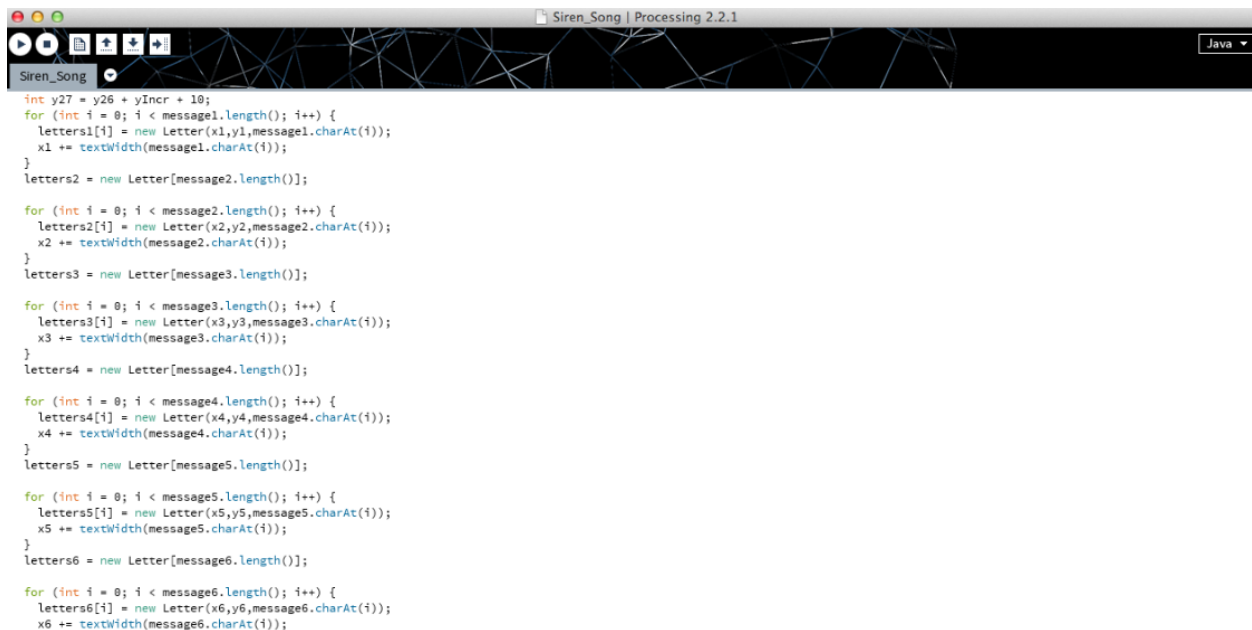
Supporting materials:

Assignment and sample student work

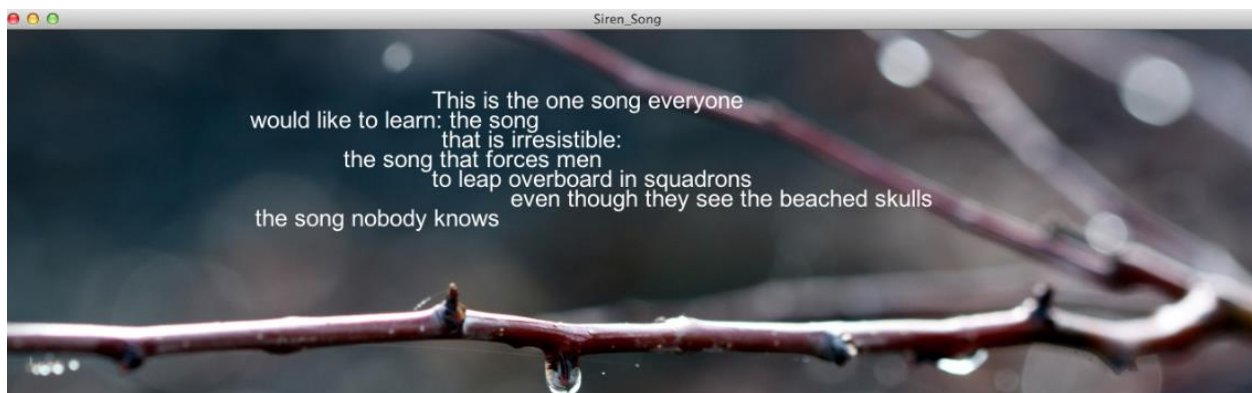
Reflection Paper - Encoding Feminist Poetry

In the first week of this unit, we performed close readings of some landmarks in late twentieth-century feminist poetry and talked about how political, personal, and popular poetry can evoke a range of emotions and reactions.

In the second week of this unit, we learned some basic coding commands in *Processing* and practiced writing code in an in-class writing workshop. We also looked at different codes written by feminist digital poets¹ and studied one in particular: a code that is meant to remind readers that poetry must be read with patience.



After practicing writing code with *Processing*, students re-code a poem of their own choosing using a provided template. The template used in this assignment includes a command that tells the computer's camera to follow the reader's movements. If the reader is still, the poem will appear still:



¹ Code templates from DHSI "Feminist Digital Humanities" Course 2014

In this assignment, imagine you are writing code to prompt a behavior that encourages a particular feminist reading practice that *you* have come up with. In no more than 300 words, explain the reading practice your code would encourage and how you envision this practice to align with feminist principles (to end sexism, sexist exploitation, and oppression).

- How did you take your reader into consideration?
- What obstacles did you encounter?
- How did you overcome these issues?

Requirements

- DATA-DRIVEN RESEARCH

3. You may offer your reflections on your thought processes as you worked through the assignment. However, this should make up no more than 25% of your writing.

Please submit your writing to Canvas as inline text.

Representative Student Work: Reflection Paper on Coding Feminist Poetry

Student A:

I would write a code that would encourage close reading practices which aligns with feminist principles because it would allow readers to think critically and carefully about feminist ideas in poems that are often times overlooked or undervalued. My code would look through a poem and highlight sections of text and lines that are related with feminist topics of race, sex, and sexuality. Highlighting would bring attention to readers of these feminist ideas in texts that might otherwise be misinterpreted as unimportant.

Principles of Feminist Theory, such as patriarchal societies, male dominance, inequality and oppression, exist even today. These ideas are too common and are unfortunately accepted by many people, causing people ignore feminist ideas. Highlighting text in poems would allow readers to notice, critically think, and question these ideas. This would advance feminism and redefine "feminism" for many people

My code would function as an unbiased program, outputting the same highlights for any reader, independent of their race, sex, sexual orientation, background, or ideas. This would allow for any reader to get an equal opportunity to understand the feminist aspects of the poem as the poet had intended the reader to. It would also serve a larger purpose: interpret multiple poems or texts and group them based on keywords and phrases. This would provide the means to create a database for anyone interested in comparing feminist ideas in poems and could also possibly depict a change in feminist ideas with time.

One obstacle I faced was how my code would distinguish between feminist ideas and other unrelated ideas. I was able to overcome this problem by implementing a search for keywords and phrases; the program would look for words such as "woman", "man", "sexuality", "race", and "gender" and highlight these words, bringing attention of these ideas.

Student B:

I would write a code that would visually capture how the reader interprets feminist poetries by taking the user's voice as an input to the code. When the user reads the poetry out loud, the microphone in the computer would pick the user's voice, and analyze its volume and intonation of each word. Then, the code would not only print out the poem on the screen that the user read, but appoint different colors, fonts, and sizes for each word the user read. Each word would go through the algorithm that would convert voices into words, and the completed project would depict personal interpretations of feminist poetries. Since everyone has different thoughts and perspectives, the code would be posted on to a social-network bulletin, where other users could give feedbacks to the project, and the visualization of the poem would be recorded on web. This practice is important, for it provides the user's viewpoint on feminism, and presents an opportunity for the users to develop their personal viewpoints on feminism. The visualization itself created from the code would provide as a resource that assists the users to realize thoughts that have not been discovered when the user read the poem. Also, the feed back from other users

would be a chance to widen their aspect of feminism and be enlightened. Because the code would be user-friendly to all age groups, more people would have a lucid understanding of feminism. One of the obstacles that could occur is that the final visualization could be skewed, due to hardware problems such as the quality of the microphone, or a possible glitch on software would pick up the user's voice. These could be overcome by averaging out several trials to a single visualization, thus creating more accurate analysis of viewpoints on feminist poetry.

Student C:

I would write a code that would encourage observational and critical thinking reading practices which aligns with feminist principles. My code puts extra spaces around words or phrases that a feminist poet would want its audience to pay attention to. For example, the line from the feminist poem "Barbie Doll" using my code would look like the following:

She was advised to play coy

The code spacing allows the reader to observe that the word is spaced out and to think about why that might be. In this instance, the word "advised" is placed apart because it is referring to the patriarchal power that shapes the belief of certain "standards" of women. I chose spacing out words, instead of other methods such as bold or italics, because when using those methods, the words are still bunched together and are still easy for the eye to skim over. I think that by spacing out the words, it forces the eye to notice that something is different, even at first glance, and to analyze why. At least this reflects my personal reading experience.

I took my reader in to consideration because he or she will easily be able to see certain words standing out and will make his or her own interpretation from it. This code provides a way for the poem to be read that will spark interest or curiosity in words that may have been skimmed over otherwise.

Obstacles encountered consist of determining the method in choosing which words to space out and also removing any sort of bias. As I have learned, nothing is ever neutral. The key to this code would be picking out words that solely reflect feminist ideology, which is something that is kept in mind when overcoming these issues.

