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Mapping in the Humanities Classroom: An Assessment of Tools and Strategies

Leah Niederstadt
Wheaton College - Norton, niederstadt_leah@wheatoncollege.edu

Jade Werner
Wheaton College - Norton, werner_winter@wheatoncollege.edu

Domingo Ledezma
Wheaton College - Norton, ledezma_domingo@wheatoncollege.edu

Jenni Lund
Wheaton College - Norton, lund_jenni@wheatoncollege.edu

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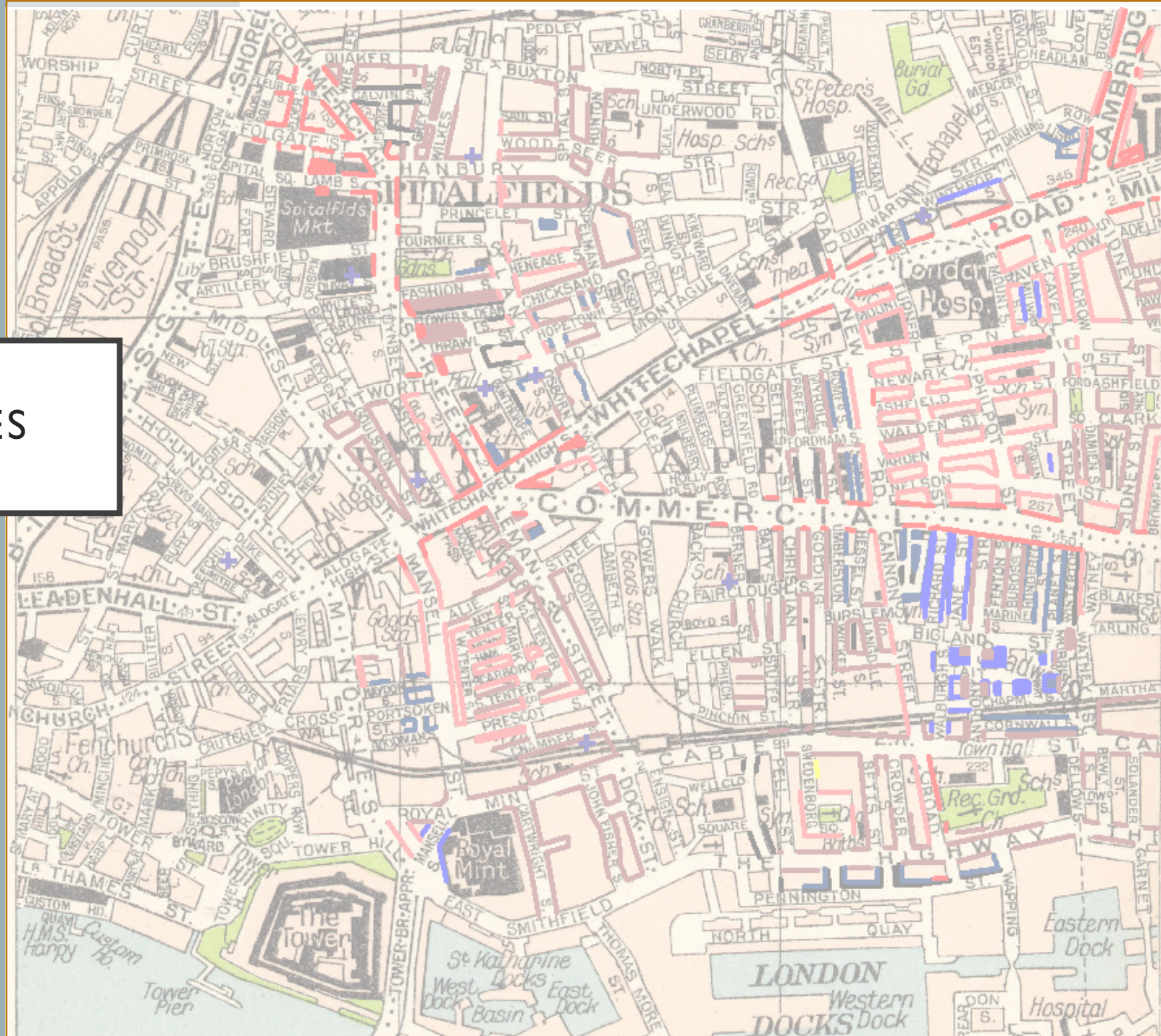
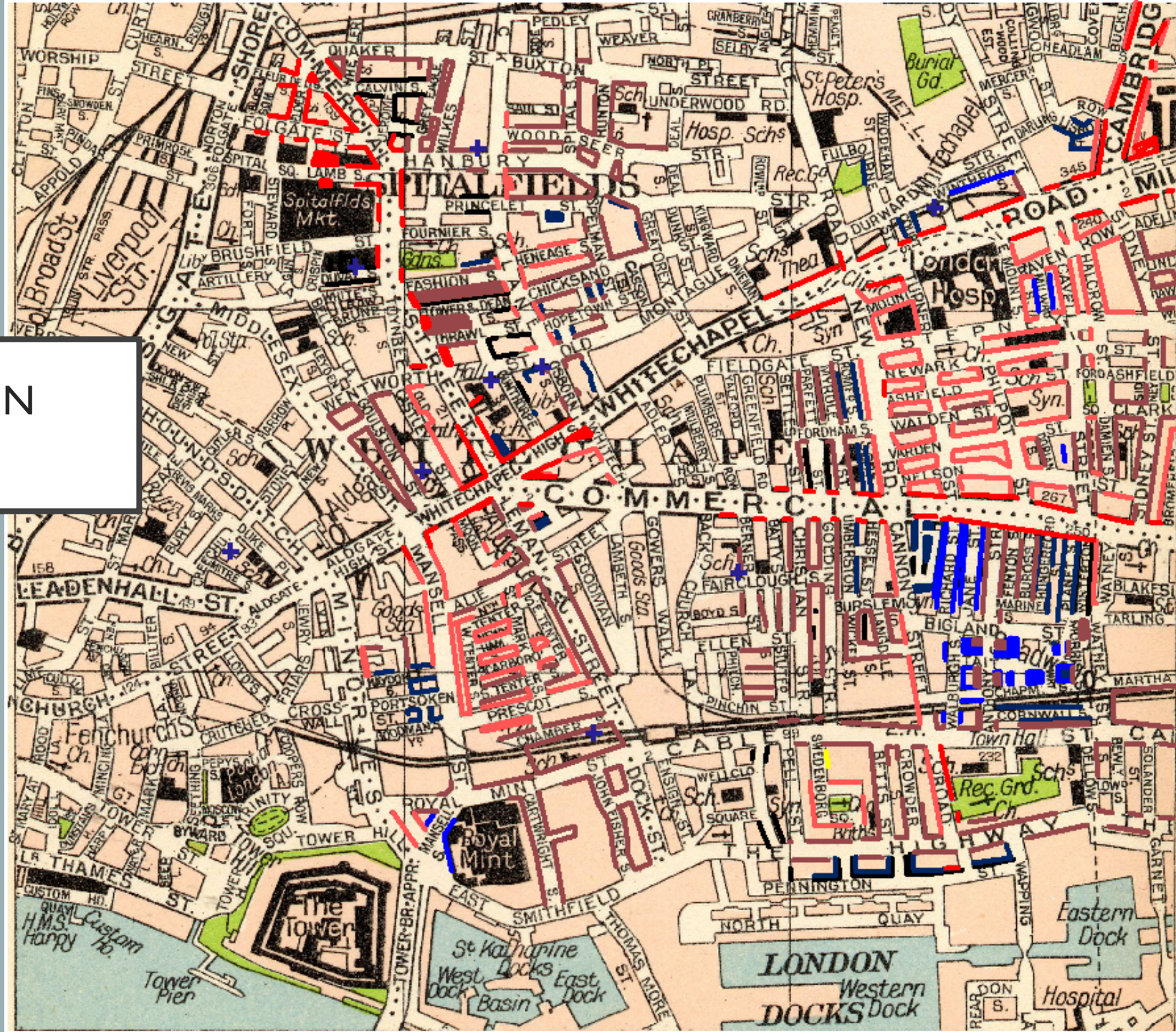
MAPPING HUMANITIES

Jenni Lund
Library & Information Services
Wheaton College in Massachusetts

Blended Learning in the Liberal Arts
Bryn Mawr College
May 19, 2016



VICTORIAN LONDON CENSUS DATA



Charles Booth Poverty Map
London School of Economics

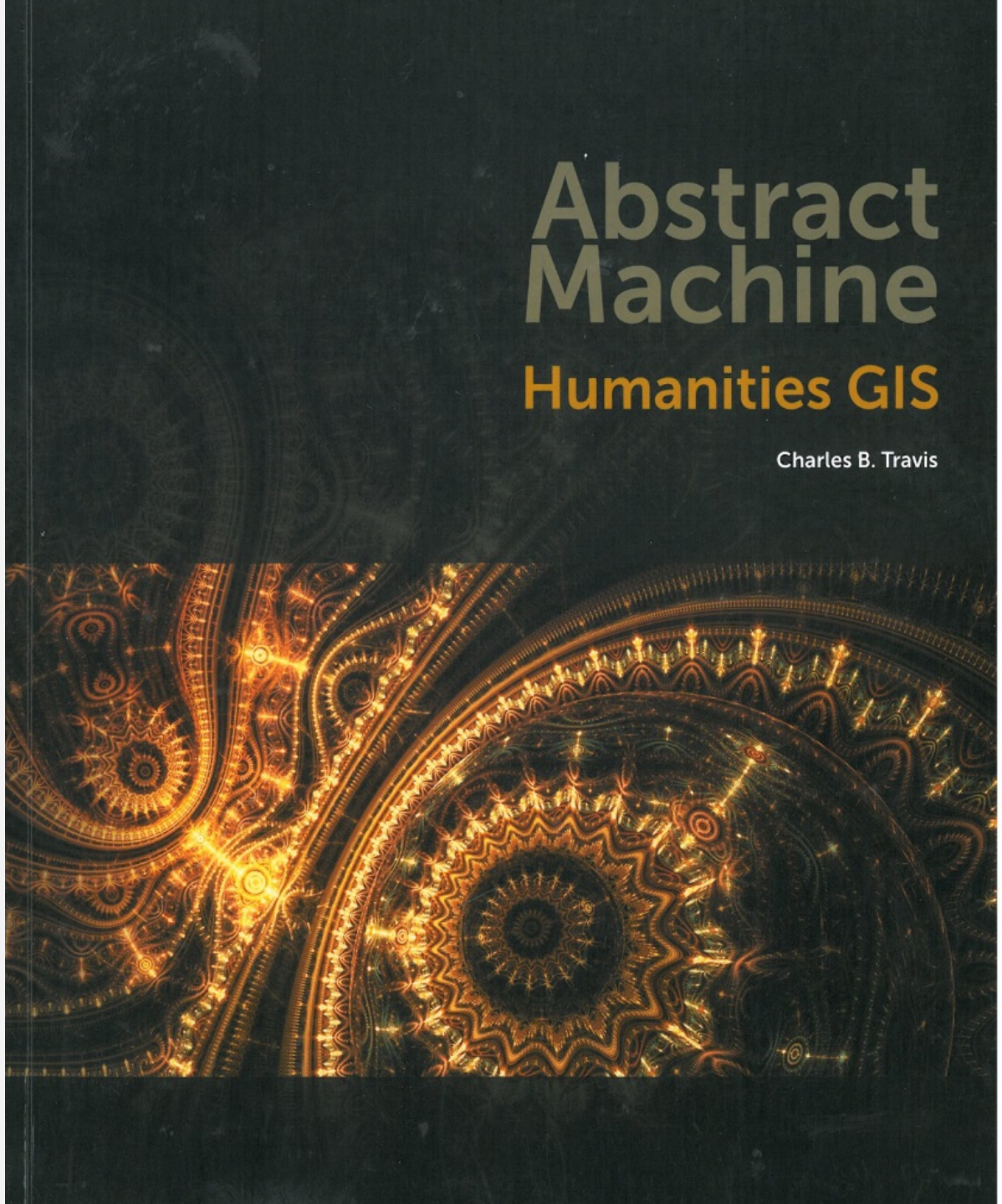
ABSTRACT MACHINE
HUMANITIES GIS
BY CHARLES B. TRAVIS

Quantitative analysis

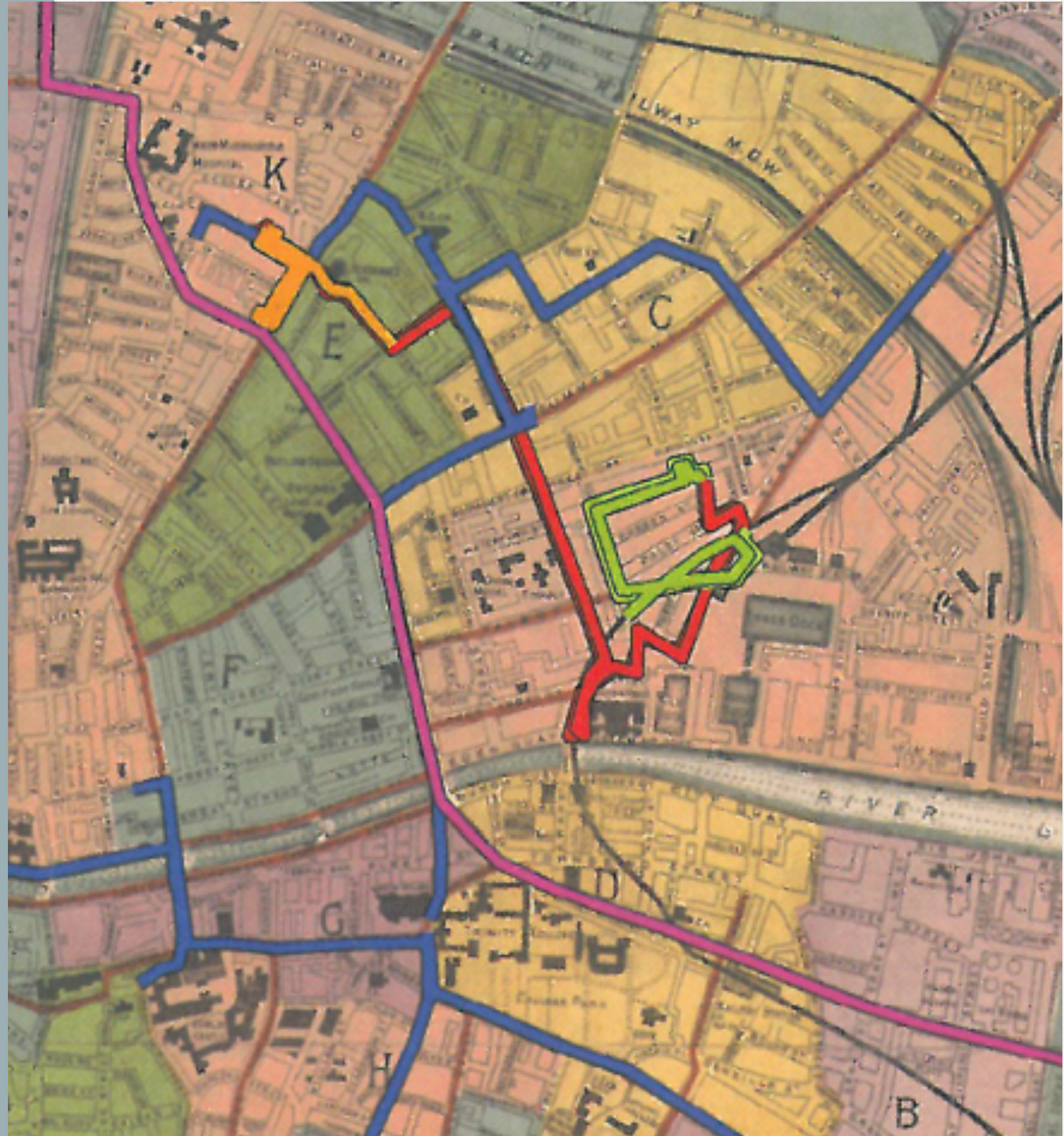
Eyeball analysis

Telling stories

Spatial goggles

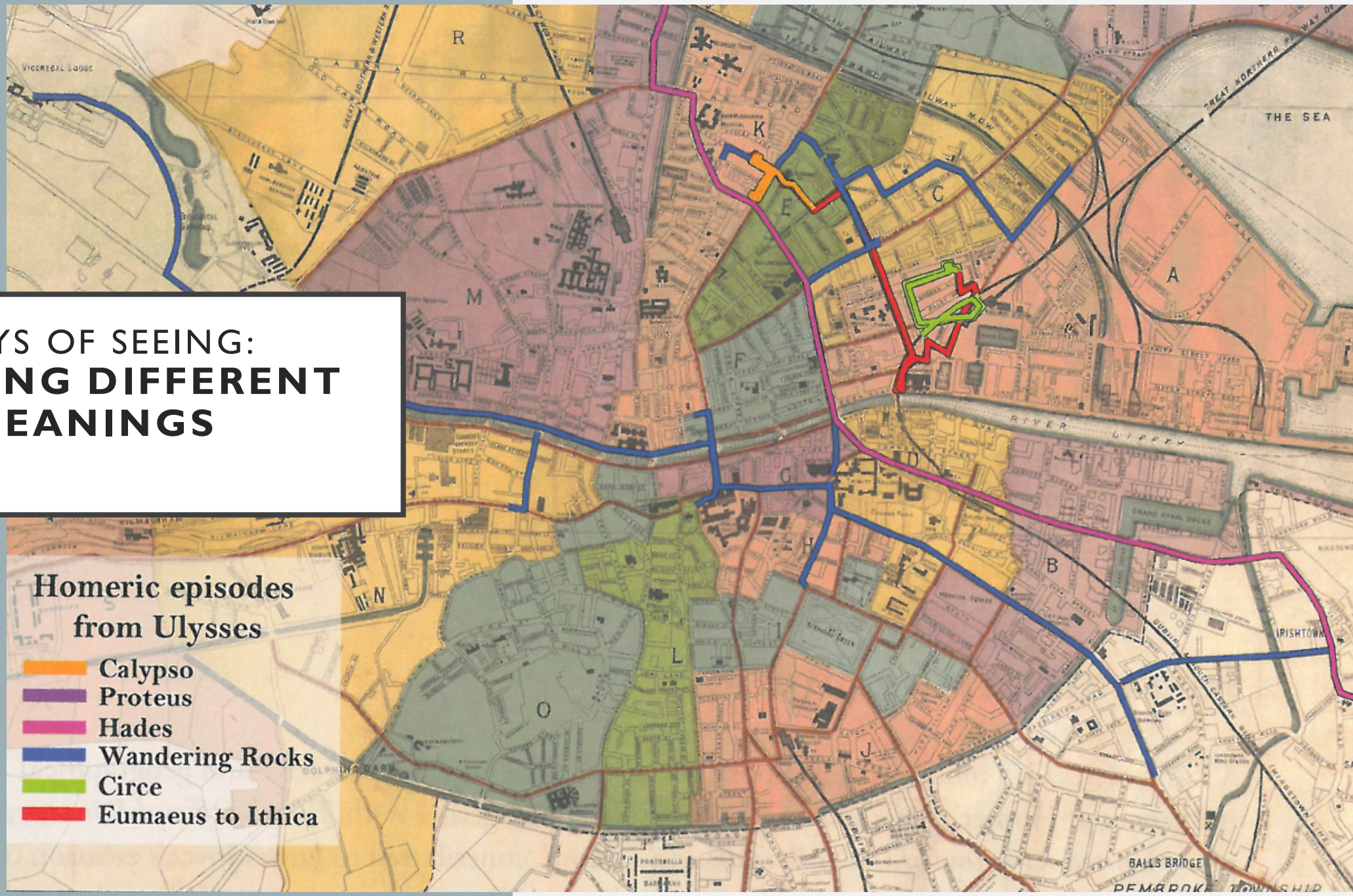


WAYS OF SEEING:
DEEP MAPPING



From Figure 5.1
Created by the author from Map of the City of Dublin and its Environs, A. Thom & Co. Ltd., 87 Abbet Street, Dublin (1904), obtained from Trinity College Dublin Library; James Joyce, Ulysses (London: Penguin, 1992 [1922]);

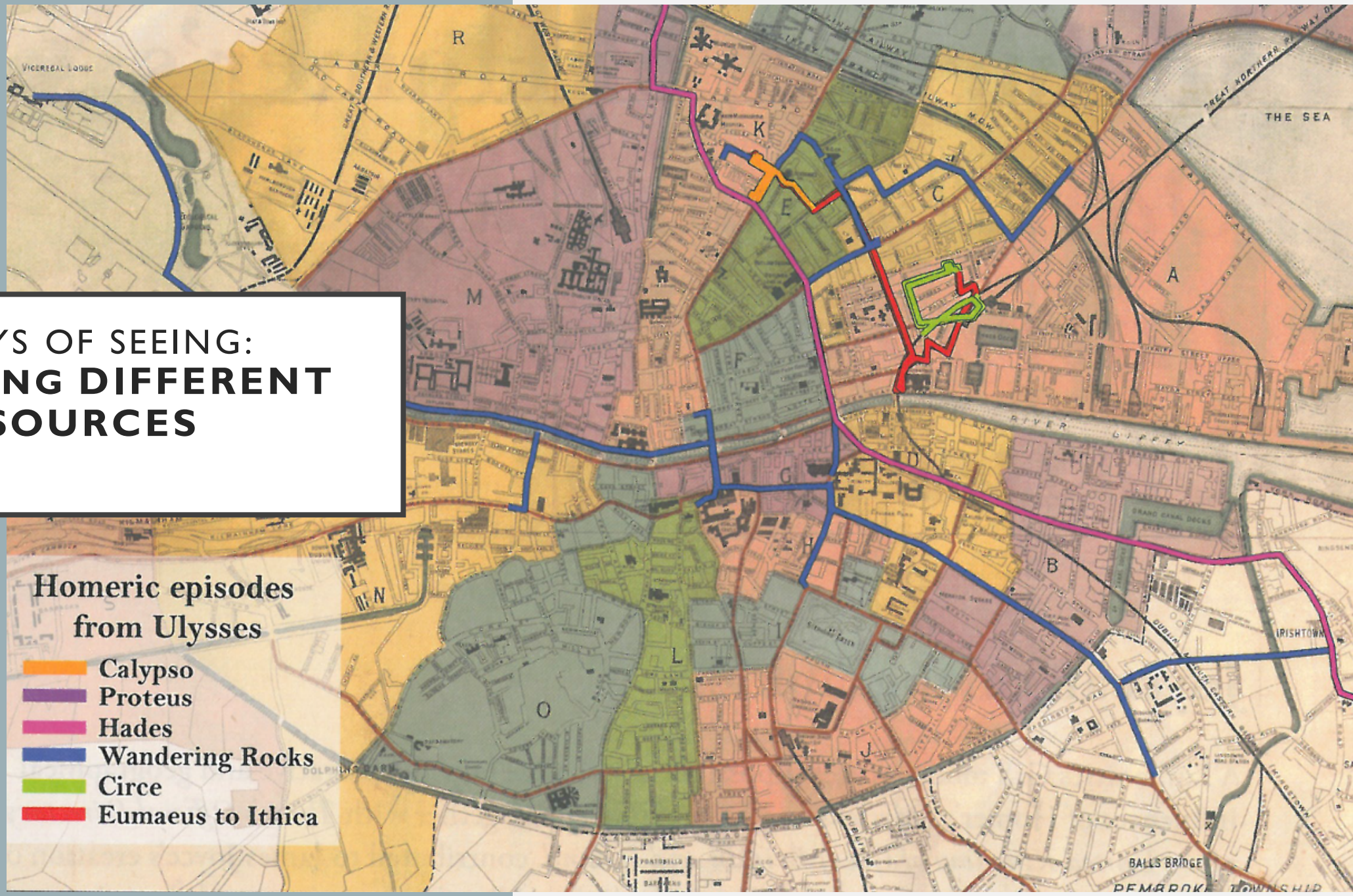
WAYS OF SEEING:
LAYERING DIFFERENT MEANINGS



From Figure 6.3

Created by the author from Saorstat Eireann Ordnance Survey (OS) Dublin & Environs 1:200000 Sh 265b, published in 1934. Obtained from Trinity College Dublin Library

WAYS OF SEEING:
ALIGNING DIFFERENT SOURCES



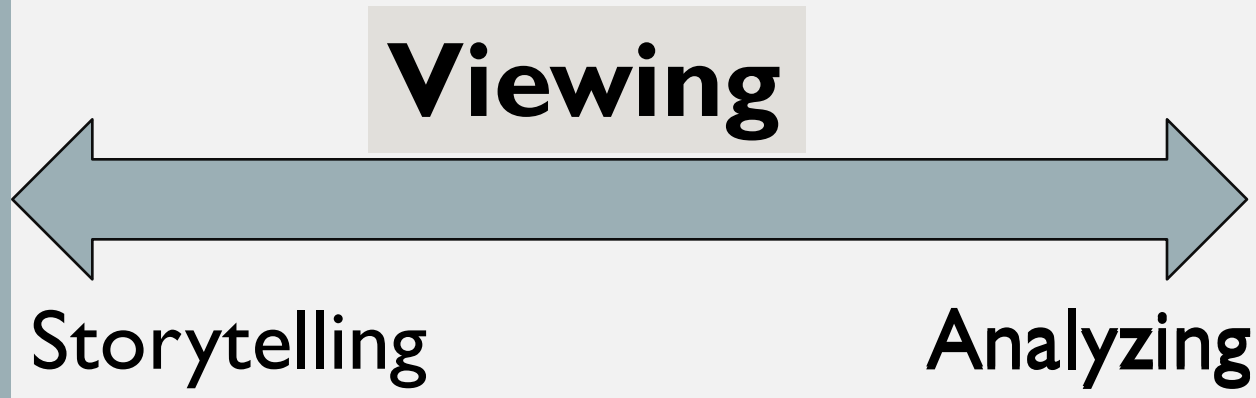
From Figure 6.3

Created by the author from Saorstat Eireann Ordnance Survey (OS) Dublin & Environs 1:200000 Sh 265b, published in 1934. Obtained from Trinity College Dublin Library

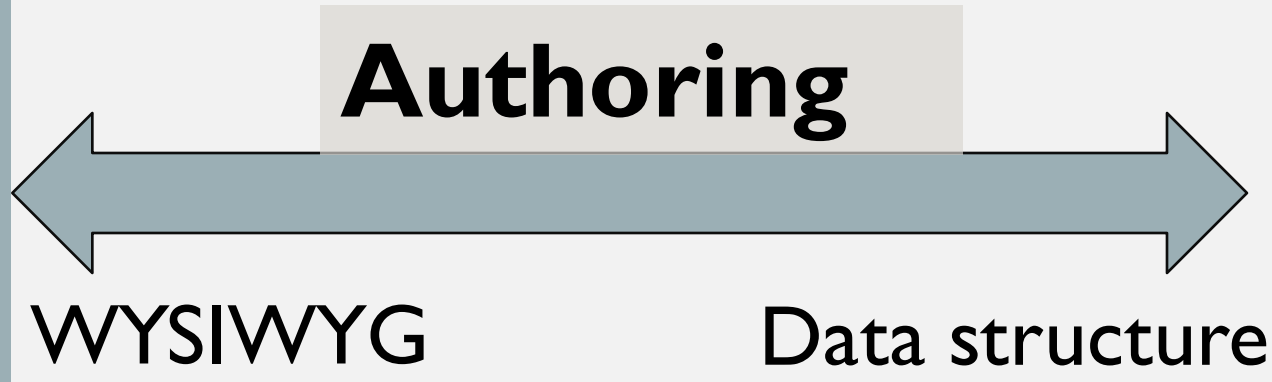
HOW TO TALK TO A TECHIE

- Resist positivism & reductionism
- Target ”open knowledge”
- Consider your map a tool for discovery