Student D:

If I were to create a feminist code, I would write a code where it would change the pronouns in poems to less encompassing ones to help the readers understand how important the use of pronouns is in feminist writing. Over the course of this semester as well as this unit in poetry, the use of pronouns really makes a difference on how the reader interprets works of writing, especially poetry. Due to the fact that on average, most poems are short, authors try to condense as much information as they can into a few words to try and get their points across to the readers. The meaning of a poem can be changed extensively if only a few words were changed. This is why readers should be attentive to every single word and the position of that word in each poem they are reading.

Essentially, what my code will do is to change feminist written poetry into "normal" poetry written without the thought of what types of pronouns should be used. Since feminist poetry generally has pronouns that are more encompassing such as "we" instead of "me" and "he/she" instead of "he", this code will do the favor of changing all the pronouns in this poem into more individualistic pronouns such as "me", "I", etc. The purpose of this code would be to

show the importance of what type of role pronouns play in creating a feminist poetry. When the user copies and pastes a feminist poem into the code, the program will run through it and change all of the pronouns into more masculine ones and afterwards the code will show a screen with the original poem and the “new” poem side by side to show the effects of what is created when only the pronouns of the poem are changed.

Student E:

I would write code that would encourage the reader to think about the use of gender-specific pronouns. This practice aligns with feminist principles because the reader will have their attention drawn to how the author conveys the persona they are adopting. Do the author’s and speaker’s genders agree or do they differ? More importantly, however, how does the adoption of masculine pronouns (he, him, his), feminine pronouns (she, her, hers), or neutral pronouns (they, them, theirs) affect the reader’s perception of the poem and the author’s intent. In order to encourage this reading practice, the reader would have to click the screen to pop up the next word of the poem and if that word is a pronoun, instead of showing it, the reader will have to type in what they think the pronoun will be. After going through the entire poem, the program would display the poem again with the author’s original pronouns filled in and prompt the user to think about the use of pronouns not only in poetry, but also in culture and society as a whole.

I really like this idea and think it would help change the perspective of an everyday reader. I recognize the importance of assuming gender-neutral pronouns before someone discloses their pronouns to you, however, many others do not. I think that by guessing at the pronoun, the reader has to think about the bias of the author and what their purpose is. When it is revealed to them later, they can reflect on what they thought the pronouns were and why they thought that. They can then think about why the author chose to use certain pronouns and if their usage of them is in anyway oppressive or reinforcing of sexist practices or standards.

Student F:

I would write a code that encourages the reader to read slowly as well as place emphasis on certain important words/main ideas which aligns with feminist principles because it would enable the reader to pick up on social aspects of poems that encompass feminist ideals like oppression, sex, stereotypes, and inequality that the reader might not have been able to distinguish on their own. I would create a platform that featured only the title and author at first. Then, as the user clicked their mouse groupings of words belonging to a single would appear. I don’t like the idea of a whole line appearing at once because there might be pauses and or different amounts of emphasis to be placed in a single line. The user would then click their mouse again for new words to appear; however, if the user clicked to early then an error message would pop up telling the reader to be patient and reader slower. The words with greater emphasis/importance would appear larger than other words to provide a cue to the user that that certain part of the poem has a certain significance. The only issue with creating a platform in this manner deals with the question of who decides which words are more significant and how one go about doing so. One could possibly overcome this issue if the author of the poem had their own recording of a reading. In conclusion, my code would prompt a reader to be more conscious of gender differences, inequalities, social issues, oppression, and more through as well as be more patient when reading because my code would place greater emphasis on those parts via enlargement of words as well as timing cues.

Student G:

Given the time and Processing expertise necessary to do so, I would write a code that would change the color of words based on their genderization. Words would be colorized on a scale ranging from red to blue with male gendered words red and female gendered words blue with intensity of color directly correlating with the intensity of genderization. This colorization would assist in making readers more aware of the genderization of literature as they read. Though this code would fall short when it comes to identifying the many other subcurrents of writing such as race, socioeconomic status, and sexual orientation, let alone the intersectionality of the subcurrents, this code would engage readers in a critical analysis of the literature, revealing genderization and thus heightening critical awareness. There would be a key difficulty in writing this code which cannot be ignored, and that is the reality that the genderization of words is heavily cultural and reliant upon interpretation. Not all cultures gender words in the same way. Though the contrast is generally not as stark as the contrast between the genderization of the word “woman” in *The Matter of Seggri* and the genderization of the word “woman” in general American culture, real differences do exist in interpretations between cultures even within a single geographical region. However, the true power of the code lies not in its accuracy of color-coding, but rather in the heightened awareness of genderization it creates and the critical thinking it stimulates. Readers will question the colorization of words, thus questioning both their personal perceptions as well as the textual ramifications of the language used. This critical analysis of the importance of language and its subcurrents is an innately feminist practice and could be greatly encouraged with the use of this code.

Project Charter for Collaborative Student Digital Projects

Crystal Felima
University of Florida

Artifact type: Assignment

Developed for: Upper-Level undergraduate students; Specifically developed for a cross-listed course, “Introduction to Haitian Studies” and “Introduction to African American Studies”

Audience: Undergraduate students of various majors in a digital humanities course; can be applied to digital project collaborators

Time required: 1-hour class session + outside work

Method and tool: Digital project management and collaboration with project charters and Mindmup

Description:

If your students will create a digital project for a course, how will you get students invested in collaboration, researching, identifying, digitizing, curating and creating? How will you introduce students to the importance of material selection, scope, site design, and cohesion? This assignment aims to set the foundation for student collaboration and teamwork in an undergraduate course. If you have assigned a digital project, consider having your students submit a project charter. A charter outlines the scope and objectives of the digital project. It also provides details of the student members involved and it will define student roles and their responsibilities. This particular assignment is designed for digital publishing of student research. In this assignment outline, the project charter should include a few components such as a 250-word project summary; the digital tools that will be used in the project; a general timeline; a list of the team members with division of labor and roles (e.g. main point person, editor, etc.); a MindMup (a free online collaborative brainstorming tool, <https://www.mindmup.com/>); and individual student abstracts of research with preliminary annotated bibliography. Depending on the assignment, the components of the project charter will change. After submission, a member from each group presents their charters to the class, and the class will provide feedback on moving forward. This assignment aims to cement a sense of investment in completing the digital project for the semester. Please provide a brief description of the work with information that you think would help those who might want to adapt or be inspired by your example. Attention to the purpose and goals, advice you’d give to others, assessment, and/or the outcomes (if you implemented the class or workshop) would be helpful. (250-500 words).

Supporting materials:

Assignment and sample student work showing project charter, MindMup brainstorming, and individual students’ abstracts

Digital Project Charter

✓ Published



Project Charter: What are your plans are for the project? What tools will you use?

Examples of Project Charters: <http://digitalhistory.umwblogs.org/group-contracts/> ↗

Project Charters must include:

- **Project Summary and Objectives** (about 250 words):
 - Project a summary of the project - what topics will be highlighted. Address the value of this project to Haitian Studies. Discuss how this digital project relates to some of the main themes (key words found at the top of the syllabus) of the course.
- **Tools and Digital Resources**
 - What tool will your group use? Examples include: [WordPress](#) ↗, [GoogleDocs](#) ↗, [One Button Studio](#) ↗, [SIMILE/Timeline](#) ↗, YouTube, dloc.com, WindowsMovieMaker/iMovie, and [Zotero](#) ↗
- **Timeline** (FYI: first draft of project is due April 1, 2018).
- **Division of Labor/Roles**
- **MindMup of Project** (<https://www.mindmup.com/>)
- **Individual Abstracts of Paper** (200-250 words), Preliminary Annotated Bibliographies (include 4 academic sources)
 - To search for academic sources, go to: <http://cms.uflib.ufl.edu/> ↗ or <https://scholar.google.com/> ↗
 - Click here for 📌 [specific directions to complete your abstract](#) ▼ .
 - Click here for [specific directions to cite your references correctly](#) 📄.

Upload Project Charter as a PDF in Times New Roman, 12-point font, single-spaced, 1-inch Margins

Prof. Crystal Felima
Introduction to African American Studies
University of Florida
March 15, 2019

STUDENT DIGITAL PROJECT CHARTER

Criminal Justice System and Politics Project Charter

Project Summary and Objectives

When signing the Constitution in 1789, the Founding Fathers wished to “establish justice, insure domestic tranquility, provide for the common defense, promote the general welfare”. While this held true for the White population in Colonial America, this picture was not the same for the Africans who were enslaved. Since the birth of the United States, the criminal justice system as well as the political system has been skewed to discriminate against African Americans. For example, Black Codes and Jim Crow laws consistently put Blacks at a disadvantage. This phenomenon only continued to perpetuate the inequalities between Blacks and Whites, leading African Americans to have lower socio-economic status, poorer housing, higher mortality rates, and limited access to education. These conditions were utilized by White lawmakers, particularly in the South, as a scapegoat for the imprisonment of many African American males following the Emancipation Proclamation. Known as Vagrancy Laws, Blacks were punished for miniscule indictments, such as not having a job. All of such factors have had major implications in the following decades.

While some may argue that slavery no longer impacts American society, the discrimination of African Americans as well as racial profiling have direct connections to previous systems of oppression utilized in the South during the Antebellum Era. Effects such as the school-to-prison pipeline and imprisonment disparities, and events in American history like the Crack Epidemic demonstrate the implications of slavery on the current political and criminal justice system. Understanding such connections are imperative in amending the current racial inequality prevalent in this country between African Americans and Whites, by erasing current stereotypes and eliminating cultural ignorance.

Keywords: Criminal Justice, Politics, Legislation, Racial Disparities

Tools and Digital Resources

For our final project, we will be using Wordpress, at the url:

<http://afacriminaljustice.wordpress.com>

Timeline

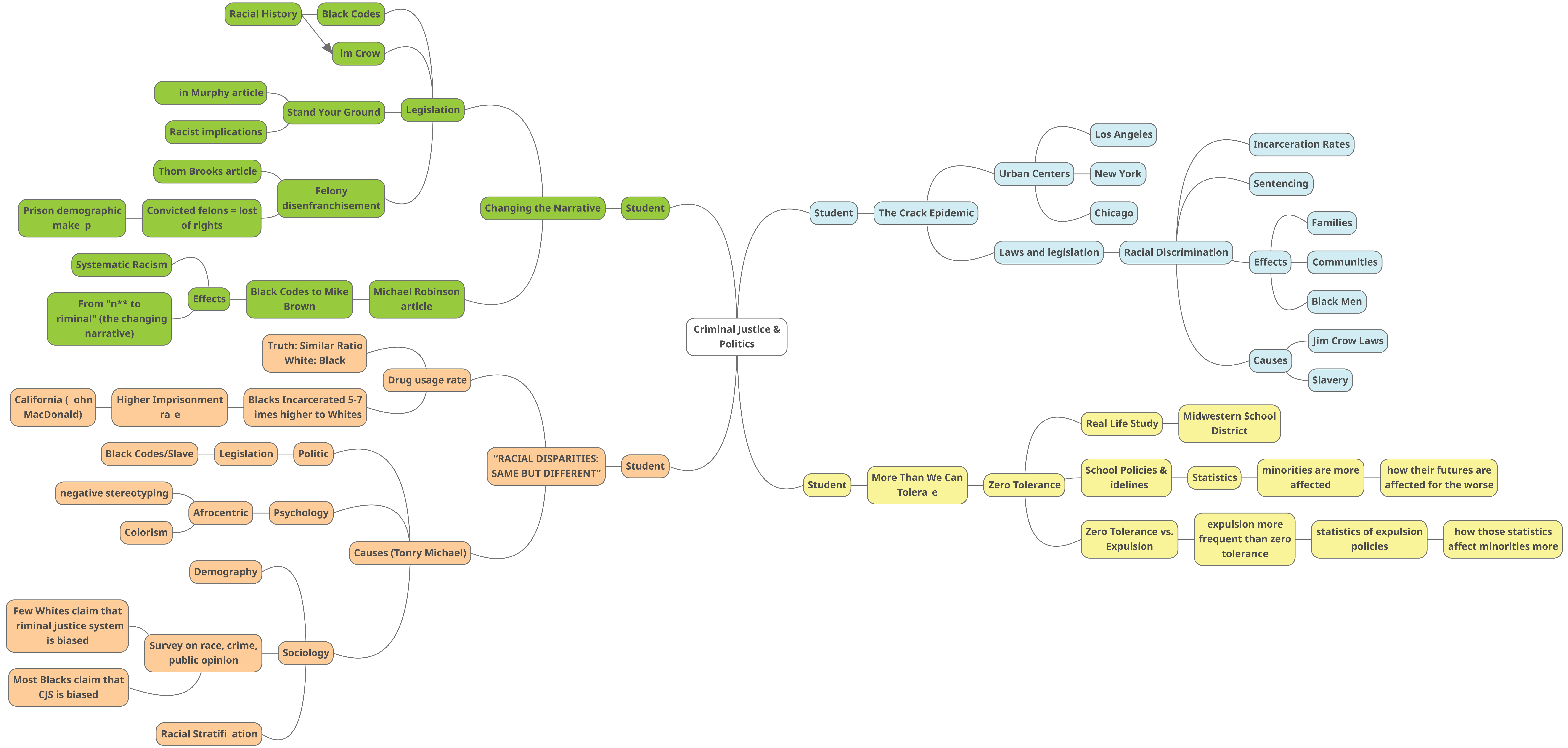
- March 16, 2019: Project Charter Due
- March 27, 2019: Group Edit of First Draft Due
- April 1, 2019: First Draft Due to Professor Felima
- May 2, 2019: Final Project Due

Division of Labor

- a. **Main Point Person:** Student A
- b. **Citation Checker:** Student B
- c. **Editor:** Student C
- d. **Designer:** Student D

MindMup

See attached.



“Changing the Narrative” Student

Abstract

An in depth analysis of the transition of legislation proposed in the Florida state legislature, and inherently across many state legislatures in the southern United States. This project will be exploring the effects of Black Codes and Jim Crow laws and how they helped to cultivate contemporary legislations such as Stand Your Ground and felony disenfranchisement. Michael A. Brown’s academic journal titled *Black Codes on the Ground: Policing Disparities in the African American Community*, an analysis on policing in African American communities, will serve as the base of the research. Time period covered in the project will include the post-Civil War era, Post-Reconstruction era, the Civil Rights Movement, and the turn of the 21st century (contemporary American society). Questions this project attempts to answers: Is the passage of such laws due to the “changing narrative” of what a criminal looks like and what it means to be a criminal/ex-con? And, are these laws racist in nature and targeted towards African Americans and/or specific minority groups? Changing the Narrative is a modern way of justifying systematic acts of racism within communities of color and the criminal justice system, and understanding this phenomena can lead to end of systematic racism in the United States.

Annotated Bibliography

Murphy, Justin. 2005-2013. Are “Stand Your Ground” Laws Racist and Sexist? A Statistical Analysis of Cases in Florida.

- Statistical analysis of the effects of Stand Your Ground on the different racial and ethnic groups of Florida. (peer reviewed article)

Brooks, Thom. 2017. Punitive Restoration and Restorative Justice.

- This article will provide a great counter argument against the restoration of rights, and why some political leaders were hesitant in passing the legislation. Could also mention how Gov. DeSantis was slow to pass the final bill into action. (peer reviewed article)

Robinson, Michael. 2015. “From the Slave Codes to Mike Brown: the brutal history of African Americans and law enforcement.” *Black Bodies on the Ground: Policing Disparities in the African American Community— An Analysis of Newsprint From January 1, 2015, Through December 31, 2015*

- A brief analysis of policing in African American communities. The history of legislation like black codes and slave patrols. This article attempts to make an argument about the recurring history of the killing of unarmed African American men in American society by police officers. (peer reviewed article)

“Spotlight: The Crack Epidemic” Student

Abstract

One aspect of the project will be exploring the Crack Epidemic, a time during the 1980s and 1990s known for its high death rates from Crack Cocaine, and its implications on the African American community. Because of racially discriminatory laws and legislature put forth by the American government, Blacks were targeted as criminals and imprisoned at much higher rates than White Americans, causing severe disruptions of the familial structure in African American households, specifically in regards to the high incarceration rates of youth and adult Black males. Understanding such effects are imperative in progressing as a society towards complete racial equality. Incorporating research done by African American criminology scholars Janice Joseph and Patricia Pearson, as well as journals written by Black psychologists Angie Wilson and LaVelle Hendricks, creates an extensive and cohesive framework in comprehending the different effects of the Crack Epidemic on African American communities by considering a multitude of factors, including socioeconomic background, environment, education, etc. Examining this time period in American history is crucial because it demonstrates the ramifications that slavery, Jim Crow laws, and the early criminalization of Blacks have on modern society.

Annotated Bibliography

James, Keturah, and Ayana Jordan. “The Opioid Crisis in Black Communities.” *The Journal of Law, Medicine & Ethics* 46, no. 2 (2018): 404–21.

- Scholarly article published in the Journal of Law, Medicine, and Ethics detailing how the African American community is impacted by the opioid crisis and connecting it to the 1980s crack epidemic.

Hendricks, LaVelle, and Angie Wilson. “The Impact of Crack Cocaine on Black America.” *National Forum Journal of Counseling and Addiction*, no. 1 (2013): 1-6.

- Scholarly article published by assistant professors from Texas A&M University, demonstrating the implications of laws created during the crack epidemic and how they were discriminatory towards African Americans.

Joseph, Janice, and Patricia G. Pearson. “Black Youths and Illegal Drugs.” *Journal of Black Studies* 32, no. 4 (2002): 422-38.

- Scholarly article written by two criminology professors illustrating the effect drug addiction has on a community, in particular its effect on Black youths living in poor, inner-city areas.

“RACIAL DISPARITIES: SAME BUT DIFFERENT”

Student

Abstract

The reasons of high imprisonment rates of African Americans compared to Whites' are already known: high levels of black imprisonment resulting in part from higher black than white arrest rates for violent crime and vastly higher black drug arrest rates. The main focus of this research is going to examine the racial disparities in the criminal justice system and how the disparities constantly impact the daily lives of African Americans. Understanding the effects of the racial practices in political, sociological, and psychological perspectives, would be essential for taking the next step to racial equality. Primarily applying the analysis of American criminologist Michael Tonry as well as research by John MacDonald and Aliya Saperstein would establish the fundamentals to understand the causes of the racial disparities and the influence on the African Americans by viewing in various perspectives and fields. Investigating the racial disparities in the criminal justice system is essential because the research would display continual discrimination since the slavery era and how it changed in the form that impacts the modern African Americans.

Annotated Bibliography

- Tonry, Michael. "The Social, Psychological, and Political Causes of Racial Disparities in the American Criminal Justice System." *Crime and Justice* 39, no. 1 (2010): 273-312.
 - This scholarly article published in *Crime and Justice* demonstrating the major causes of the racial disparities in criminal justice will be employed to assist my knowledge and argument that African Americans face recurring discrimination in different forms.
- MacDonald, John, Jeremy Arkes, Nancy Nicosia, and Rosalie Liccardo Pacula. "Decomposing Racial Disparities in Prison and Drug Treatment Commitments for Criminal Offenders in California." *The Journal of Legal Studies* 43, no. 1 (2014): 155-87.
 - This scholarly article published in *The Journal of Legal Studies* displaying the common disparities in California will be applied as an evidence to support for my argument that African Americans constantly face discrimination even today.
- Saperstein, Aliya, Andrew M. Penner, and Jessica M. Kizer. "The Criminal Justice System and the Racialization of Perceptions." *The Annals of the American Academy of Political and Social Science* 651 (2014): 104-21.
 - This scholarly article published in *The Annals of the American Academy of Political and Social Science* detailing the mass incarceration on racialization and stereotyping will assist the analysis to comprehend consequences on social interaction and political attitudes from the racial disparities.