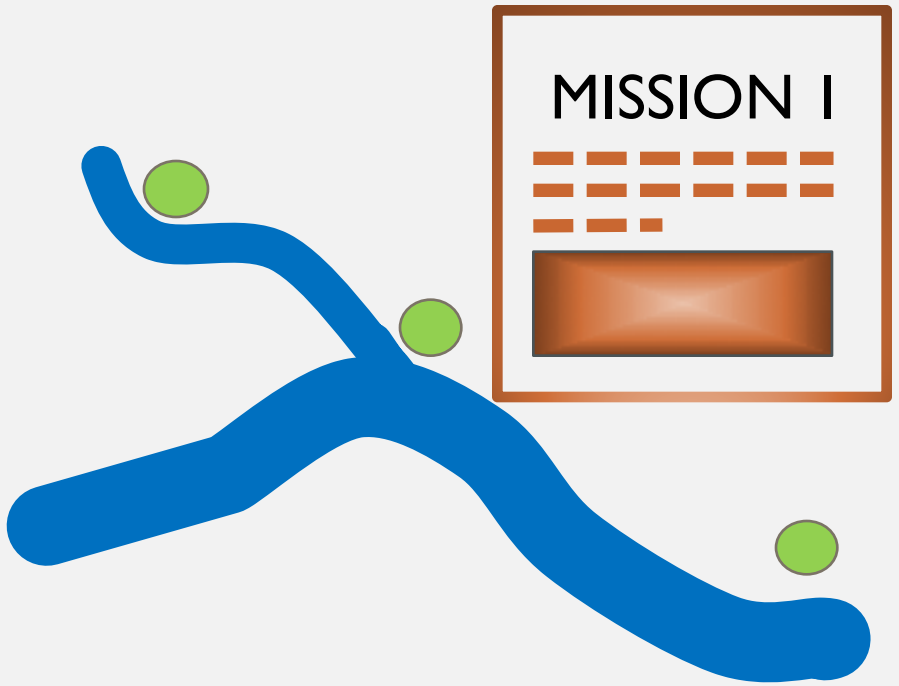
GIS CAPABILITIES



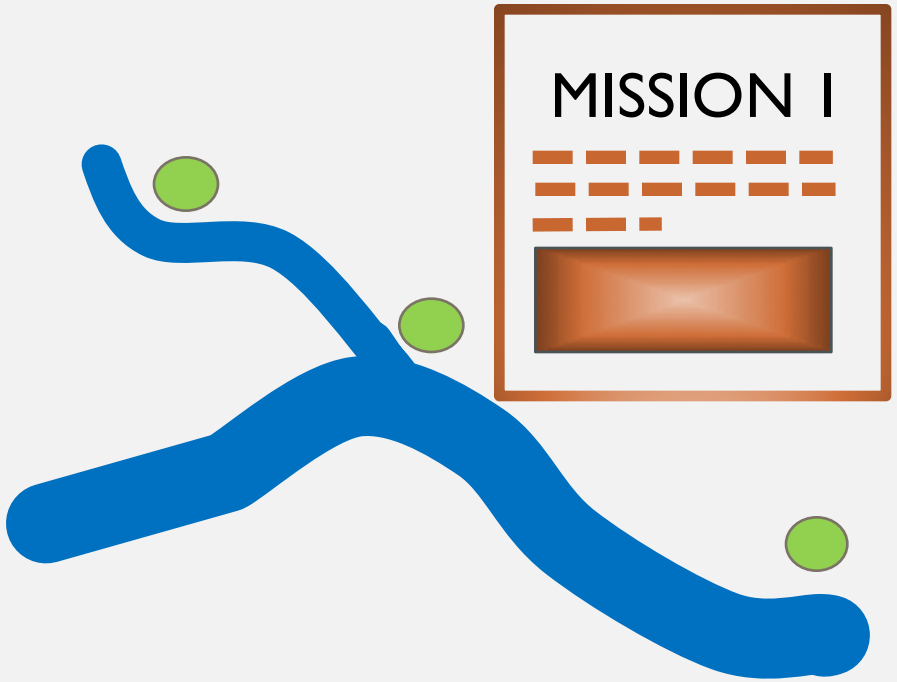
GIS CAPABILITIES



ADD DATA WITH POINT AND CLICK

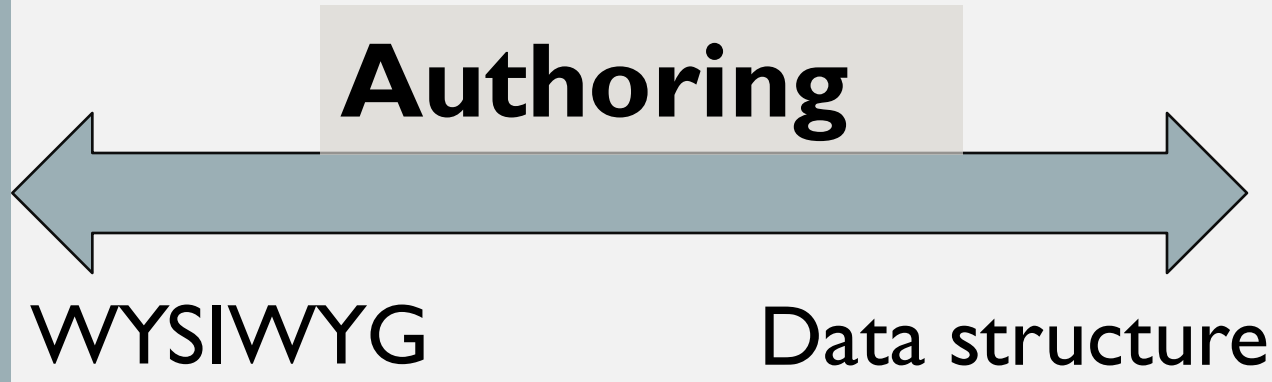


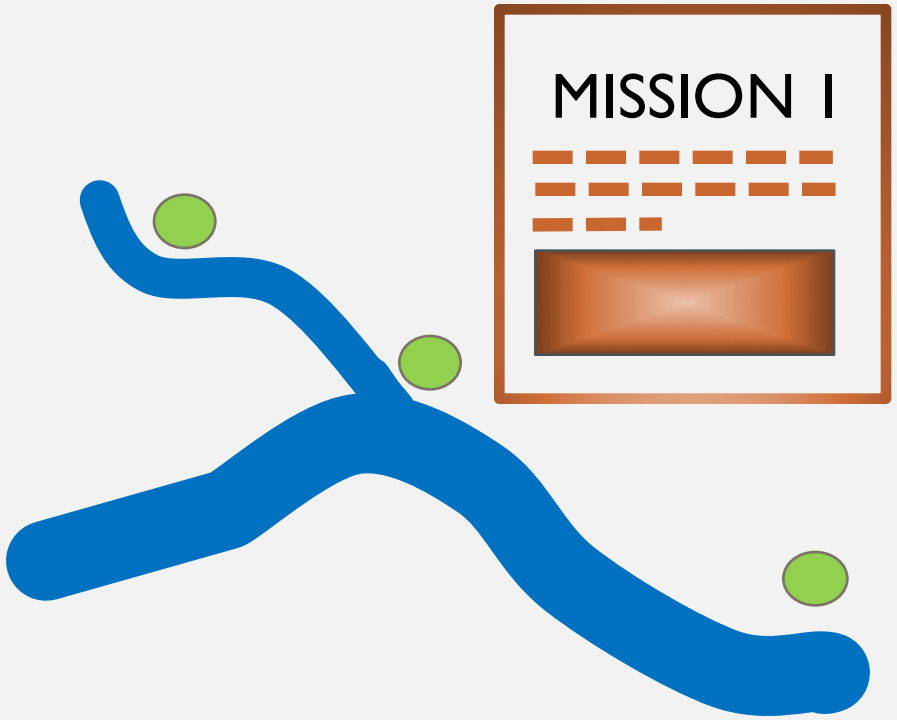
ADD DATA WITH A SPREADSHEET



ID	TITLE
1	MISSION 1
2	MISSION 2
3	HUNTING
4	WATERFALL
5	MISSION 3

GIS CAPABILITIES





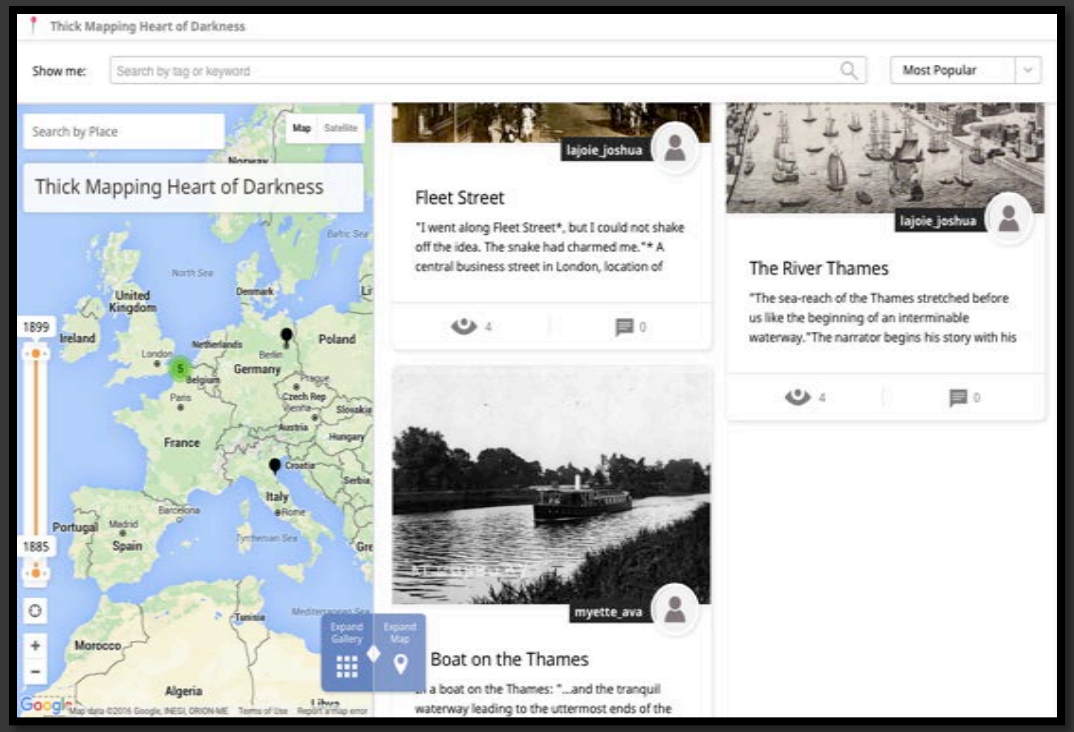
ID	TITLE
1	MISSION 1
2	MISSION 2
3	HUNTING
4	WATERFALL
5	

Data is maintained in Excel

ID	SOURCE	IMAGE
1	Dec.12 note	
2	Dec.15 note	
3	Marginalia	http://amazo
4	Jan. 3 note	http://amazo
5	Legend	http://amazo

PRACTICAL ADVICE

- Call it evidence, not data
- You want to add content yourself; aim for an open map39091
- You want to maintain content in Excel
- Plan for different types of evidence



"ONE-SHOT" VS. "SUSTAINED" MAPPING:
TWO (BASIC) APPROACHES TO LITERATURE PEDAGOGY

Winter Jade Werner
Assistant Professor of English
Wheaton College (MA)
werner_winter@wheatoncollege.edu

AN INDEPENDENT STUDY & AN ENGLISH COURSE

Summer Independent Study:

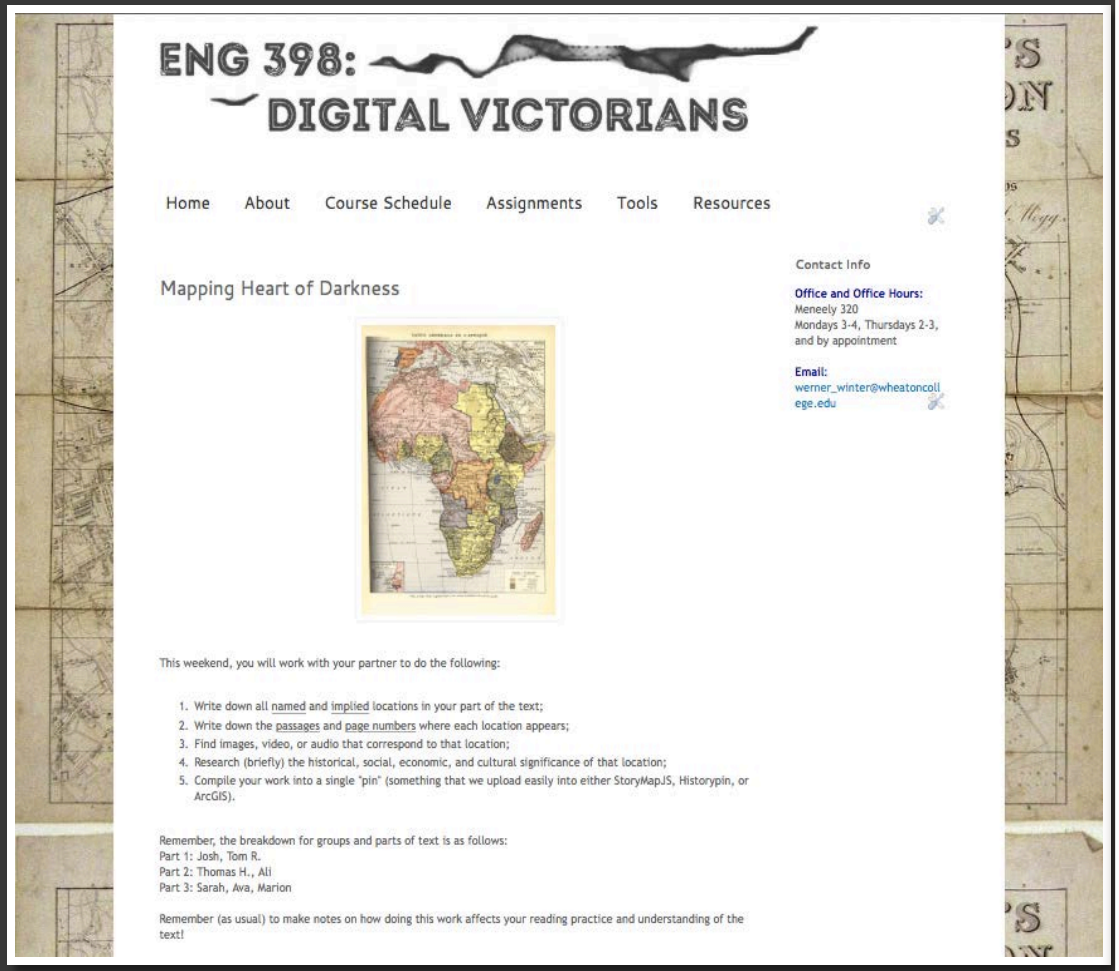
- One-on-one summer research in Summer 2015, conducted from a distance (I was in Oregon, student stayed at Wheaton College).
- Lasted for roughly 1.5 months.
- Used ArcGIS.
- Culminated in complete map of locations mentioned or implied in *Heart of Darkness* and Conrad's Congo diary.
- Additionally, student was asked to develop one-hour lesson plan to teach mapping tool and present research to ENG 398 in Fall 2015.

ENG 398, Digital Victorians:

Brief Course Description:

- "This is a course that will introduce you to basic digital methods of literary analysis by way of Victorian literature. But, even more, this is a course that asks you to think critically about what *literary scholarship ought to do in the twenty-first century* – culturally, politically, and socially. I want you to push the bounds of literary criticism, and I want you to come away from this course with a deeply reflective and critical sense of your own identity as a scholar of literature. And, to do all this, you need to understand the history of criticism, comprehend the current debates on how to "do" criticism, as well as possess the drive to explore criticism in other forms."

- 7 students.
- Overview of assortment of tools, including Annotation Studio, Voyant, Ngram Viewer, Lexos, and Juxta.
- Only 2 weeks on mapping tools. The first week focused on "one-shot mapping."



What is "one-shot" mapping?