“More Than We Can Tolerate”

Student

Abstract

For generations, black and brown people have been subjugated to prejudice in the classroom setting. Zero Tolerance policies have been used to specifically target black children in the education system. There are used not only to punish African American individuals more harshly but to also submit more kids into the Juvenile system and eventually prison. Dr. Dorinda Carter Andrews from the University of Michigan State defines Zero Tolerance policies as unjust and unfair guidelines that are enforced disproportionately and used to criminalize young black adolescent as a result. If these are policies are not eradicated black individuals will be continued to have their education stripped from them. Not being in school results in more adolescent African Americans being incarcerated and hinders their future immensely. Removing these guidelines and implementing more interactive programs will better improve the behavior of the student. This will also keep them in the classroom which they will be able to refine their skills to use in the outside world.

Annotated Bibliography

Byrd, Christy M. Carter Andrews, Dordina. 2016. “Variations in students' perceived reasons for, sources of, and forms of in-school discrimination: A latent class analysis”. *Journal of School Psychology*. Volume

- This article examines a real-life study of a Midwestern School District and the discrimination within that system

Curran, F. Chris. 2019. “The Law, Policy, and Portrayal of Zero Tolerance School Discipline: Examining Prevalence and Characteristics Across Levels of Governance and School Districts.” *Educational Policy*. Vol. 33. Issue 2. P319-349.

- Curran details the difference between zero-tolerance policies and mandatory expulsion laws, which are more frequent in the education system of today.

Triplett, Nicholas P. Allen, Ayana. Lewis, Chance W. 2014. “Zero Tolerance, School Shootings, and the Post-Brown Quest for Equity in Discipline Policy: An Examination of How Urban Minorities Are Punished for White Suburban Violence.” *Journal of Negro Education*. Vol. 83 Issue 3, p352-370.

- In this article, Triplett, Allen, and Lewis define the basics of Zero Tolerance and how minority students are more likely to be affected by these guidelines

Collecting and Using Data to Generate a Research Question: Death in the *Iliad* as a Case Study

Robyn Le Blanc

University of North Carolina at Greensboro

Artifact type: Workshop and Assignment

Developed for: Upper-level undergraduate survey course, but can be scaled for lower-level and large lecture courses

Audience: Both majors and non-majors in a Classical Studies course

Time required: Approximately 1.5 hours, depending on the size of the groups and access to computers; step 4 can be done as homework

Method and tool: Integrating data into the humanities research process with Google spreadsheet (optional: Voyant, WTFCSV, RawGraphs)

Description:

This workshop is intended to help students practice moving from a research topic to a research question through the collection, organization, and analysis of textual data using Homer's *Iliad* as a case study. Students begin with a topic or theme (in this case, death in the *Iliad*) and then think about how to organize the salient pieces of information and detail related to that topic (i.e. "data") into a spreadsheet, where data can be collected and compared, and then analyzed. With this dataset, students then look for trends, patterns, or interesting features and gaps that will help generate a research question that can be addressed by further research and data collection. This assignment was created for an upper-level Classical Studies course with an enrollment of both majors and non-majors, and was the first step in putting together a research proposal where students explained their research questions and how they would go about answering them. The data collection portion, however, is scalable, and with some modifications in group size and time, could be implemented in a large lecture class where students have access to computers and an internet connection.

Supporting materials:

Workshop overview as well as:

1. Appendix I: *Iliad* example (homework)
2. Appendix II: suggested basic list of criteria for spreadsheet, and notes for instructors
3. Appendix III: Research Project Proposal assignment sheet, rubric

NB: If students have been instructed in the use of Voyant, WTFCSV, and RawGraphs, they may use those programs to illustrate a particular trend or theme at the end of Steps 3 & 4, but this is not required. This step may be unnecessary if scaled for a large class.

WORKSHOP:

Collecting and Using Textual Data to Generate a Research Question

Workshop details:

We'll practice organizing large amounts of information and identifying themes or trends in that "data" in order to generate a research question. You'll eventually move on to doing this with your own research project later, but this is a group trial run to think about the decisions that go into the collection and organization of data. If a research project does not begin with a question, it typically begins with a topic. The goal here is to move from topic to research question through the collection of data on a topic which can highlight trends, themes, or problems that you can then tackle as a question.

We'll be looking at death in Homer's *Iliad* for this assignment. That's the kind of topic that might inspire a student to write a paper—but it's not (yet!) a research question. In order to move from death in the *Iliad* to a research question *about* death in the *Iliad* we need to collect some evidence on that topic! For our purposes, we'll be working in groups, but you'll eventually do this on your own.

Step 1: ESTABLISHING CRITERIA

1. Get into your assigned group.
2. Discuss the passage from Book 6 (lines 1-36) assigned for homework, thinking carefully about this question: When discussing depictions of death in this poem, what are the most important or prominent details or features that repeat or seem significant across examples? Remember that this will ultimately go into a spreadsheet, so it needs to be something focused and precise. Each person should take notes, as we'll share these features shortly.
3. After 5 minutes, you will pair up with 2 people from different groups and compare lists. Then, come up with a new list composed of what your group believes are the most important or significant categories of features. Work on redefining, narrowing, focusing your list of shared criteria.
4. After 7 minutes, we'll get back into our original groups and share again—identify all common features (to be shared in a minute with the class), and then (if you can) identify 2-3 additional criteria that you think are the most compelling/strongest that were not shared across lists.
5. One person from each group will write their list of criteria on the board.
6. Then, we'll identify and discuss common criteria, and then (as a group) decide which features should go into our spreadsheet.
7. As a group, we'll compare those criteria with some identified by me before meeting—we'll have the opportunity to tweak the criteria together before moving on.

Step 2: DATA ENTRY

1. Each group will be assigned several books from the *Iliad*. Please note! The number of books will vary depending on the content of that book.
2. The group will split up the book(s) and skim through their selection with a partner. At each death, the pair will discuss how the event fits in with the criteria we have identified and note any problems/disagreements/decisions that needed to be made. Please indicate these as a “comment” added to the applicable entry on the first column.
3. Students will then input each death event into the spreadsheet for their book.
4. Once the assigned books are all put into the spreadsheet, compare notes with the other pair in the groups, focusing on areas or moments of uncertainty, or where a decision needed to be made. Go back and revise based on these conversations.
5. Once completed, your group should combine the data from your assigned books into a single spreadsheet. One person from your group should volunteer to copy and paste that information into the shared class Google spreadsheet at the end of the working period.

Step 3: ANALYSIS

1. The results from all books will now be combined into a single, awesome spreadsheet.
2. Look at the spreadsheet **on your own**. Do you notice any major trends, themes, gaps, problems, interesting bits, etc.? Come up with a list of 5 of these.
3. Discuss your results in your group: did you come up with common ideas? Which ones?
4. Each group should pick **TWO** trends, themes, etc. to now try to quantify and visualize. How might you visually represent those trends using a map, graph, etc? What data would you display on that visualization, and which would you choose to not represent? Why?
5. Each group will pick **ONE** of their themes/trends and discuss what this trend/theme is, and use one of the visualization tools we have practiced (Voyant, RawGraphs, WTFCSV) to supplement the presentation of the data from the spreadsheet.
6. Each group will present their trend/theme and visualization in a short 2-3 minute presentation.

Step 4: CRAFTING AN ARGUMENT

1. On your own: Identify a theme, trend, pattern, or gap that you noticed in the spreadsheet. Use that as a jumping off point to create a research question; it shouldn't just be something easily answered with data (“how many people die in the *Iliad*?”) but rather a question that hints toward an argument that needs to be developed (“X is not the real hero in the *Iliad* because he does not kill the most Trojans/Greeks”).
2. Write down your rough draft of your research question (2-3 sentences).

3. Now, write a summary of the data and evidence from the spreadsheet that provoked your question; make sure to provide details and citations for your evidence! This should be 1-2 paragraphs.
4. Now, write a short paragraph explaining how you obtained this information. It will feel strange! But this is your methodology and is an important component of project design. Readers need to understand how you got your material and think about why you chose to isolate particular features of criteria.
5. Think carefully about the criteria and numbers attached to the trend you are interested in. Would seeing this data outside a spreadsheet help support your point? What would be the best way to visualize this data for your reader? Explain what tool you would use to do this (optional: you could design your own visualization; explain how you would do this).
6. Turn in this material at the beginning of our next class!

The goal of these workshops is to prepare you to:

1. Identify a text or material group from which you can extract data (this will be your “data set”).
2. Identify a topic or theme that you will use to find information or details about in your data set.
3. Think consciously about the details, criteria, bits of information that you believe are relevant in understanding individual pieces of data.
4. Think consciously about how decisions and methods impact your identification and implementation of criteria for inputting data.
5. Begin to understand how the organizational tools we use impact the types of data we can work with, and the types of criteria we can isolate and assess.
6. Work with a large collection of data to identify trends, patterns, themes, or gaps to provoke a research question and serve as a data set to help answer that question (with the use of supplemental/complementary primary and secondary sources!!)
7. Practice these skills in preparation for your research proposal assignment!