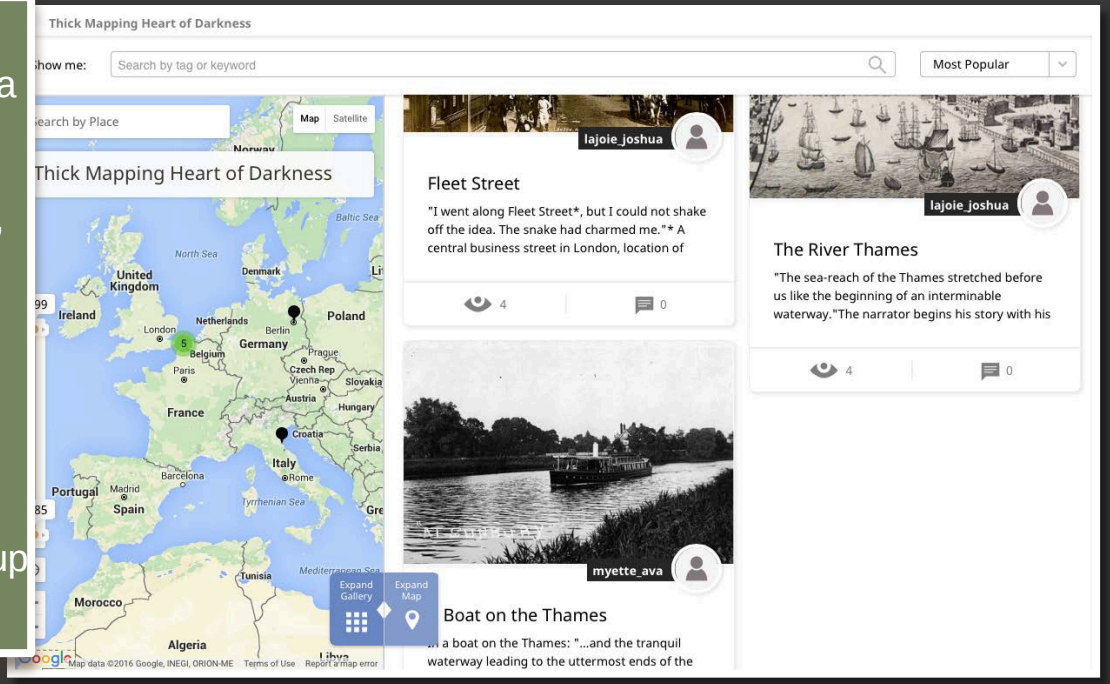
- A strategy to introduce students to LTAs (low threshold applications) for mapping within only two class periods.
- As a result, less emphasis placed on skills acquisition and more emphasis placed on conceptual questions that arise when we think of texts in spatial terms.
- Objectives:
  - Skills: To introduce two digital tools for telling stories/analyzing texts by way of maps.
  - Conceptual (narrow): To consider what "hidden patterns" (in Franco Moretti's words) are brought to surface by focusing on the spatial world of text.
  - Conceptual (broad): To assess extent (if at all) that these digital tools challenge or modify "literary criticism"

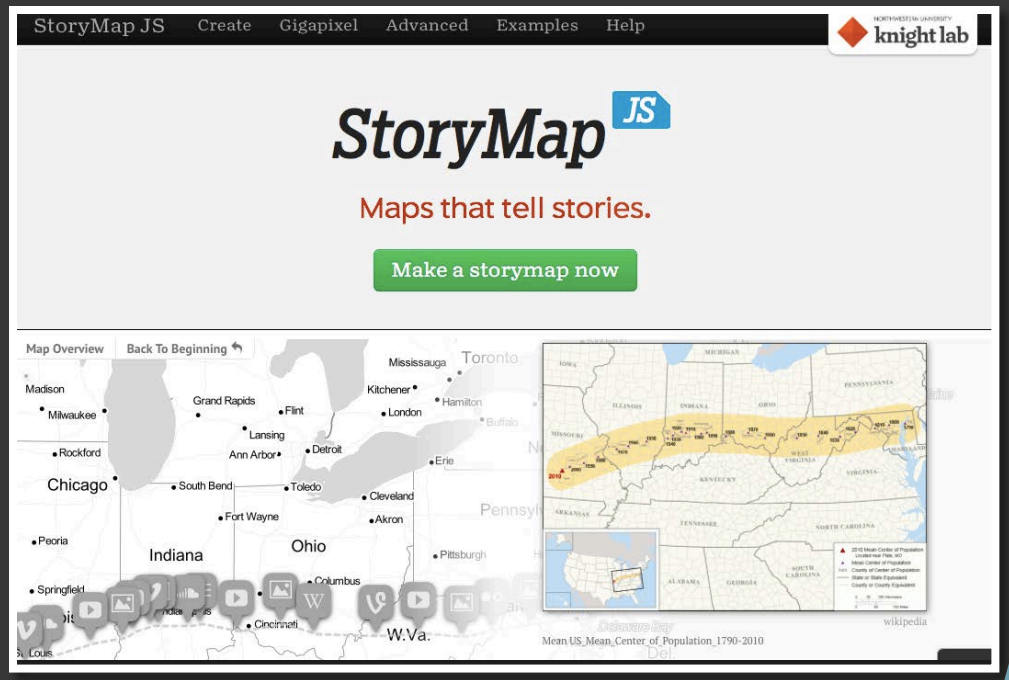
StoryMap JS

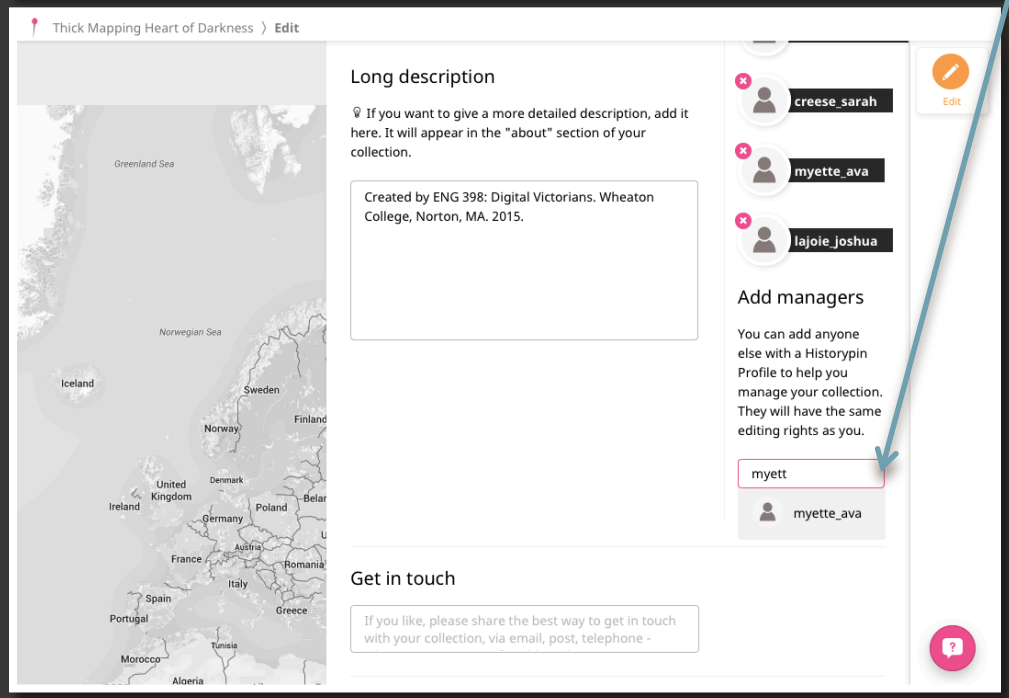
- Helps people "tell stories on the web that highlight the locations of a series of events";
- Aesthetically appealing;
- Perhaps reemphasizes causal-chronological sequence of narrative;
- More conducive to individual work.

Historypin

- A digital gallery and map, providing a means for creating an open, crowdsourced archive of images, sound files, and text around a place, neighborhood, or location;
- Less aesthetically appealing (according to students);
- Gets rid of causal-chronological sequence of narrative;
- Because all "collections" are open, Historypin is more conducive to group work (with caveats).





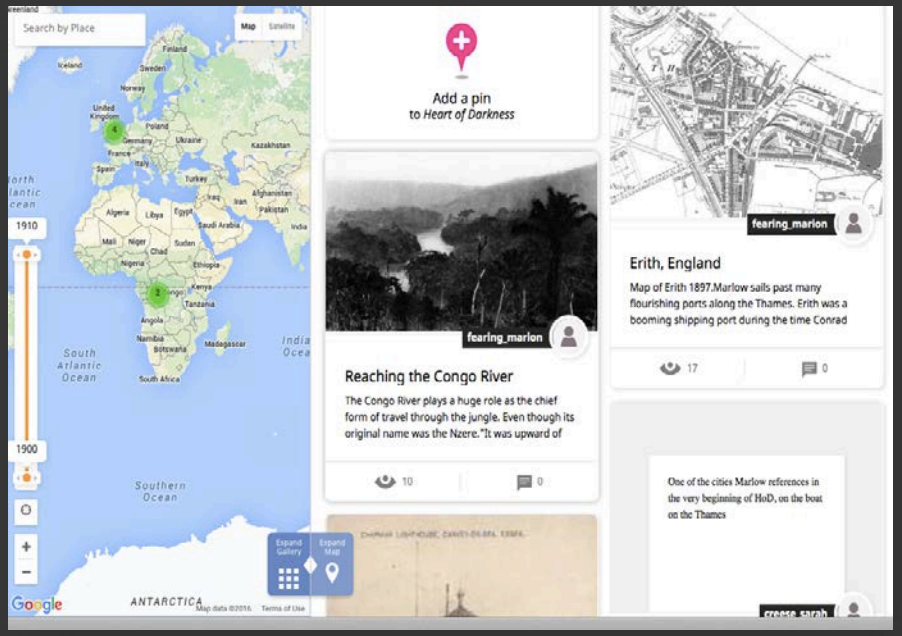


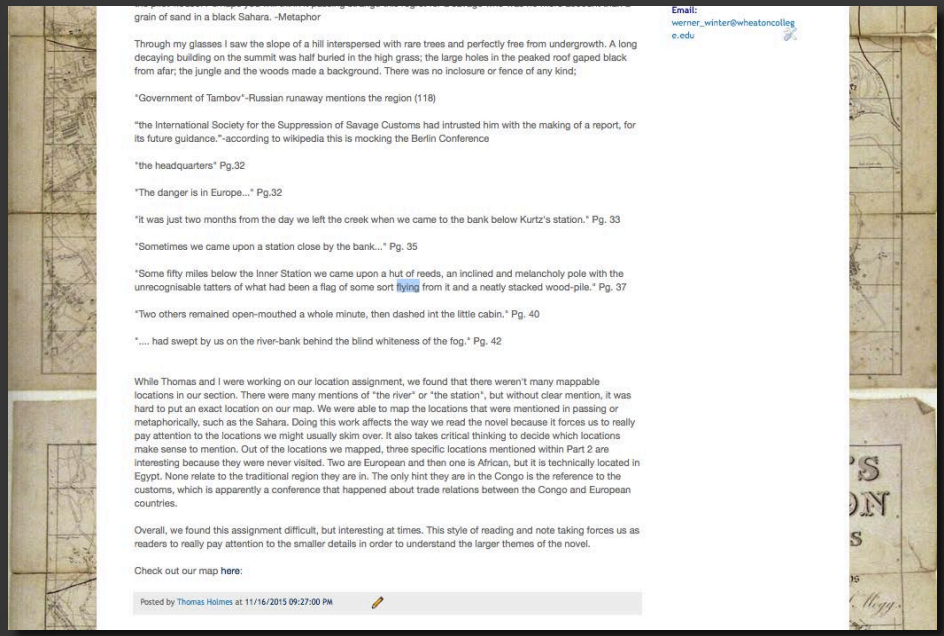
Prior to Class Period:

- Students read *Heart of Darkness,* making note of specific places mentioned. Students also read Franco Moretti's "Maps" from *Graphs, Maps, and Trees* to consider his suggestion that a literary map "offers a model of the narrative universe which rearranges its components in a non-trivial way, and may bring some hidden patterns to the surface" (54).
- Students used their Wheaton email (Google accounts) to create StoryMap JS and History Pin accounts.
- (Students emailed me to let me know their Historypin username, so I could add them to the *Heart of Darkness* collection I started)
- Students were instructed to explore StoryMap JS and Historypin for 15 min. each.

During Class Period:

- Students bring laptops to class (they can borrow from the library if they don't have their own);
- I introduced the backgrounds of each program;
- Students worked with partners for 45 minutes on application of their choice to map locations they had recorded while reading *Heart of Darkness*. Each group was





grain of sand in a black Sahara. -Metaphor

Through my glasses I saw the slope of a hill interspersed with rare trees and perfectly free from undergrowth. A long decaying building on the summit was half buried in the high grass; the large holes in the peaked roof gaped black from afar; the jungle and the woods made a background. There was no inclosure or fence of any kind;

"Government of Tambov"-Russian runaway mentions the region (118)

"the International Society for the Suppression of Savage Customs had intrusted him with the making of a report, for its future guidance."-according to wikipedia this is mocking the Berlin Conference

"the headquarters" Pg.32

"The danger is in Europe..." Pg.32

"it was just two months from the day we left the creek when we came to the bank below Kurtz's station." Pg. 33

"Sometimes we came upon a station close by the bank..." Pg. 35

"Some fifty miles below the Inner Station we came upon a hut of reeds, an inclined and melancholy pole with the unrecognisable tatters of what had been a flag of some sort flying from it and a neatly stacked wood-pile." Pg. 37

"Two others remained open-mouthed a whole minute, then dashed int the little cabin." Pg. 40

"..... had swept by us on the river-bank behind the blind whiteness of the fog." Pg. 42

While Thomas and I were working on our location assignment, we found that there weren't many mappable locations in our section. There were many mentions of "the river" or "the station", but without clear mention, it was hard to put an exact location on our map. We were able to map the locations that were mentioned in passing or metaphorically, such as the Sahara. Doing this work affects the way we read the novel because it forces us to really pay attention to the locations we might usually skim over. It also takes critical thinking to decide which locations make sense to mention. Out of the locations we mapped, three specific locations mentioned within Part 2 are interesting because they were never visited. Two are European and then one is African, but it is technically located in Egypt. None relate to the traditional region they are in. The only hint they are in the Congo is the reference to the customs, which is apparently a conference that happened about trade relations between the Congo and European countries.

Overall, we found this assignment difficult, but interesting at times. This style of reading and note taking forces us as readers to really pay attention to the smaller details in order to understand the larger themes of the novel.

Check out our map here:

Posted by Thomas Holmes at 11/16/2015 09:27:00 PM

After Class: Students continued work on their maps, following guidelines on course blog. They:

- Recorded all named and implied locations in assigned part of text.
- Found images, video, or audio corresponding to location.
- Researched (briefly) historical, social, economic, cultural significance of location.
- Compiled work into StoryMap JS or Historypin.
- Wrote a brief reflection.

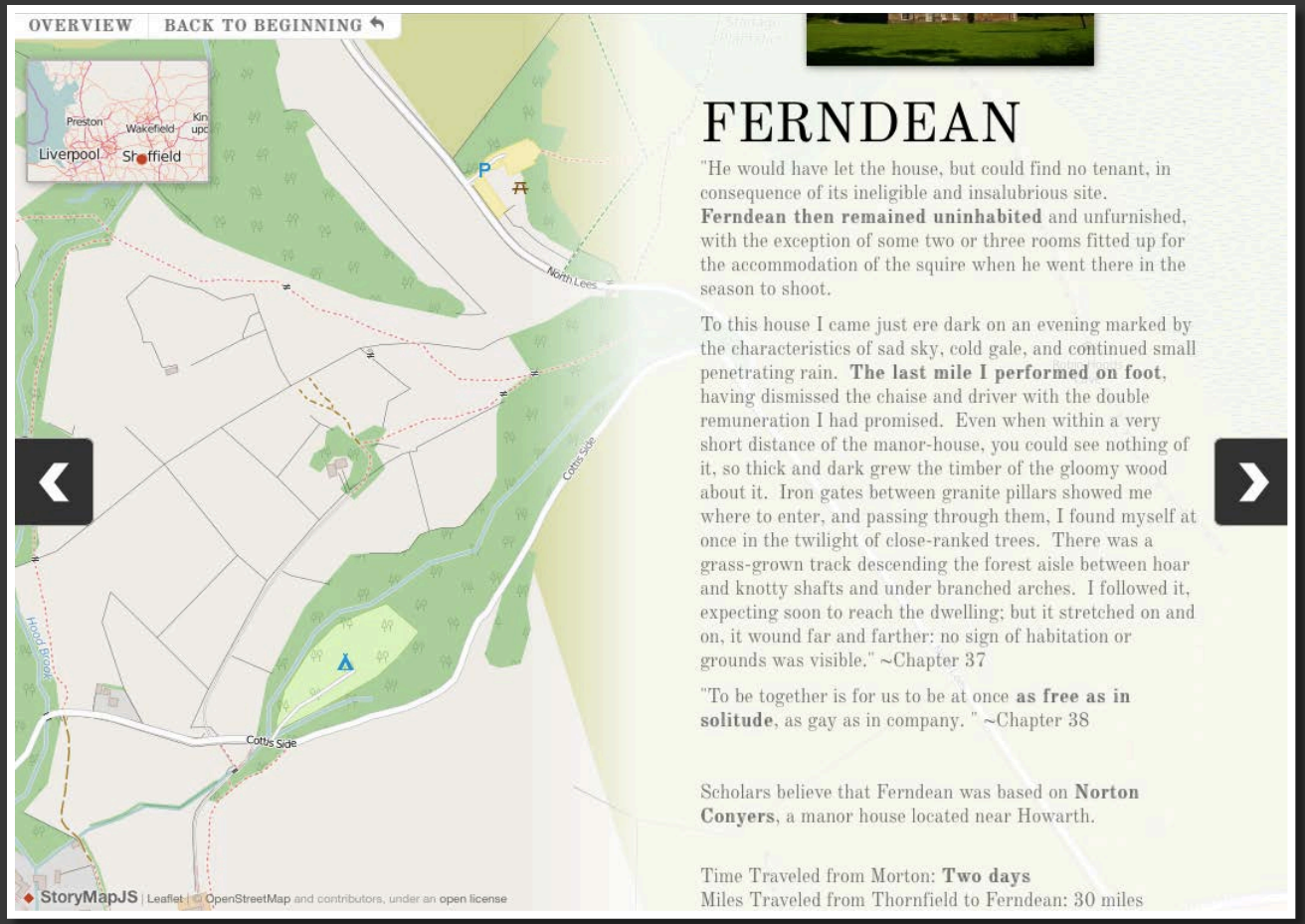
Next Class: Completed map; discussed reflections.

Outcomes: Mixed.

- Students put limited work into assignment because it was a busy time of year.
- Students complained how difficult it was to find *any* mappable location in *HoD*.
- Historypin was deeply unpopular.
- However, some interesting patterns emerged. The Part 2 Group noticed that while “there weren’t many mappable locations in [their] section,” they *were* “able to map the locations that were mentioned in passing or metaphorically.”

"The 'Mapping *Jane Eyre*' project I decided to pursue was intended to be an interactive map of locations in the novel *Jane Eyre* by Charlotte Brontë that would demonstrate how far Jane travels in the novel. I used textual evidence to figure out where Jane travels, how far, and how long she stayed in each place. I placed this information on each slide of the StoryMap JS mapping tool, and corresponded the fictional location with a real one. The actual locations were decided by using various biographies to reach a consensus on what inspired Brontë. I added pictures of the locations to help visualize the setting, and I added quotes from each section to help guide users into what happens at each location. I wanted to combine these new ways of looking at texts with amore traditional way."

-Marion Fearing, Class of 2016



Outcomes, pt. 2: Later in the year, I had a student who decided to map *Jane Eyre* with StoryMap JS to see the extent to which the fictional geography of the novel corresponded with the actual geography of Yorkshire. She found that the novel largely *did* correspond to Brontë's Yorkshire, and she also found to her surprise that Jane travels roughly 400 miles over the course of the novel.

ArcGIS Features Plans Gallery Map Scene Help

Sign In

An infographic of the novel "Heart of Darkness"

A geographical layover of Joseph Conrad and Charlie Marlow's respective journeys -- real and fictional -- up the Congo River.

Web Map by RosenzweigT
Last Modified: December 16, 2015
(0 ratings, 98 views)
Sign in to rate this item.
Facebook Twitter

OPEN

Description

This digital infographic represents a series of locations pertaining to Joseph Conrad's Victorian adventure novel "Heart of Darkness." I have chosen to map the novel because it might offer answers to some of the following questions:

- Will this way of offering criticism for HoD reveal anything about Conrad's so called racism? Are Conrad's choices meant for literary purposes, or because of ideologies that he held?
- Will it confirm the highly held notion that Conrad is Marlow?
- Will it call into question Marlow's reliability as a narrator, or Conrad as an author?
- Can mapping a book bring something new to the reading of a book? For example, will knowing that there is a total lack of location markers (on the map) between the Central and Inner Company Stations usher in a greater sense of scale and unknown, making the narrative more claustrophobic or lonely or lost for the reader?
- Does mapping the novel enhance the experience for the reader in any way?
- Can visual/graphic criticism be useful for different sorts of learners?

This project was inspired by the Digital Humanities and Historical Literary Criticism, as well as the Visual Arts. With this project, I have aimed to adapt critic Franco Moretti's concept of Distant Reading for the computer age, using the program ArcGIS. The prevailing drive behind this mapping project was to determine whether distant reading could be a valuable supplement to close reading.

The project consists of an interactive map which pin points the locations given in the narrative and Conrad's personal Congo Diary. Labels in Green represent locations where Conrad (the author) stopped at on his journey from London to Kisangani. Labels in Orange are places Conrad went stopped at but have not been confirmed as 100% accurate. They are educated guesses. Labels in Purple show locations either mentioned or alluded to in the narrative of "Heart of Darkness." Labels in Blue show locations mentioned in the narrative, but not stops on Marlow's journey. Users can browse the pins on the map, find out information about the various locations that inspired or existed in the narrative.

The Digital Humanities supplement the traditional humanities disciplines by adding a method which brings them into the digital age. Using an online program like ArcGIS, a map like this can be used as a teaching tool or an infographic database of information. At the click of a label, the user can learn about the locations mentioned in the text, or in Conrad's diary. Some of the annotations even have hyperlinked images for additional information.

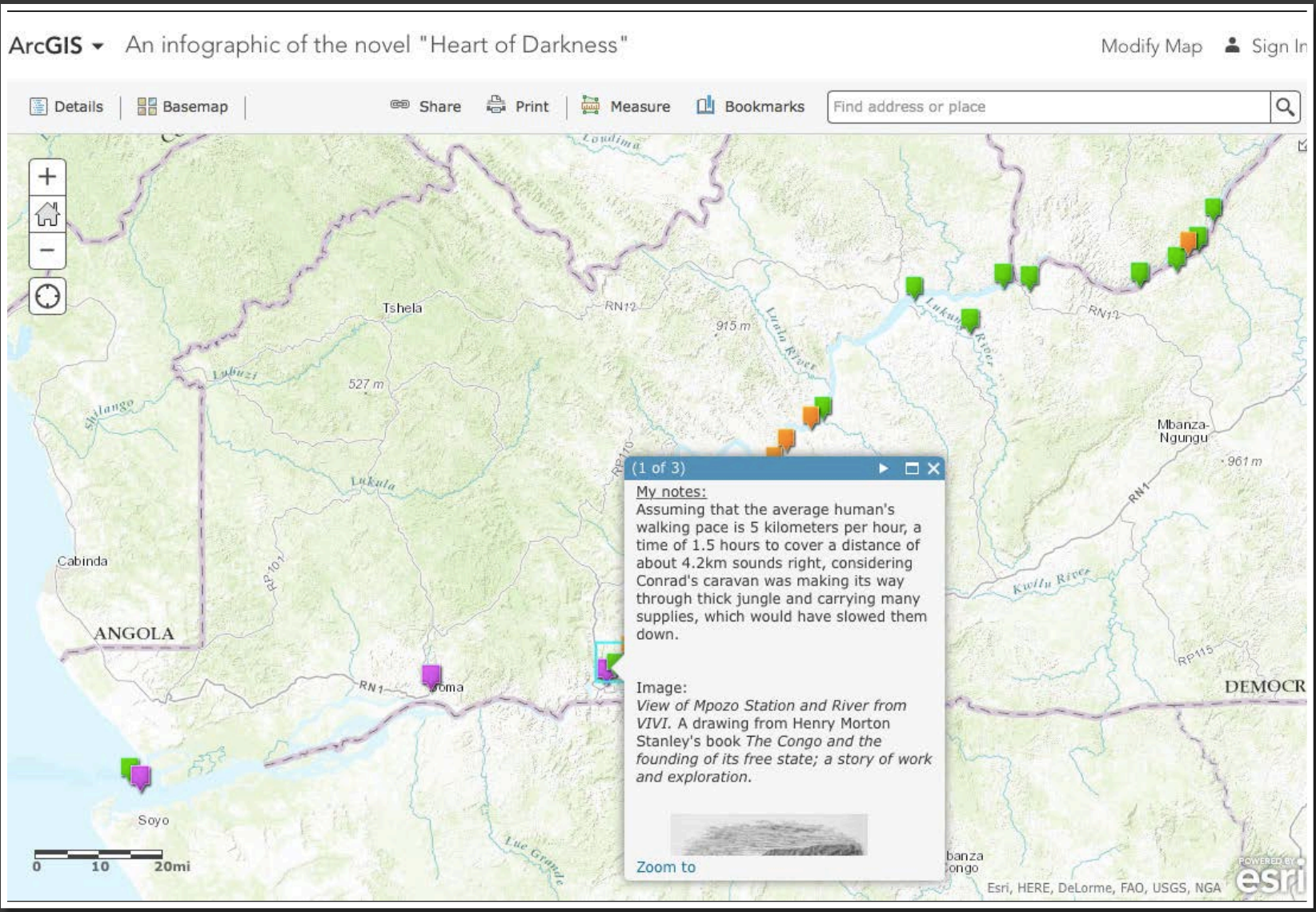
Not only does this project take full advantage of the database and interactivity, it's visual nature may also help answer long debated questions. One debate, for example, is whether or not Conrad's apparent racism was a personally held ideology or the product of his time. The lack of Purple pins on Africa, compared to those on Europe, may suggest that Conrad wanted to paint Africa as this uncivilized wilderness. Conrad would, after all, have known that this was not the case since they are all mentioned in his Congo Diary, which are the included as the Green pins.

Maybe Conrad didn't mention the place names in Africa as a literary tool to enhance the isolation or vastness of the land that he was writing about, and was having Marlow dangerously trek through. This is an adventure story, remember?

Or Conrad might be omitting them because they don't matter. The story is about the events, not the locations! Maybe the dispersion of locations means absolutely nothing! But this mapping project has been worth it if only to offer another view/stance/critical eye on the text.

What is "Sustained" Mapping?

- Working one-on-one with a student on a long-term mapping project.
- Tom Rosenzweig spent this past summer teaching himself the online program ArcGIS. This tool has the functionality of StoryMap JS and Historypin, and is more powerful than both. It is thus more difficult to learn and hence not appropriate for a one- to two-class period exercise.



Green: Where Conrad stopped

Purple: Places mentioned in *HoD*

Orange: Places Conrad may have stopped, but can't be confirmed as 100% accurate.

TAKEAWAYS:

One-Shot Mapping:

Pros:

- Easy to implement;
- Sparks student interest in analyzing text spatially;
- Allows for class collaboration;
- Prompts new research questions about texts.

Cons:

- Not enough time to create meaningful maps;
- Tech difficulties;
- General dislike of Historypin compared to StoryMap JS.

Sustained Mapping:

Pros:

- Promotes independent research and development of research skills;
- Informative final project;
- Gives student mastery over a single tool and text(s);
- Accomplishment can be listed on resume.

Cons:

- Critical payoff disproportionate to amount of time spent on work;
- Unclear future for project;
- Frustration on part of student on not having community with whom to share final project.

Lessons for Future:

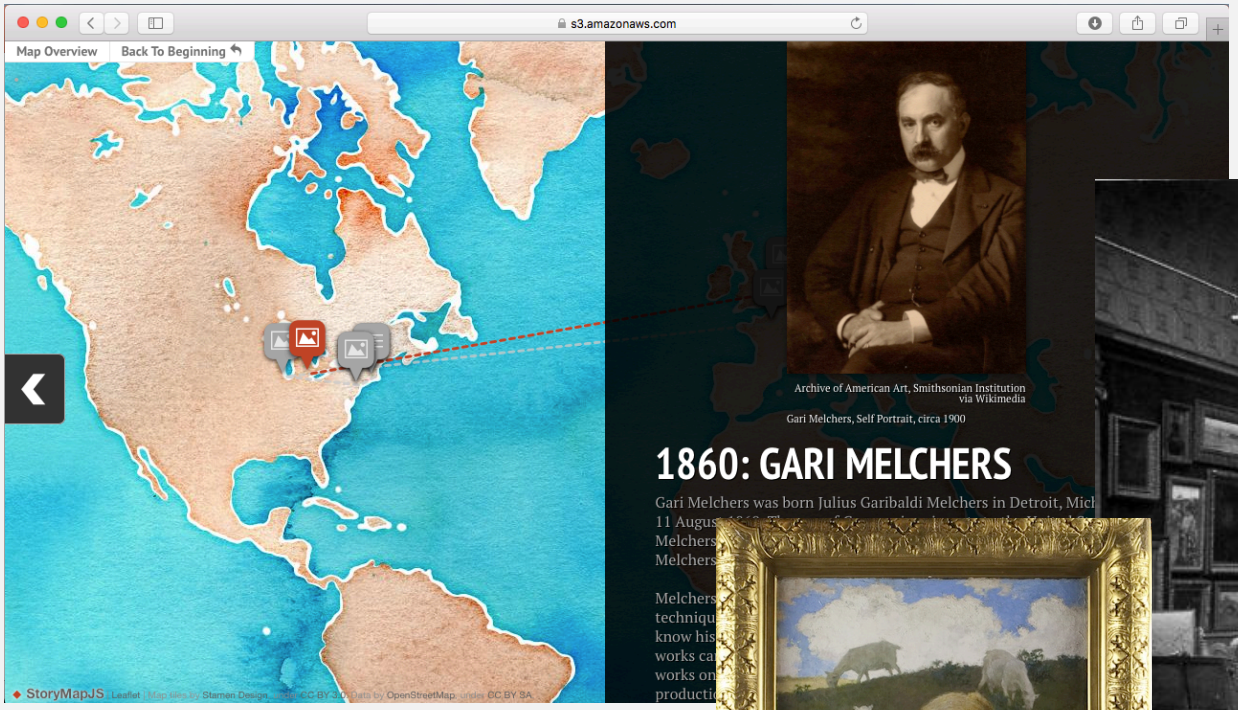
One-shot Mapping:

- Needs more than two class periods.
- Students prefer StoryMap JS; need strategy for class collaboration on this tool.
- Reflections might be more robust if completed later.

Sustained Mapping:

- More consideration of intended audience for project.
- Recognition of diminishing benefits in spending too long on project when student is *not* making large critical interventions.
- More consideration needed as to how to help student present/make accessible the research to larger community.