Appendix I: Iliad lines assigned for homework

Iliad, Book 6, lines 1-36

Now the grim war between Trojans and Achaeans
was left to run its course. The battle raged,
this way and that, across the entire plain,
as warriors hurled bronze-tipped spears at one another,
between the Simoeis and Xanthus rivers.

Ajax, son of Telamon, Achaea's tower of strength,
was the first to break through ranks of Trojans,
punching out some breathing room for his companions.
He hit Acamas, son of Eussorus, a strong brave soldier,
best of the Thracians. Ajax's spear struck him first 10
on the peak of his horse-plumed helmet. The sharp bronze
drove right into his forehead—dead in the center—
straight through bone into the brain. Darkness fell on his eyes.

Diomedes, expert in war cries, killed Axylus,
son of Teuthras, a rich man, from well-built Arisbe.
People really loved him, for he lived beside a road
and welcomed all passers-by into his home.
But not one of those men he'd entertained now stood
in front of him, protecting him from wretched death.

Diomedes took the lives of two men—Axylus
and his attendant charioteer, Calesius.
So both men went down into the underworld.

Euryalus killed Dresus and Opheltius,
then charged after Aesepus and Pedasus,
whom the naiad nymph Abarbarea bore
to noble Boucolion, son of high-born Laomedon,
his eldest son. His mother bore Pedasus in secret
Bucolion had had sex with the nymph
while tending to his flock. She became pregnant,
then gave birth to two twin sons. Euryalus,
son of Mecistus, slaughtered both of them,
destroying their strength and splendid bodies.
Then he stripped the armour from their shoulders.

Next, fierce warrior Polypoetes killed Astyalus.
With his bronze spear Odysseus killed Pidytes from Percote.
Teucer slaughtered lord Aretaon, and Antilochus,
Nestor's son, with his glittering spear killed Ableros.
Agamemnon, king of men, killed Elatus,
who lived in lofty Pedasus, beside the banks
of the fair-flowing river Satnioeis.

Heroic Leitus knocked down Phylacus, as he was fleeing.

And Eurypylus then slaughtered Melanthus.

Johnston translation [<http://johnstoniatexts.x10host.com/homer/iliad6.htm>]

Appendix II: Suggested Basic List of Criteria for Spreadsheet

1. Each death = 1 line
2. A-Z etc:
 - a. Name of attacker
 - b. Affiliation of attacker (Greek, Trojan, etc.)
 - c. Name of attacked
 - d. Affiliation of attacked (Greek, Trojan, etc.)
 - e. Attacker weapon
 - f. Location of wound
 - g. Notes/interesting points

Notes:

- A. The list above is the most basic set of criteria for the activity; students will likely suggest additional criteria that you can add to this.
- B. There is much room for discussion about vocabulary—for example, what if the attacker is a god? Is their affiliation, then, for whatever side they are aiding (i.e. Aphrodite on behalf of the Trojans), or is there an additional option for “god” or “divine” in that box? This is a good opportunity to talk about the creation of a controlled vocabulary, and the importance of being explicit about the decisions you make as you collect data
- C. Some elements are not listed in a given death scene, i.e. the location of the wound or weapon. It may be desirable to allow students to figure out what to do in these scenarios, and then to clean up the master spreadsheet afterwards, as a way of discussing decision-making (i.e. some students will leave a box blank if there is no information, while others may enter “n/a” or “N/A”)

- D. Encourage students to pick focused, succinct criteria that does not necessitate phrases or sentences, which will make comparison of large amounts of data more difficult.

Appendix III: Research Proposal Assignment Sheet & Rubric

Research Proposal and Data Collection Assignment

Assignment: This project continues our exploration of using evidence to generate an argument. The goal of the project is for you to identify a set of texts or material culture (sculpture, coins, etc.), collect that evidence, organize it, and then analyze that evidence for patterns/trends/themes/gaps which you will use to stimulate a research question. This research question (and your organizational methodology) will be at the heart of a research proposal based in form on UNCG's Undergraduate Research and Creativity Award (URCA) proposals (see: utlc.uncg.edu/ursco/funding/urca/).

URCA proposal: An URCA proposal is a research proposal. The proposal's main goal is to earn the writer funding to carry out the research project outlined in the proposal. A key component of a research proposal is *research design*, i.e. how you will go about conducting the research and answering the research question you have generated. The proposal identifies a set of evidence, outlines the methods used to collect, organize, and analyze that evidence, and explains how the evidence informed your research question. Then, it outlines a plan for using the evidence to *answer* or *address* the research question using your dataset and additional source material. This is NOT a research paper or project; instead, it is a plan to conduct a research project. You don't need to be able to answer your research question at the end—you just need to develop a plan or design that would enable you to address or answer your question (note that I didn't say *prove*, but *address* or *answer*.)

Key steps:

1. **Review the sample URCA proposals** to establish the conventions of the genre, and key components of a research proposal (we'll do this in class)
2. **Review the URCA proposal instructions**; these lay out the expectations of each component (we'll do this in class). You **MUST** format your proposal according to these instructions—there is also a **STRICT** page requirement that you must follow!
3. **Practice:** we'll practice identifying a theme or topic, collecting evidence on that topic and organizing it in a way that we can identify patterns and trends, and then use those patterns/trends/themes to generate a research question during an in-class workshop.
4. **Identify your own "dataset" and a theme or subject** related to that dataset to "mine" for information; a primary source or collection of primary sources that you will organize into a database/spreadsheet/data collection. Then you will extract the evidence you need and organize it according to the categories or criteria that you think will be the most meaningful in teasing out trends or themes.

5. **Organize your data using an informed and thoughtful method** that reflects meaningful and deliberate choices about what types of information/details to include, and which to ignore.
6. **Use your data to generate a research question.**
7. **Identify 4-5 *secondary* sources** that will help establish the historical and/or literary/material context for your research question, and help you answer it.
8. **Write up your proposal** according to the URCA proposal guidelines.
9. **Submit!**

URCA FORMAT AND LENGTH

=5 PAGES TOTAL + DATASET

1. TITLE PAGE (1 page)

- A. Title of the project (centered)
- B. Student's name (centered, at bottom)

2. THREE-PAGE PROJECT DESCRIPTION (3 pages) : should be **three pages** in length, **single spaced**. Cannot go over or under! Logistics: standard 1-inch margins on all sides. You must use the font "Calibri" (no smaller than 11 point, no larger than 12 point). The project description should be written in jargon-free English, and include the following sections:

- A. Project background:** historical and literary or material context, background information, date, etc.
- B. Project methodology:** what evidence did the researcher identify? How many pieces of information? How was it organized, i.e. tools/methods used, but also the criteria used (and why that criteria).
- C. Topic to Research question:** what pattern/theme/gap did you identify, and what is your research question based on the data collection?
- D. Objectives:** how will you answer your question? What will you DO? (use **VERBS**)
- E. Significance:** What will answering this question achieve? How will it change your (our) understanding of the material, period, work?

3. LITERATURE CITED PAGE (1 page): 4-5 sources (in addition to your primary source(s)). This page should only contain a list of cited works in your project description. Your citation method is up to you, but you must be consistent!

4. Dataset. Format and number of entries/individual pieces of data will vary.

RUBRIC**DATA SET 22.5 points**

Data set is based on primary source evidence and organized in a meaningful manner; criteria are thoughtfully selected, even if not ultimately relevant to final project. Data set is clearly both inspired by a topic and connected to the generation of the project's ultimate research question.

PROJECT BACKGROUND 22.5 points

Project background establishes appropriate context (historical, thematic, genre, etc) for the reader in order to understanding the research project and question. Background provides relevant details and descriptions.

RESEARCH QUESTION, OBJECTIVES, SIGNIFICANCE 22.5. points

The research question is clearly generated from the data set, and is a question that needs to be explored more fully with additional data/secondary source material, and displays nuance and details beyond a simple statement or yes/no question. The project goals moving forward are clearly defined and achievable given the project outline. The researcher has a sense of the importance of the project as it relates to our understanding of the past.

METHODOLOGY 20 points

Methodologies—including the description of how the dataset was compiled, and how the researcher will move forward in answering their question—are clearly stated and appropriate to the project.

SOURCES 7 points

Primary sources and literature cited are appropriate for the project and properly cited in the proposal and (in the case of secondary sources) on the literature cited page. Secondary source material is referenced in the proposal itself and contributes to the conception of the project, rather than simply appearing on the literature cited page. Secondary sources are scholarly and appropriate for the project.

MECHANICS 5.5 points

Proposal is the correct length, with a format following the URCA Assignment sheet (rather than the sample URCAS); grammatical, spelling, and mechanical mistakes are minimal.

=100 points total

Making Caribbean History

Pamela McVay
Ursuline College

Artifact type: Syllabus and sample assignment

Developed for: Lower-level undergraduate class

Audience: History and non-history majors

Time required: 1 class + outside work

Method and tool: Working with historic documents and transcription using optical character recognition

Description:

History (HI) 209 "Making Caribbean History" counts towards the college's general undergraduate requirement that students take three credits of History or Political Science as well as the Global Studies requirement in our new History and Civic Engagement major. I will teach it for the first time in Spring 2020.

HI 209 emphasizes practical, hands-on historical methodology in which students are required to relate the past to the present and prepare primary sources for a general audience. The course requires introducing at least four methods of analyzing primary source documents. In addition to materials from news outlets and scholarly secondary sources, students engage with primary materials from the special collections of the James Ford Bell Library at the University of Minnesota as a springboard for understanding and interpreting the Caribbean. Core readings in original sources come from translated portions of the De Mey van Streefkerk collection of plantation documents from colonial Suriname, selections from the James Stedman Archive and Book Manuscript collection, and selections from the print materials and maps in the Atlantic World collection published at the UMedia archive. In addition, in each semester students read and discuss at least one of the works by authors from the Caribbean or of Caribbean heritage that have received the Anisfield-Wolf Book award.