MAPPING OBJECTS & OWNERS: MAKING DIGITAL MAPS TO TEACH & TRACK PROVENANCE

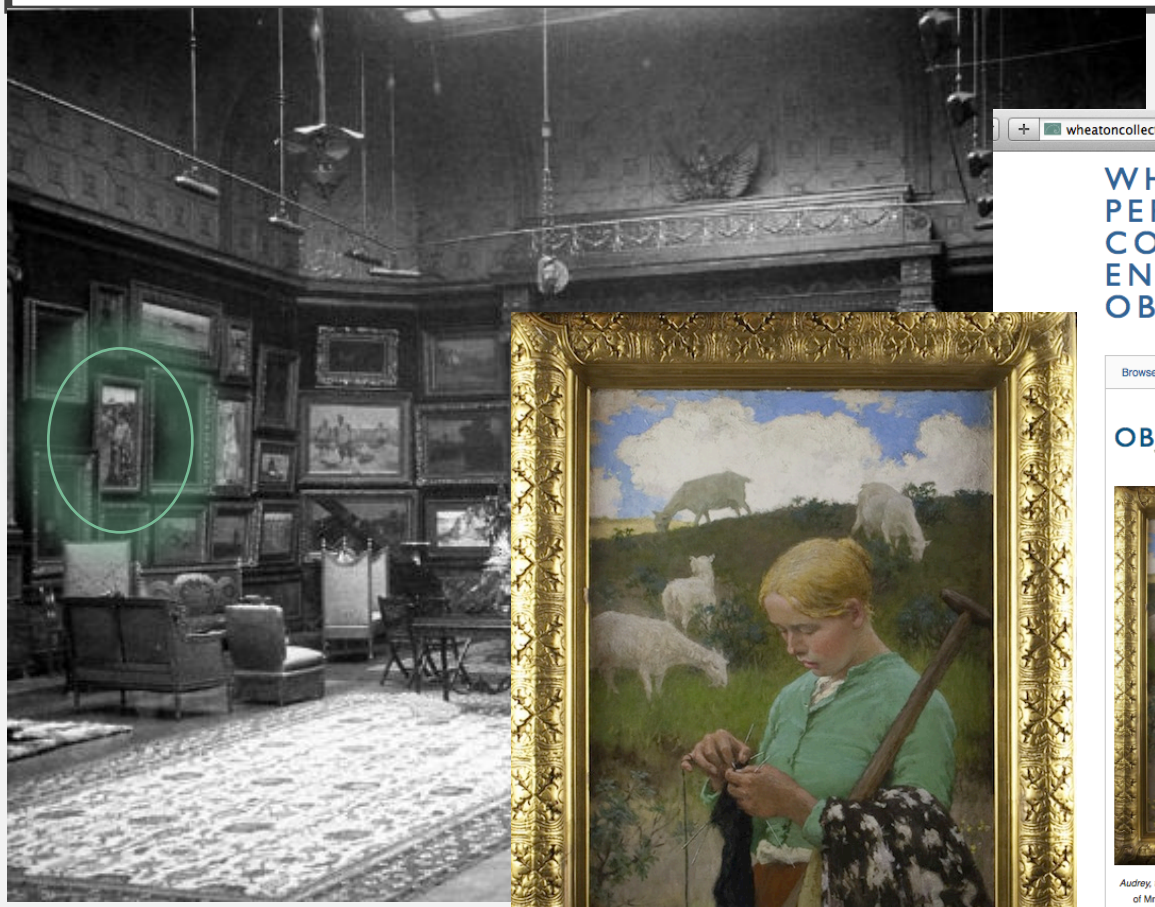


Leah Niederstadt
Assistant Professor of Museum Studies
& Curator of the Permanent Collection
Wheaton College (Norton, MA)

WHEATON COLLEGE PERMANENT COLLECTION

WHEATON COLLEGE PERMANENT COLLECTION

THE IMPETUS: *AUDREY, THE SHEPHERD LASS*



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WHEATON COLLEGE PERMANENT COLLECTION: ENGAGING WITH OBJECTS

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OBJECT INFORMATION

Audrey, the Shepherd Lass, Gari Melchers (1886). Gift of Mrs. Thomas J. Watson (Jeannette Kittredge, Wheaton College Class of 1902). Image courtesy of Wheaton College Permanent Collection.

Object ID: 75.008

Creator: Gari Melchers

Title: Audrey, the Shepherd Lass

Date: circa 1886

Culture: American

Dimensions: 43.25 x 24.25

Materials: oil on canvas

Credit: Gift of Mrs. Thomas J. Watson (Jeannette Kittredge, Wheaton College Class of 1902)

Provenance research conducted by Ima Student, Class of 2014

ARTH 230: PROVENANCE RESEARCH SPRING 2014

Audrey, the Shepherd Lass
— **Object Information**
—Gari Melchers
—Paris Expo 1889
—Palmer Salon
—Mrs. Jeannette Kittredge Watson

The Harlem River (Rivershacks)

The Motherless

Greek Black-Figure Attic Amphora

Hellenistic Greece Tanagra Figure

Terpsichore Mosaic

"Mrs. Philip Hale (Lillian Westcott Hale)"

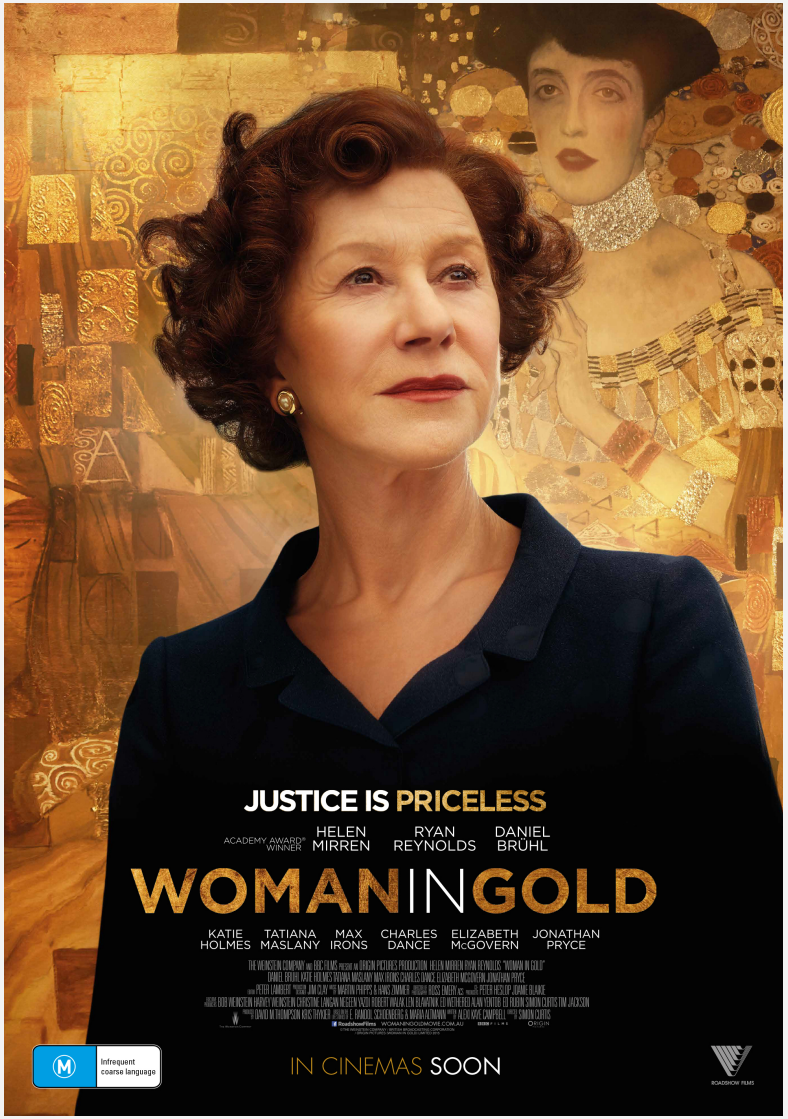
Neo-Sumerian Offering Stand

Sonya Redway Reading

THE IMPETUS: *AUDREY, THE SHEPHERD LASS*

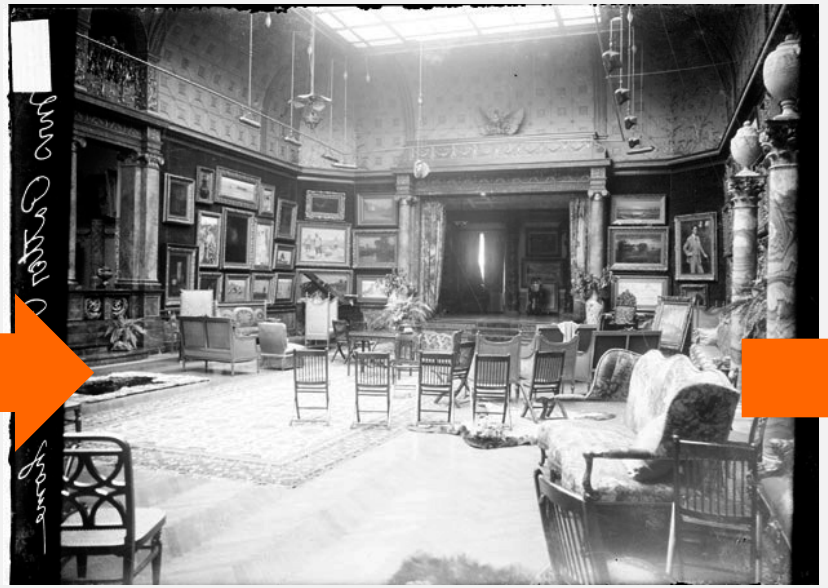
- 1886: Created in Holland
- 1889-1898: Expo (Paris, France) and the Paris Salon
- N.D.: Copenhagen, Denmark at the Exposition des Beaux-Arts Hamburg, Germany at the Grosse Kunstausstellung des Kunstvereins
- 1898: Sold to Potter & Bertha Palmer, Chicago, IL, USA
- 1898: Exhibited in Chicago, IL, USA
- 1899: Exhibited in Philadelphia, PA, USA
- Early 20th century: Displayed in Palmer home
- 1942: Sold at a Parke Bernet auction, likely to Jeannette Kittredge Watson, Class of 1902, in New York, NY, USA
- 1942-1957: Displayed in Watson home
- 1957: Donated to Wheaton College by Mrs. Watson

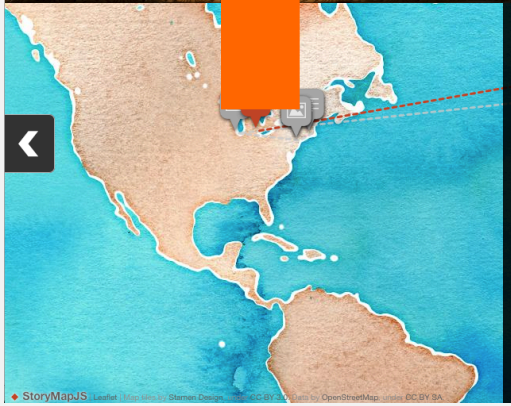
WHAT IS PROVENANCE?

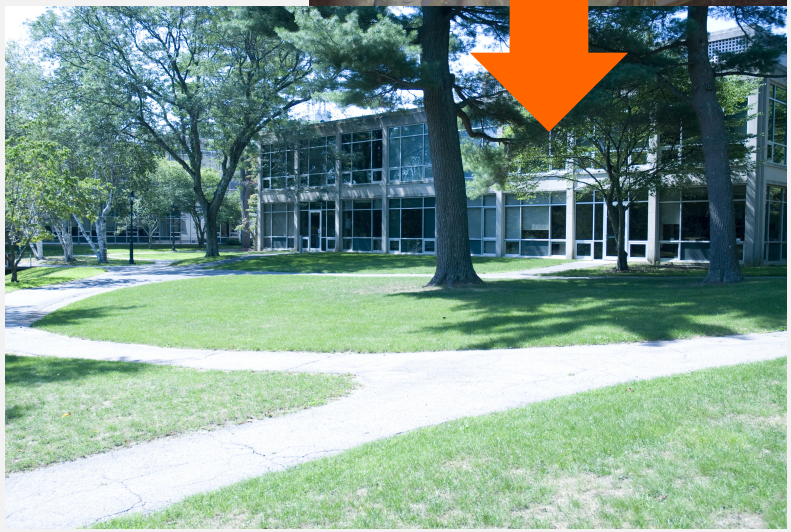


- A record of ownership of a work of art or an antique, used as a guide to authenticity or quality. -*Google*
- History of ownership. -*MFA, Boston*
- From the French word *provenir,* which means "to come from," provenance is the history of ownership of a valued object... A full provenance provides a documented history that can help prove ownership, assign the work to a known artist, and establish the work of art's authenticity. –*Getty Institute*

WHY PROVENANCE MAPPING?







THE ASSIGNMENT: BASICS

- 4 Iterations
  - FSEM 101 *Gift or Loot: Who Controls Cultural Property?* (Fall 2013)
  - ARTH 230 *Introduction to Museum Studies* (Spring 2014; Summer 2014; Fall 2015)
- 3 Digital Mapping Tools
  - Google Earth Maps (5)
  - Omeka Mini-Exhibitions (21)
  - Story Maps (13)
- Course evaluations & surveys
- 39 Objects

THE ASSIGNMENT: LEARNING OUTCOMES/GOALS

- Understand provenance and its relevance
- Understand narratives embodied in objects
- Use primary and secondary sources
  - Develop ability to ”read” objects and images
- Strengthen research, writing, critical thinking, problem solving, and public speaking skills
- Increase comfort with ambiguity of research and with new technology
- Reinforce collaborative nature of learning
- Improve collection documentation
- Create means of promoting student work and collection to audiences on- and off-campus
- Develop teaching tools

THE ASSIGNMENT: COMPONENTS

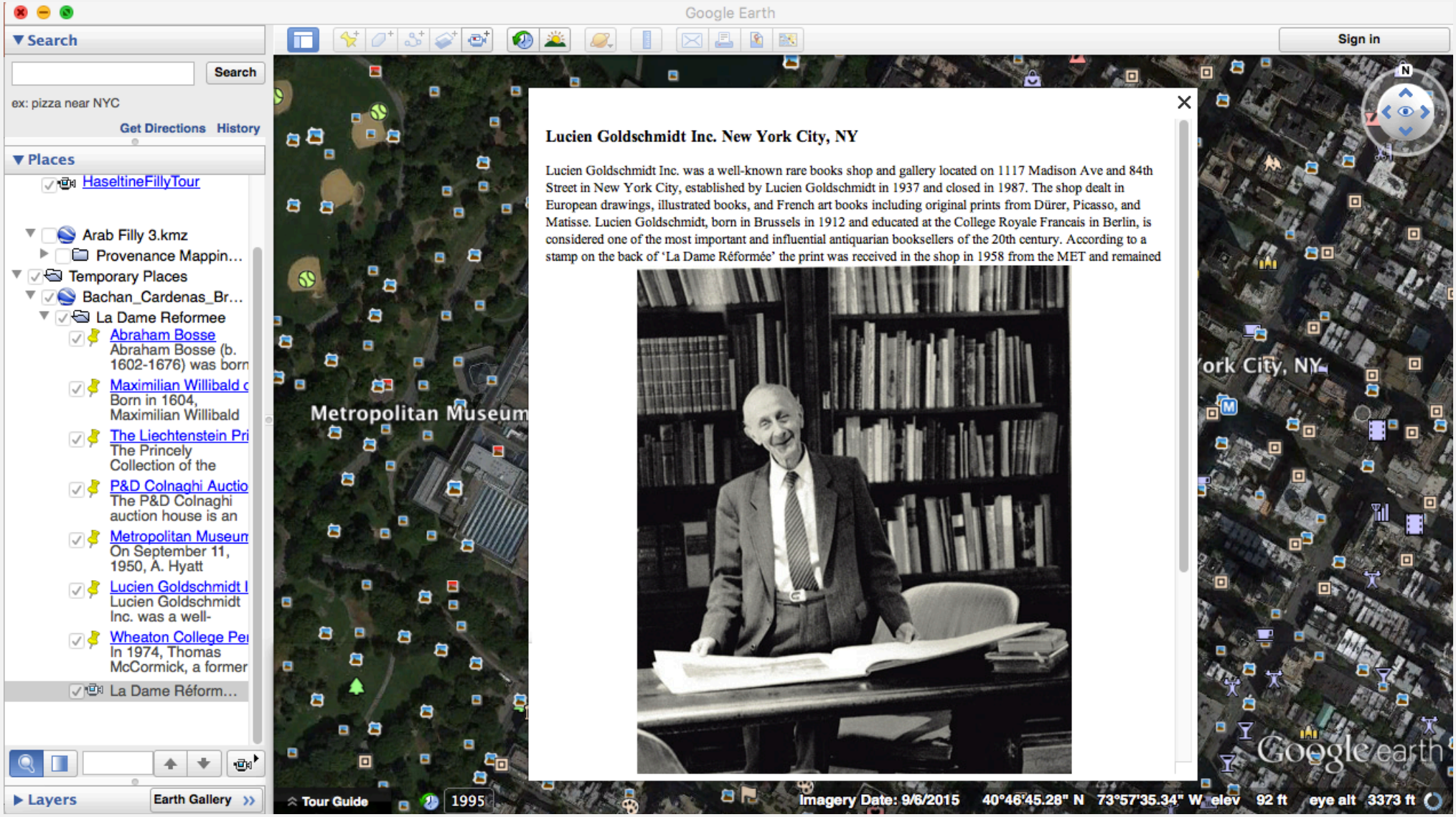
- Choose object from Google Doc list
- Initial meeting to view object and related documentation
- In- and out-of-class workshops: public speaking; identifying images; metadata; mapping technologies.
- Annotated bibliography (GRADED)
- Draft report/digital map
- Research log
- Digital map (GRADED)
- Provenance report (GRADED)
- In-class presentation (GRADED)