The course has a digital pedagogy component. In the first semester the class is offered, the two digital technology tools we will be using to analyze the primary sources are Optical Character Recognition and the online mapping tool, ArcGIS's StoryMaps. Optical Character Recognition will be one of two tools we use for transcription. StoryMaps will allow students not only to map the locations in their primary sources but also to provide commentary and relevant audiovisual materials.

Originally I had thought we would use Omeka to provide commentary on primary sources, both because we worked with it during the in-person portion of our NEH Institute on "Textual Data and Digital Texts in the Undergraduate Classroom" (<https://dsl.lsu.edu/nehtextualdata/>) and because the tool is well-known in local History departments. However, as part of two working groups at Ursuline College, I learned to use StoryMaps. Multiple humanities faculty at Ursuline will be using ArcGIS' StoryMaps in newly developed courses each semester for the next several years. I therefore decided to limit the number of new technologies our Emerging Technologies Specialist and Digital Instruction Technologist will need to support during the initial rollout of HI 209.

The assignment included here is the second of two scaffolded assignments in which students transcribe original 18th-century documents. The earlier assignment is an exercise in transcribing,

analyzing, and explaining a handwritten manuscript. This second assignment uses OCR as a transcription aid in the analysis of an 18th-century printed document.

Supporting materials:

OCR transcription exercise handout

Pamela McVay with technical assistance from Krystina Zeit



This assignment is most easily done from a desktop computer. Except for your own work, do not edit or change any documents in the shared folder for this assignment.

In this assignment we will transcribe part of a pamphlet from the Bell Library's Atlantic World Collection using Optical Character Recognition, or OCR, to begin the process. OCR is a tool that converts images of printed texts and converts them to editable text documents. Like the hand transcription of Stedman's diary we did earlier, this is an early step in preparing an easily *searchable and editable* version of a rare print text document. As with the previous assignment, I will assign each of you two pages to convert. Also as with the previous assignment, we have a system for naming the documents so that they are easy to find.

A. Getting the documents ready to edit (5 points total)

1) Locate your document: (1 point)

We are using a document housed at the University of Minnesota's UMedia Archives in both .jpg and .pdf format. You will be assigned two pages from the document. The full citation and a link to the *persistent url* (a permanent link which is not embedded inside any other web link) are below. You can download the entire .pdf file (6MB) if you wish, or just the two pages you are working from. Just be sure that when you upload materials later you only upload the pages you are working with.

Citation: Bluett, Thomas. *Some memoirs of the life of Job, the son of Solomon the high priest of Boonda in Africa: who was a slave about two years in Maryland, and afterwards being brought to England, was set free, and sent to his native land in the year 1734.* For Richard Ford, at the Angel in the Poultry, over against the Compute (London). 1734.

Persistent url: <http://purl.umn.edu/262971>

2) Save your .jpg files to our shared Google Docs folder (1 point)

- a. Open your Google account. In the folder "Making Caribbean History," open the shared folder, "Memoirs of Job."
- b. Create a subfolder with your family name in our shared folder "Memoirs of Job", i.e., "McVay." Place your two .jpg in that folder. **This time you are working alone, so do not edit anyone else's documents in "Memoirs of Job"!**

c. As with the Stedman diary, click on your assigned pages and download a reference copy of each. Title each one "YourFamilyName.Memoirs of Job Page Number" and the appropriate page number, i.e., "McVay.Memoirs of Job 4."

d. Put them in your subfolder of our shared folder, "Memoirs of Job."

3) Use Optical Character Recognition to convert your two .jpg files to plain text. 2 points. Do this one file at a time. There are many sites that offer this; this one worked for me with minimal aggravation.

<https://www.onlineocr.net/>

a. Avoiding the big green **Start** buttons, upload your .pdfs one at a time:

The screenshot shows the OnlineOCR.net website interface. The browser's address bar displays 'https://www.onlineocr.net'. The website has a blue header with navigation links: HOME, ABOUT, KEY FEATURES, OCR WEB SERVICE, EMAIL OCR, BONUS PROGRAM, and FAQ. There are 'LOGIN' and 'SIGN UP' links on the right. Below the header is a large green 'Start' button. To the right of the 'Start' button is a 'PDF Converter Hub' logo. The main content area is titled 'FREE ONLINE OCR SERVICE' and 'CONVERT SCANNED PDF TO WORD'. It includes a '3 Easy Steps' list: 1. Click "Start", 2. Add Extension, 3. Start Converting. Below this is a '2 STEP - Select language and output format' section with a dropdown menu set to 'ENGLISH' and another set to 'Microsoft Word (docx)'. To the right of this is a '3 STEP - Convert' section with a 'CONVERT' button. A large blue arrow points from the 'Start' button to the 'Select file...' button. Another large blue arrow points from the 'ENGLISH' dropdown to the 'Microsoft Word (docx)' dropdown. A third large blue arrow points from the 'CONVERT' button to the 'Watch now >' button. A yellow box with the text '1) First click here to upload' points to the 'Start' button. A yellow box with the text '2) Then click here to select an output format. Choose "Text Plain (txt)"' points to the 'Microsoft Word (docx)' dropdown. A yellow box with the text '3) Then click here to convert the document' points to the 'CONVERT' button. A video player on the right side of the page shows a child with the text 'If you can imagine it, we will build a bridge to get you there.'

FREE ONLINE OCR SERVICE

Use Optical Character Recognition software online. Service supports 46 languages including Chinese, Japanese and Korean

CONVERT SCANNED PDF TO WORD

Extract text from PDF and images (JPG, BMP, TIFF, GIF) and convert into editable Word, Excel and Text output formats

Start

3 Easy Steps

1. Click "Start"
2. Add Extension
3. Start Converting

1 STEP - Upload file **2 STEP - Select language and output format** **3 STEP - Convert**

Select file... ENGLISH Microsoft Word (docx) CONVERT

convert-jpg-to-pdf.net_2019-02-12_18-56-54.pdf

Download Output File

4) Then download each output file

Registration will give you access to additional features not available to guest users: convert multipage PDF (more 15 pages), large images and ZIP archives, choose recognition languages, convert into editable formats and other settings. **SIGN UP**

Start

3 Easy Steps

1. Click "Start"
2. Add Extension
3. Start Converting

PDF Converter Hub

javascript:void(window.open(window.clickTag))

2:56 PM 2/12/2019

5. Combine the two passages of text you have put through OCR into one file. Upload that file to your subfolder of "Memoirs of Job" using the same method we used before, i.e., "McVay.Memoirs of Job.3 and 4.txt." **1 point.**

B. Editing your Document. 10 Points.

1. Edit (correct) your new .txt document and upload it to "Your Name" in Memories of Job." 5 points.

Your task here is to use the original online document to correct the results of the OCR and create an accurate plain text transcription. I recommend either using a split screen like we did with the Stedman diary or printing out a hard copy of each page. Upload your edited documents as "YourFamilyName.Memoirs of Job page number OCR Fixed.txt", i.e., "McVay.Memoirs of Job 4 OCR Fixed."

C. Write or record a brief response to our two processes of transcription, and upload it to the "OCR Transcription response" dropbox in **D2L, not our Google docs. 5 points.**

Compared to transcribing a manuscript by hand, what was it like to transcribe print using OCR? How long did each process take you? Which did you prefer, and why?

Preparing “Letters as Data”

Hillary A. H. Richardson

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Mississippi University for Women

Artifact type: Assignment

Developed for: Lower-level undergraduate seminar, specifically developed for students enrolled in LIB 201: Introduction to Digital Studies at Mississippi University for Women. The assignment could be made into a workshop for any student or staff or faculty member preparing a handwritten text, or archives volunteers.

Audience: Non-majors or majors in introductory humanities courses

Time required: This is one part of a 3 part project. Transcription with this process is designed to take about 1 class session per letter transcribed, plus outside class time for reading and written responses. Depending on the size of the collection, this could take a few class sessions. The entire project will require a full semester, and is intended to be ongoing.

Method and tool: Text encoding with Transkribus

Description:

The objective of this project is to create image and text files for handwritten documents (mostly letters) to prepare a collection of computation-ready files that students (including the ones in this class) and researchers can access and manipulate.

The project is divided into 3 parts. Each of these parts corresponds to different weeks of “LIB 201: Introduction to Digital Studies,” at Mississippi University for Women, and will be completed in class (required reading and writing assignments will take place outside of class). This assignment focuses on Part II. A brief description of parts I-III follows.

- I. Part I: Create a digital facsimile and its metadata*
 - a. Scan all parts of the letter(s) using a high-resolution scanner, ideally one that is specifically for archival quality documents, to create an image file. For this project, we are creating TIFF files for the archives, PDF files (1 file per letter) for the image, and TXT files for the transcription. In creating PDF and TXT files through Transkribus, we will 1) sync them together for a machine-readable, high quality image, and 2) train the software through its Handwritten Text Recognition (HTR) Model to recognize the handwriting.
 - b. Create metadata for the files. Using selected metadata standards, an agreed-upon data management plan, and shared servers, students will generate metadata for each file
- II. Transcribe the letters for computation (described in depth in the included materials)*
 - a. Create transcriptions
 - b. Add metadata tags to the transcriptions
 - c. Training the HTR model in Transkribus,
 - d. Add files from this process into the University’s online repository.