THE ASSIGNMENT: RESOURCES

- Objects
- Permanent Collection files
- Library-based resources (physical and digital)
- Gebbie Archives & Special Collections
- Advancement Office (microfiche)
- Interviews with: faculty and staff; donors; gallery/auction house staff; previous owners; etc.
- Geneaology websites, e.g., familysearch.com, findmypast.com

FIRST-YEAR SEMINAR: GIFT OR LOOT? (FALL 2013)
PROVENANCE MAPPING: GOOGLE EARTH

FIRST-YEAR SEMINAR: GIFT OR LOOT? (FALL 2013)
PROVENANCE MAPPING: GOOGLE EARTH



INTRO TO MUSEUM STUDIES (SPRING 2014) PROVENANCE MAPPING: OMEKA

omeka.net

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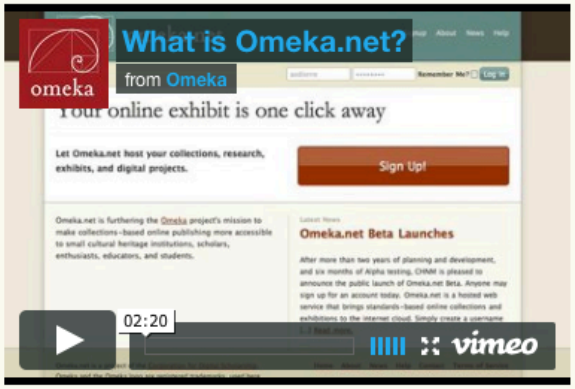
Welcome, WheatonCurator! | My Dashboard | My Account | Logout

Your online exhibit is one click away



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WHEATON COLLEGE PERMANENT COLLECTION: ENGAGING WITH OBJECTS

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BROWSE EXHIBITS (3 TOTAL)

Browse All | Browse by Tag

ARTH 230: Provenance Research Spring 2014

In the Spring 2014 semester, students enrolled in *ARTH 230: Introduction to Museum Studies* were required to conduct provenance research on objects from Wheaton's Permanent Collection. Using primary source documents from the collection and the college's Gebbie Archives as well as a variety of secondary sources, they attempted to identify previous owners and/or locations for 18 objects ranging from antiquities to portraits and from books to textiles. This exhibit showcases their findings.

class project, donor, provenance, student research

ARTH 230: Provenance Research Summer 2014

During the 2014 summer session, students enrolled in *ARTH 230: Introduction to Museum Studies* were required to conduct provenance research on objects from Wheaton's Permanent Collection. Using primary source documents from the collection and the college's Gebbie Archives as well as a variety of secondary sources, they attempted to identify previous owners and/or locations for 3 objects held in the collection. This exhibit showcases their findings.

class project, donor, provenance, student research

Sarah Hilton, History & Public Policy Studies, Class of 2016: I loved working on original research. It was much more exciting to know that this was my own research and my object. Rather than just compiling others thoughts on a subject, I was hunting for clues that no one else had found yet. The profound sense of ownership made the research addicting.

WHEATON COLLEGE PERMANENT COLLECTION: ENGAGING WITH OBJECTS

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"MRS. PHILIP HALE (LILLIAN WESTCOTT HALE)"

Mrs. Philip Hale (Lilian Westcott Hale) was donated to Wheaton College in 1950 by Mrs. Marion Lolthrop (Class of 1907). Created by the famous gilded age American portraitist, William Merritt Chase between 1902 and 1914. The painting depicts Lillian Westcott Hale, a well established Boston artist, in a 3/4 pose looking down at the palette and brushes she is holding in her hands. The portrait is also known as *Lady in Black*, *Portrait of Mrs. Philip Hale*, or *Mrs. Lilian Westcott Hale*.

The story of Mrs. Hale, then Ms. Lilian Westcott, begins during Chase's visit to Mrs. Hale's art classes at the Hartford Art School in 1897. Chase spotted her talent and suggested that the 18 year-old and unmarried Lillian Westcott study under his tutelage in New York. In letters cited by biographer Erica Hirshler, Chase pleads with Mrs. Hale's mother, "Your daughter has decided talent. I would advise, by all means, that you help and encourage—in every way that you possibly can—the efforts made on her part..."[1] Her Mother and teachers advised her against studying under Chase because of the scandal that could be caused by a young unmarried women studying unaccompanied under a man[2]. There was also an idea circulating with the rise of women as artists that women needed to remain single and live by a strict moral code to make quality art, this would chance thought her career which extended into 1960, but in 1899 it was a scandal when Mrs. Hale received Chase's scholarship at attended his progressive, open-air art school in Shinnecock, Long Island [3]. In spite of this Mrs. Hale received a scholarship from Chase to attend his summer outdoor school in Long Island for the summer of 1899.

After the summer of 1899, Chase continued to occupy a studio in New York, while Lillian continued her studies at the School of Fine Arts in Boston. In 1902 Lillian became Mrs. Philip Hale as she married fellow Boston artist and teacher Philip Leslie Hale. The two lived together in Dedham and shared a studio in Boston. The story of Chase's *Lilian Westcott Hale* is more complicated.

Text Sources:

[1] William Mettitt Chase to Harriet Westcott, March 14th, 1898, Box 53a, Folder 1444, Hale Papers, SSC in Erica Eve Hirshler, "Lilian Westcott Hale (1880-1963): a Woman Painter of the Boston School."

INTRO TO MUSEUM STUDIES (SPRING 2014) PROVENANCE MAPPING: OMEKA

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DONATED TO WHEATON

Mrs. Marion Lewis Lothrop from the Detroit Free Press.
Image courtesy of The Wheaton Alumni Relations Office, The Detroit Free Press.

On May 20th, 1950 Marion Lewis wrote to the college to inquire about donating her husbands family treasure and returning it to Massachusetts [1]. She also considered donating it to her husband's alma mater, Princeton University. However, as active alumni to Wheaton, she chose to give the painting to Wheaton College. She insisted that it be displayed where many people can see it, "Not tucked under the eves somewhere," as she herself enjoyed looking at it very much [2]. The painting arrived at Wheaton later in 1950.

Text Sources:

[1] Marion Lewis Lothrop to Miss Brooks, May 20th 1950.

[2] Ibid

Image Sources:

Wheaton College Alumni Relations Office.

ARTH 230: PROVENANCE RESEARCH SPRING 2014

Audrey, the Shepherd Lass

The Harlem River (Rivershacks)

The Motherless

Greek Black-Figure Attic Amphora

Hellenistic Greece Tanagra Figure

Terpsichore Mosaic

"Mrs. Philip Hale (Lillian Westcott Hale)"
—Lilian Westcott Hale is Painted
—Painting Exhibited
—Painting is Sold
—Lothrop Family
—Marion Lewis Lothrop
—**Donated to Wheaton**
—Displayed in Wallace Library
—The Realist Impulse
—The Permanent Collection Today
—Object Information

Neo-Sumerian Offering Stand

Sonya Redway Reading

Wedding Panel

THE DETROIT FREE PRESS—THURSDAY, MARCH 17

ns to Increase City Club Membership Are

Take a Leading Part in Program of Group

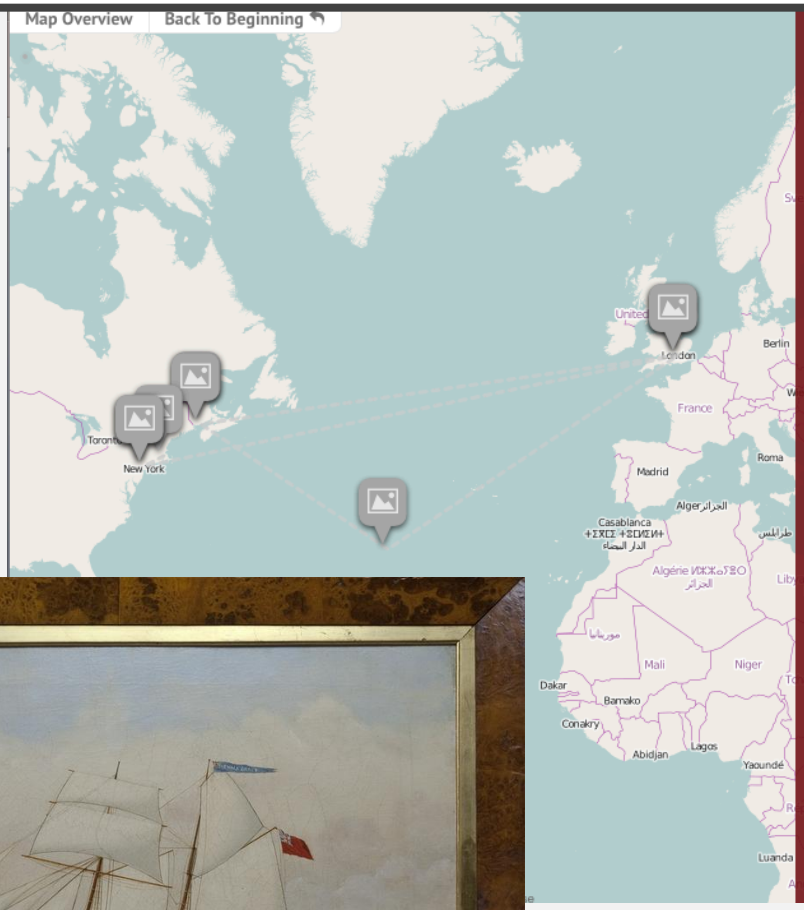
MRS. HENRY SHELDEN

MRS. GEORGE V. N. LOTHROP

MRS. CARL B. GRAWN

Club on Wednesday. Mrs. Grawn, who is president of the club, presided at the meeting which took place following the luncheon

INTRO TO MUSEUM STUDIES (FALL 2014)
PROVENANCE MAPPING: STORYMAPJS



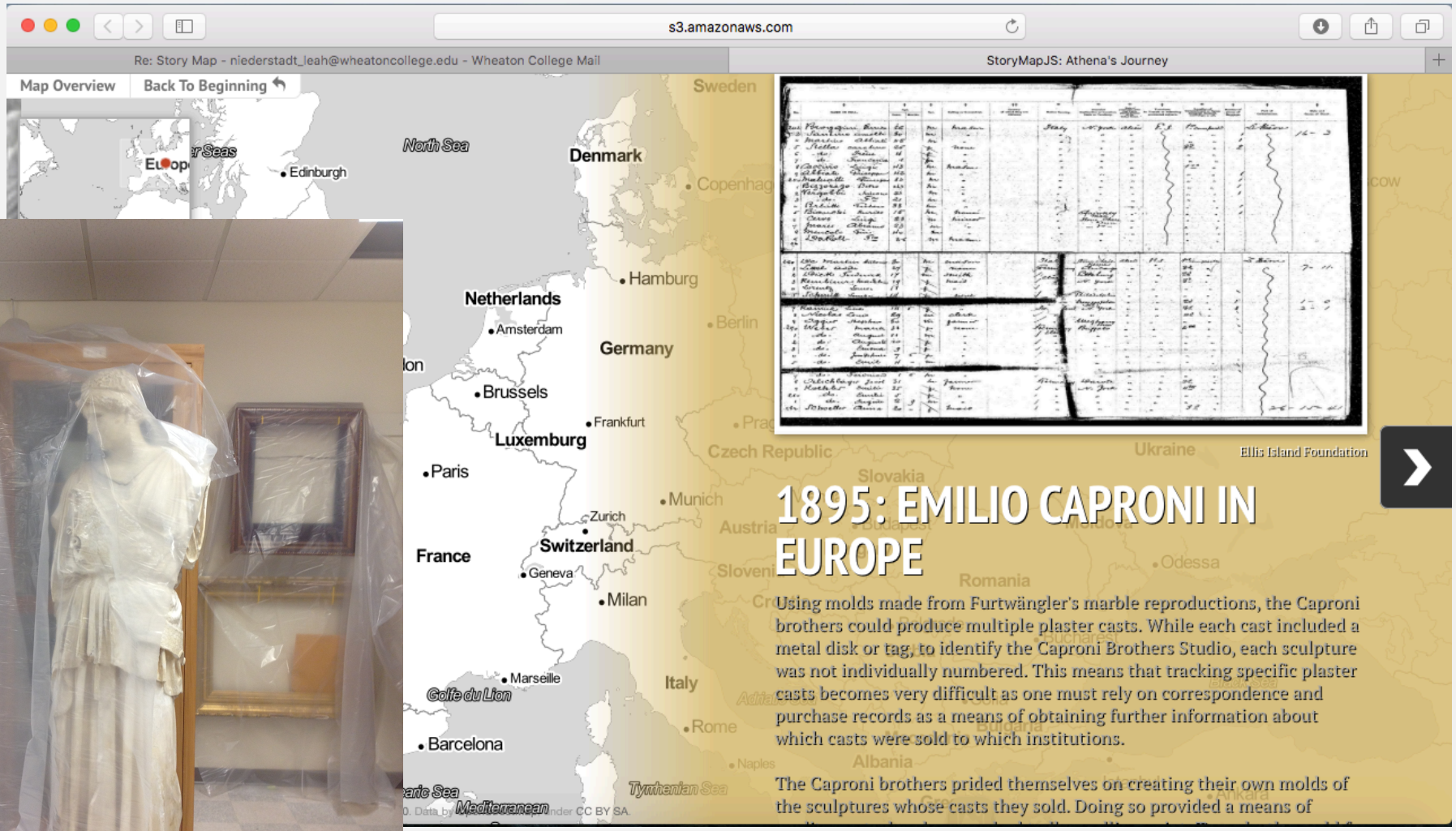
Wheaton College Permanent Collection

THE BARQUE EMMA GRACE

Seascapes and images of ships have long been a common theme for artists. In the 19th century, however, few paintings of ships were created by women and relatively few depicted women. The *Barque Emma Grace*, which was donated to Wheaton College in 2009, is therefore unusual, as it does both. Follow the *Barque*'s journey to Wheaton.