III. Create a computational artifact

- a. For the final part of the class, the PDFs, TXTs, XMLs, and CSV files generated from the process will be available for computational analysis. The first half of the semester will be preparing the documents for a collection as data, and the second half will be using that data.
- b. The prepared letters will be examined in conjunction with other files available within MUW's subscriptions to digital archives. This project will be determined by the class after some discussion and examination of particular collections, but will aim to digitally display this collection to the public alongside its contemporary artifacts. Examples could include a comparative reading, a network analysis, a geospatial analysis, or a digital exhibit.

Supporting materials:

Assignment guidelines ("Part II: "Transcribing letters for computation"), transcription peer review worksheet, and training model assessment response questions.

Transcription Peer Review Worksheet

LIB 201

Due: TBA

Complete each section by explaining how the transcriptions either do or do not meet the criteria in the rubric. Yes/no answers should be explained in detail. If the transcription is missing something, give a suggestion for how it could be improved.

I. Layout Analysis

Criteria	Notes
Are the handwritten markings all contained within the text regions?	
Is the order of the baselines in a way that reads the words in correct order, including marginal or superscript words?	

II. Transcription

Criteria	Notes
Do the spelling, punctuation, and markings in the transcription accurately reflect the handwritten document?	
If there are added notes in the transcription, do they increase the clarity? Are they tagged appropriately so the HTR doesn't associate them with the document?	
Is the transcription complete? Are all sections with text represented in the transcription?	

III. Tagging

Criteria	Notes
Are the tags complete and consistent throughout the document?	
Are the tags appropriate for the text highlighted (e.g. “place” indicates a location, and not just a name of a state)	
Are the categories and properties for the tags appropriately fleshed out?	

HTR Training Model Assessment

LIB 201

Due: TBA

Respond to each of the questions with 50-100 words each on the training of the HTR model in Transkribus.

1. Look at the **test set**. Justify why these were chosen to explain what, in these letters, made them representative of the collection.
2. Look at the **learning curve** of the HTR model. The CER (Character Error Rate) should make a downward slope toward a number below 10% indicating the efficiency of the automated transcription. What could be done to improve this efficiency? (Note: if the percent efficiency is already well below 10%, explain what you thought made it so efficient)
3. **Test the model**. If it is below 10%, upload another document, and run the model to see if it accurately reads the new document. If it is between 10%-30%, try keyword spotting. If it's above 30%, run a new model using a different test set. Post a screenshot(s) of your test.
4. **Reflect**. Think about the work it took to get you to this point. Was it worth it? What are the implications of this work for future researchers?

Part II: Transcribing letters for computation

Required reading:

Smithsonian, Instructions for the Transcription Center, <https://transcription.si.edu/instructions>

Watch How to Use Transkribus in 10 Steps or Less: <https://youtu.be/8Ei0a7WlITl>

Supplemental reading (not required, but useful for troubleshooting!):

Transkribus Wiki Page : https://transkribus.eu/wiki/index.php/Main_Page

"How to transcribe documents with Transkribus,"

https://transkribus.eu/wiki/images/5/50/How_To_Transcribe_Documents_with_Transkribus.pdf

"How To Train A Handwritten Text Recognition Model In Transkribus,"

https://transkribus.eu/wiki/images/3/34/HowToTranscribe_Train_A_Model.pdf

Required software:

Adobe reader

Text editor (recommended: [Notepad++](#))

[Transkribus](#)

Assignment objectives:

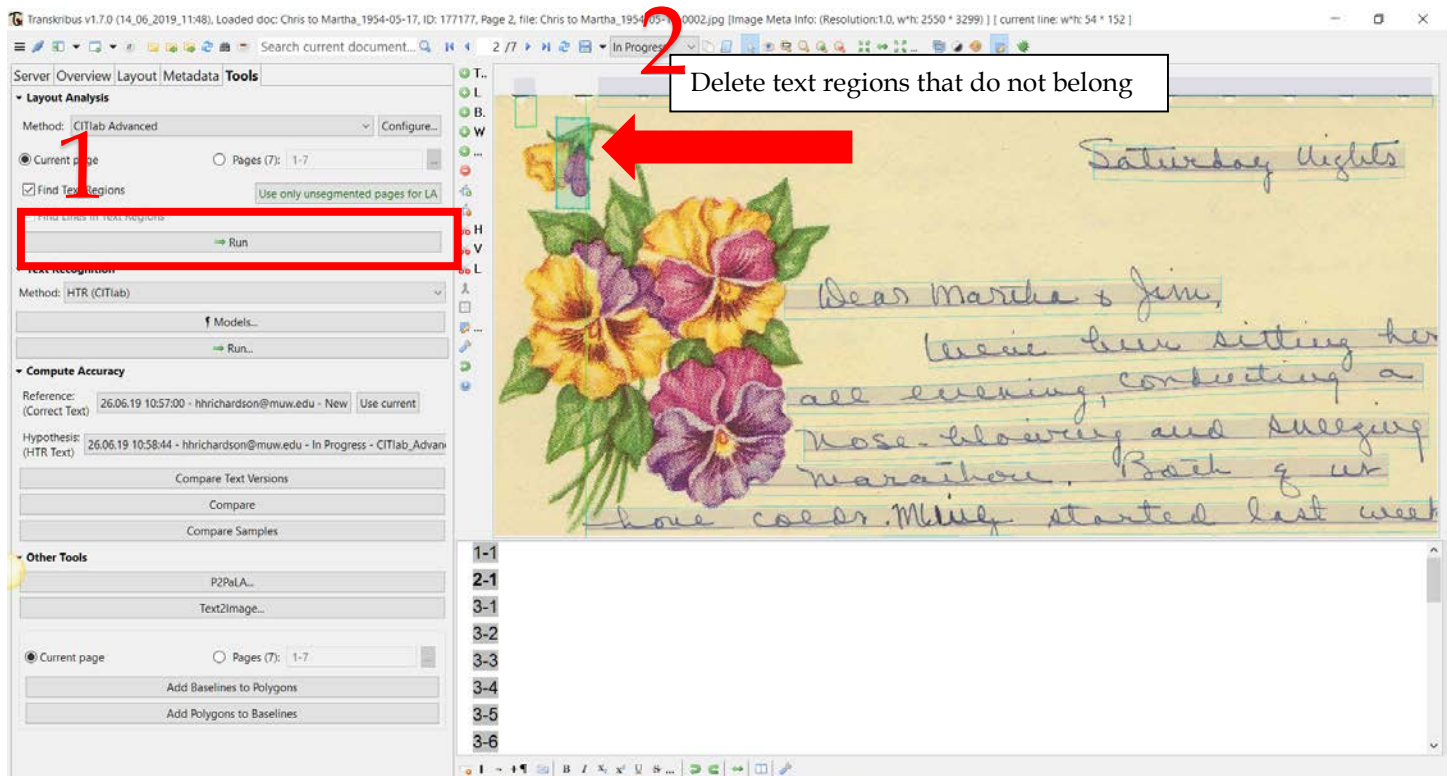
This assignment will require you to think about the important aspects of an historical document, like a letter, and not just what's said within the message, but who is sending it, when, and where. In order to identify and highlight these important pieces, you will:

1. [Transcribe the letter\(s\)](#) - 50%
2. [Create tags](#) that serve as additional metadata for the contents of the letter(s) - 15%
3. [Review transcripts](#) for accuracy and editorial choices - 30%
4. [Train the HTR model](#) - 5%

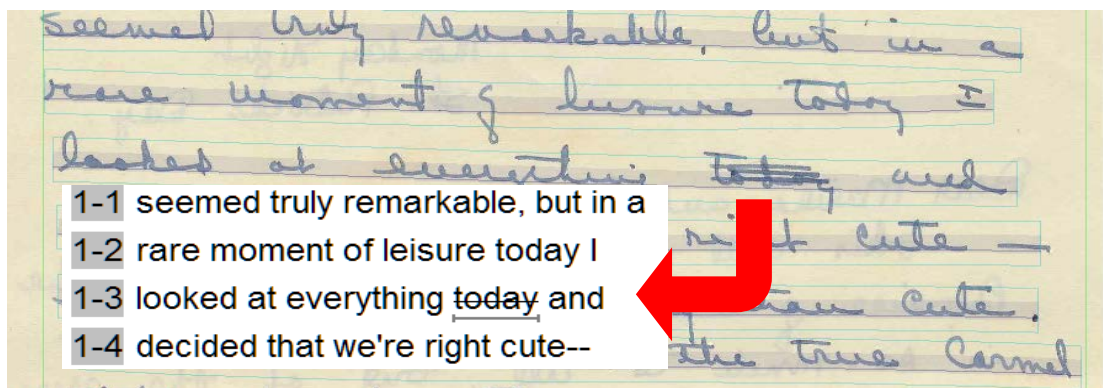
To submit the assignment: Export the document as both PDF + txt, using the filename template for the collection, and add to the course page/institutional repository. Upload your peer review worksheet to the canvas course.

1- Transcribe the Letter(s)

1. Read the transcription instructions from the Smithsonian and watch the How to Use Transkribus video (linked above)
2. Download Transkribus (Instructions for LIB 201 in the Canvas course page, and available in the Transkribus Wiki: https://transkribus.eu/wiki/index.php/Download_and_Installation)
 - a. Upload your assigned letter(s) to the server for the collection, supplied by the instructor.
 - b. For each page:
 - i. Run the layout analysis, correcting any errors from the automation, i.e. omitted handwriting, objects that aren't handwriting selected, etc.



- ii. Transcribe the page *exactly* as you see it, using the special characters and tags to indicate differences in text. For more examples of anomalies and inconsistencies, see the class' cheat sheet in the Canvas course page.



2- Create Tags

1. Using the contents of the letter, the context of the collection, and the metadata that has already been gathered at the beginning of the process, tag contents of the letter as appropriate.
2. If necessary, adjust the specifications, values, and properties of the tags.
3. Use the "supplied" tag for notes that you have added (i.e. [illegible], punctuation that isn't there, etc.) aside from what is on the page.

Tags of current Transcript

Tag	Value	Text	Properties
1	Recipient	Martha	Tuesday night Dear Martha
2	person	Woody	looking it over, Woody decid

Props for tag: 'person' - value: 'Woody'

Property	Value
dateOfBirth	
dateOfDeath	
firstname	Elwood
lastname	Faust
notice	
occupation	

Context Menu:

- Copy text
- Paste text
- All tags
- Add a comment
- Delete all tags for current selection
- Delete tag: person (offset:36; length:3;firstname:Elwood; lastname:Faust)

3- Complete a Peer Review for a classmate's transcription and tags

- Using the rubric for peer review (appended), go over the layout, transcription, and metadata in your peer's letter(s). Pay attention to:
 - Inclusion of handwriting
 - Accuracy of the transcription
 - Choices and properties of metadata tags
- Change the document from "In Progress" to "Done"

Collections:

ID	Title	Pages	Uploader	Uploaded	Col
175...	Chris to Martha, 1953-11-18	3	hhrichardson...	Thu Jun 20 ...	(Te
175...	Chris to Martha, 1953-10-17	6	hhrichardson...	Thu Jun 20 ...	(Te
175...	Chris to Martha, 1953-05-27	6	hhrichardson...	Thu Jun 20 ...	(Te
174...	Chris to Martha, 1952-03-18	5	hhrichardson...	Mon Jun 17 ...	(Te
170...	Chris to Martha, 1951-10-23	7	hhrichardson...	Fri Jun 07 1...	(Te
170...	Chris to Martha, 02-09-1952	7	hhrichardson...	Thu Jun 06 ...	(Te
170...	Chris to Martha, 10-19-1952	6	hhrichardson...	Thu Jun 06 ...	(Te

Document List:

- In Progress
- New
- In Progress
- Done
- Final
- Ground Truth

4- Train the HTR Model

Note: since the technology for this relies heavily on volume of transcriptions, this will not be assessed by how accurately the model runs. Instead, you will assess the process you followed to train the model.

How to Train the HTR Model

1. Only the letters that have been completely transcribed and reviewed will be ready to include in the first instance of training the HTR model. Select these letters to add to the **Training Set**.
2. Within that group, choose 1-3 letters that are “representative of the documents” in the collection (“How To Train A Handwritten Text Recognition Model In Transkribus,” https://transkribus.eu/wiki/images/3/34/HowToTranscribe_Train_A_Model.pdf). These will be saved for the **Test Set**.
3. Run the model! This process can be the longest (a couple of days, in some cases), so it should be done at the end of class.
4. Assess the model - Because the development for this is also ongoing and experimental, so you will run the model, and then briefly discuss, in a class discussion post (appended), what made it successful or not, examining the efficiency, accuracy, and usefulness of the model.

Acknowledgements:

Developed using “The Santa Barbara Statement on Collections as Data,” Version 2

(<https://collectionsasdata.github.io/statement/>)

With consultation from Sarah Ketchley, Digital Humanities Specialist for Gale Cengage’s Digital Scholars Lab

Extracting Data: Text from Photos

Emily Una Weirich

Center for Creative Photography, University of Arizona

Artifact type: Workshop

Developed for: Undergraduate or graduate courses, or professional development workshops **Audience:** Photographers, humanities students, LIS professionals

Time required: 1 90-minute workshop session

Method and tool: User interface and Command Prompt; metadata extraction and ExifTool

Description:

This workshop would be useful for those who want to know what textual information already exists about a collection of photos by using ExifTool (<https://www.sno.phy.queensu.ca/~phil/exiftool/>). While this exercise would provide at least some metadata for any digital photographs, it would be a richer workshop when working with photos that have both automatically and human generated metadata. For example, I have done this exercise with a collection of photographs by a photojournalist who created captions, headlines, and keywords for their photographs. I would recommend providing participants with a folder of pre-selected images that you know in advance would work for the workshop.

The workshop is generally for those who have already been introduced to the command line and are ready to practice using it. In some of these cases, it might be more beneficial to have students focus their metadata evaluation on specific fields rather than allowing them to choose which ones they find interesting. The workshop could be scaffolded into larger course arcs in order to gain skills related to digital humanities tools used to create digital exhibitions, mapping projects, or conduct text analysis; to teach skills related to processing digital archives or digital preservation; and to generally help students in developing critical thinking and information analysis skills necessary for digital information literacy.

As written, the purpose of the workshop is to give students a simple command line exercise and introduce them to embedded photographic metadata. At the conclusion of the workshop, participants should be more comfortable using the command line for simple everyday tasks such as navigation and creating folders, they should have a basic understanding of how to use ExifTool, and they will end up with a data set about a collection of photographs that could be used in future assignments or workshops.

Supporting materials:

Workshop plan

Extracting Data: Text from Photos

Your Name: Emily Una Weirich

Your institution: Center for Creative Photography, University of Arizona

In this workshop, you will have practice your command line skills while learning to use ExifTool to extract textual metadata from digital photographs. Note that this workshop is suitable for those using Windows and Mac operating systems; commands are written side-by-side when necessary.

Setup - PC

Install ExifTool and setup the folders and files you will use in this workshop.

1. Download the latest version of ExifTool:
<https://www.sno.phy.queensu.ca/~phil/exiftool/index.html>
 - a. Download the "Windows Executable" file and save the file to your "Downloads" folder
 - b. Follow the download instructions:
<https://www.sno.phy.queensu.ca/~phil/exiftool/install.html>
2. Open Command Prompt
3. Navigate to the folder with the files you just extracted and confirm that the .exe file is there:
 - a. `$ cd [downloads]`
 - b. `$ dir`
 - c. `$ cd exiftool-[version]`
 - d. `$ dir`
4. Rename the file and check your work:
 - a. `$ ren exiftool(-k).exe exiftool.exe`
 - b. `$ dir`
5. Copy that file to the Windows folder on your computer

Setup - Mac

Install ExifTool and setup the folders and files you will use in this workshop.

1. Download the latest version of ExifTool:
<https://www.sno.phy.queensu.ca/~phil/exiftool/index.html>
2. Follow the installation instructions:
<https://www.sno.phy.queensu.ca/~phil/exiftool/install.html#OSX>

Start it up!

1. Head to **PC** Command Prompt or **Mac** Terminal
 - a. `$ exiftool`
 - b. Wait for it...
 - c. Eventually, the ExifTool manual will load. ExifTool is now running! Scroll through the ExifTool manual by pressing the space bar.
2. Navigate to your desktop and make a folder to contain the files for this workshop
 - a. **PC** `$ cd .. /` **Mac** `$ cd -`
 - b. `$ cd Desktop`
 - c. `$ mkdir PhotoData`
3. Copy the "photos" folder containing a selection of photos to the PhotoData folder

Try it out

You will get to try using ExifTool to extract metadata from a single file and refine the data that you are extracting.

1. Head back to **PC** Command Prompt or **Mac** Terminal

2. Navigate to the photos folder
 - a. `$ cd photos`
3. Take a look at the photo filenames in that folder and take note of the file name of a file that you want to look at first
 - a. **PC** `$ dir` / **Mac** `$ ls`
4. Extract some metadata!
 - a. `$ exiftool fileName.jpg`
 - Note: When typing in file names, be sure to duplicate capitalization and file extensions.
 - b. Give it a few seconds to process your request
 - c. Take a few minutes to look at the data. And consider the following in a small group:
 - What looks interesting?
 - Who might find the different types of data listed useful?
 - Which fields do you think were created automatically in the camera or by a computer program, and which do you think were entered later by a person?
 - What do you think the data could tell you?
 - Are there any things that you have questions about or don't seem right?
 - Which fields would you be interested in extracting from across all of the images in this set? Please choose at least three.
5. Extract the metadata for the fields you are most interested in by entering a string of commands for ExifTool
 - a. `$ exiftool -fieldOne -fieldTwo -fieldThree filename.jpg`
 - b. Review what ExifTool has produced for you and update your command string as needed

Scale it up

Let's run ExifTool on a whole folder of images and create a spreadsheet with the extracted metadata.

1. Navigate back to the main project folder
 - a. **PC** `$ cd ..` / **Mac** `$ cd -`
 - Note: From here we can point ExifTool to an entire folder instead of just one file within that folder
2. Create a CSV file with metadata extracted from the three fields you identified earlier for all of the photos in the "photos" folder
 - a. `$ exiftool -csv -fieldOne -fieldTwo -fieldThree photos>photoMetadata1.csv`
3. Open this new file
 - a. **PC** `$ photoMetadata1.csv` / **Mac** `$ open photoMetadata1.csv`

Consider some possibilities

Now that you have your data set, take a few minutes to consider the following with your group:

- If you were to build a digital humanities project using this data set and the associated images, what would you want to do?
- Who would your audience be and why would they be interested in spending time with your project?
- What tools could you use?
- What additional information would you need?
- Now that you've spent some time with embedded photographic metadata, which fields would you like to use in your own photographic practice?
- What problems or inconsistencies can you find in your data set?
- What potential difficulties might these problems cause for photographers? For archivists? For curators? For researchers and students?

Additional resources

- ExifTool: <https://www.sno.phy.queensu.ca/~phil/exiftool/>
- AVP, *Exiftool Tutorial Series*, by Kara Van Malssen: <https://www.weareavp.com/exiftool-tutorial-series/>

Acknowledgement

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