Set Sail

INTRO TO MUSEUM STUDIES (FALL 2014)
PROVENANCE MAPPING: STORYMAPJS



PROVENANCE MAPPING: KEY GOALS MET

SPRING 2014

- Improved comfort with ambiguity of research:
  - 4.33 post-project
- Improved comfort with new technology:
  - 4.22 post-project
- Improved research skills:
  - 4.56 post-project
- Prefer digital project: 5 out of 9
- Recommend project: 8 out of 9

FALL 2015

- Comfortable with ambiguity of research:
  - 3.00 pre-project
  - 4.25 post-project
- Comfortable with new technology:
  - 3.92 pre-project
  - 4.25 post-project
- Confident in my research skills:
  - 3.25 pre-project
  - 4.5 post-project
- Prefer digital project: 12 out of 12
- Recommend project: 12 out of 12

PROVENANCE MAPPING: KEY GOALS MET

wheatoncollectionclassuse.omeka.net/exhibits/show/arth230provresearchsp2

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OBJECT INFORMATION

Greek Black-Figure Attic Amphora with Images on Both Sides, Unknown Three-line Group Vase-Painter (circa 500 BCE), Ancient Greece.
Image courtesy of Wheaton College Permanent Collection.

Object ID: 81.084

Creator: Unidentified (Three-line Group Vase-Painter)

Title: Greek Black-Figure Attic Amphora with Images on Both Sides

Date: circa 6th century BCE

Culture: Ancient Greek

Dimensions: 16.50 x 29.50 x 8.50 inches

Credit: Purchase of the Newell Bequest Fund

Provenance by Jillian Carkin, Class of 2014

ARTH 230: PROVENANCE RESEARCH SPRING 2014

Audrey, the Shepherd Lass

The Harlem River (Rivershacks)

The Motherless

Greek Black-Figure Attic Amphora
—**Object Information**
—Attica, Greece
—Pino Donati
—Elie Borowski
—Private Collection
—Edward H. Merrin Gallery
—Wheaton College Permanent Collection

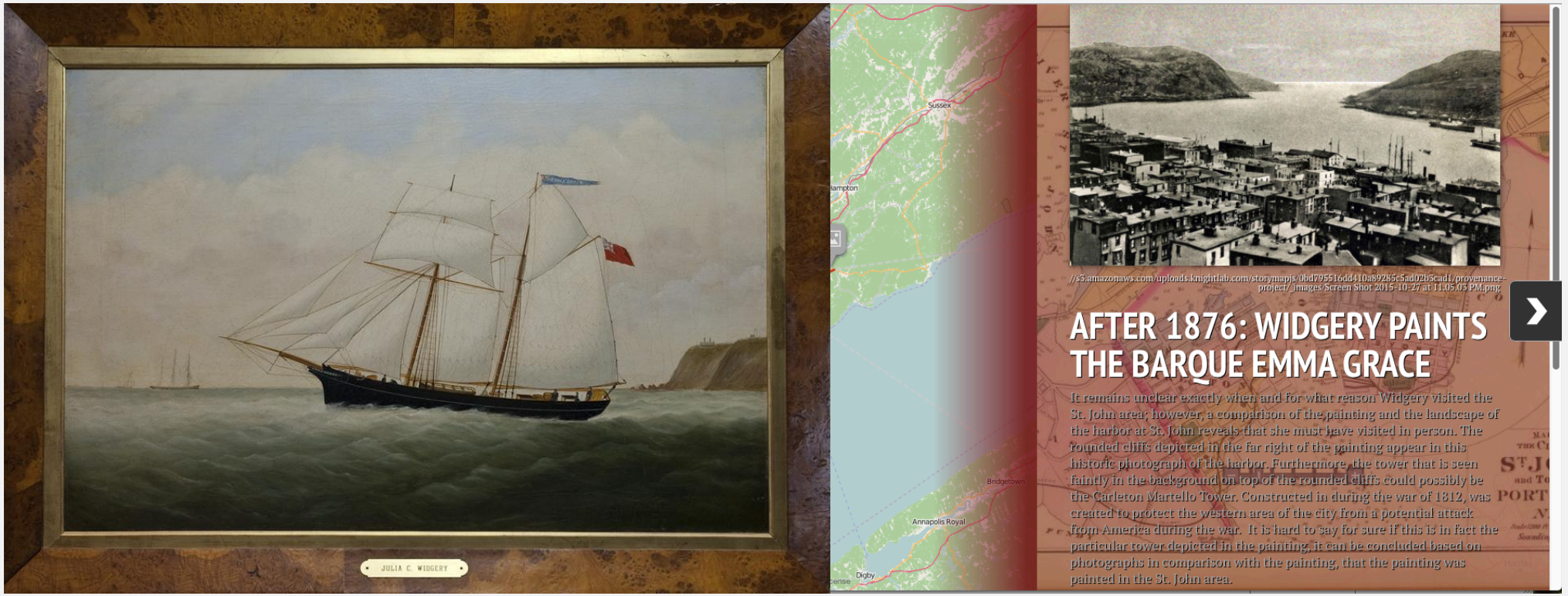
Hellenistic Greece Tanagra Figure

Terpsichore Mosaic

"Mrs. Philip Hale (Lillian Westcott Hale)"

Neo-Sumerian Offering Stand

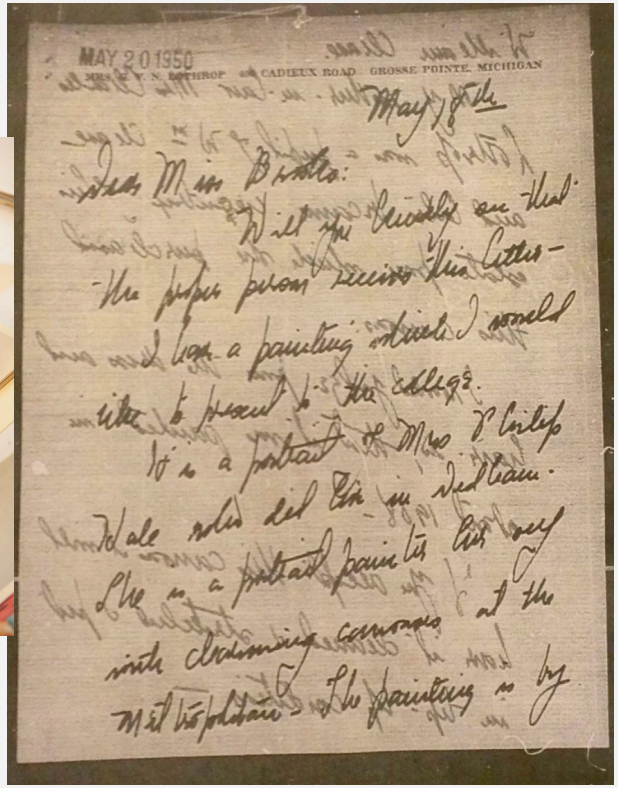
PROVENANCE MAPPING: KEY GOALS MET



-Sam Barnett, Anthropology, Class of 2016 (StoryMapJS)

"I didn't like that I had to stop [the research]. My parents and friends… all saw how excited I was about the project… They said it sounded like a cool project and one that's important. …I'm still obsessed with it."

PROVENANCE MAPPING: KEY GOALS MET



-Emma Wynne, Art History and German Studies, Class of 2018 (StoryMapJS)

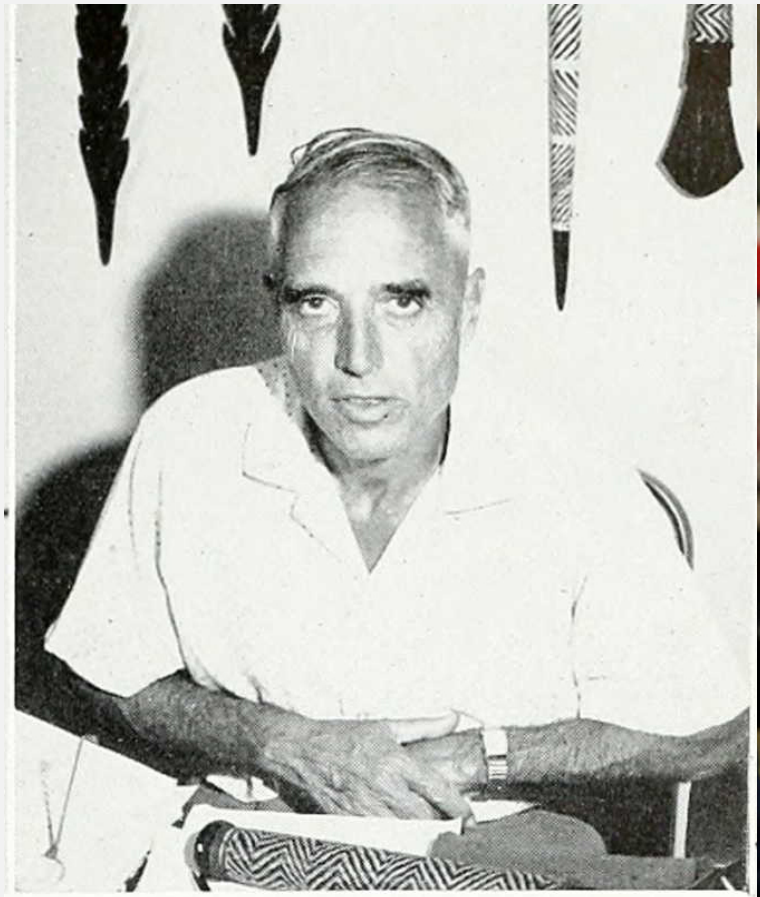
"I liked feeling like I was doing something useful for the collection, not simply writing a research paper for the sake of writing a research paper."

PROVENANCE MAPPING: KEY GOALS MET

-Anonymous (Omeka)

"I think it should not be repeated because the parameters of the assignment cannot be controlled. Since the professor was not aware of the provenance of the object, she could not know how much, or how little, work she was assigning to her students. Further, since each project was different, different students had differing levels of difficulty in regards to their research. In addition, their [sic.] is no fair criteria for grading these projects. Someone may have worked incredibly hard but hit a dead end, or they might have just been lazy. There is no way to know. It is fundamentally unfair to grade different students differently. There should be an objective criterion, and that criterion was impossible for this assignment."

PROVENANCE MAPPING: KEY GOALS MET

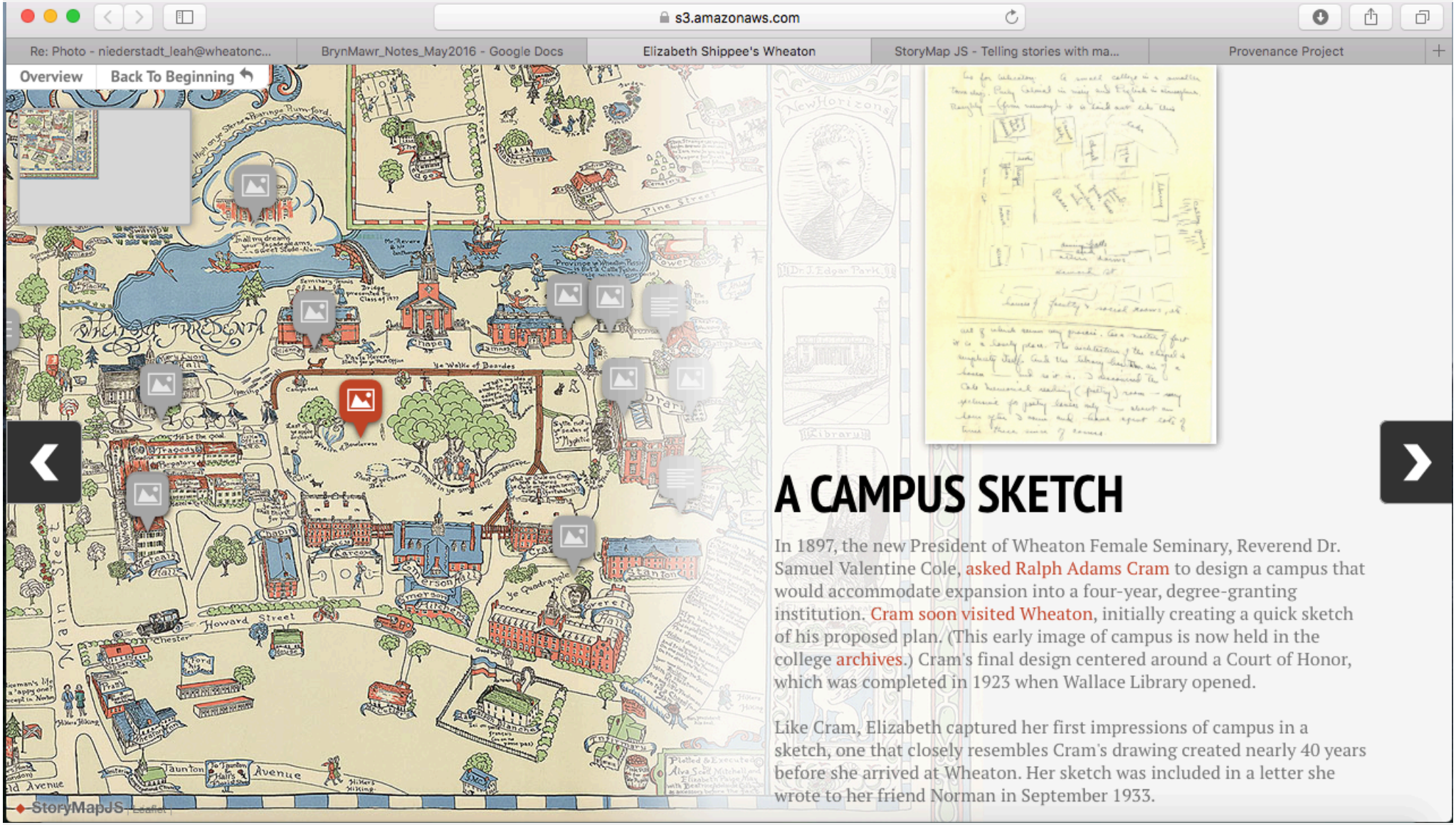


Samuel H. Elbert
Asian and Pacific Languages

PROVENANCE MAPPING: GOING FORWARD

- Modify graded components: remove report and add research log
- Continue using StoryMapJS
- Increase clarity about the learning-to-fail model and grading parameters
- Incorporate required meeting with LIS staff
- Modify assignment timeline to allow feedback on/edits to final map to be made by students, not faculty
- Trial "Gigapixel" story map to track Permanent Collections objects displayed on campus

QUESTIONS?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Re: Photo - niederstadt_leah@wheatonc...
BrynMawr_Notes_May2016 - Google Docs
Elizabeth Shippee's Wheaton
StoryMap JS - Telling stories with ma...
Provenance Project
Overview
Back To Beginning
A CAMPUS SKETCH
In 1897, the new President of Wheaton Female Seminary, Reverend Dr. Samuel Valentine Cole, asked Ralph Adams Cram to design a campus that would accommodate expansion into a four-year, degree-granting institution. Cram soon visited Wheaton, initially creating a quick sketch of his proposed plan. (This early image of campus is now held in the college archives.) Cram's final design centered around a Court of Honor, which was completed in 1923 when Wallace Library opened.
Like Cram, Elizabeth captured her first impressions of campus in a sketch, one that closely resembles Cram's drawing created nearly 40 years before she arrived at Wheaton. Her sketch was included in a letter she wrote to her friend Norman in September 1933.
StoryMapJS