

**Emory University**  
**Departments of English and Quantitative Theory & Methods**

**ENG 790 / QTM 490 – Fall 2024**  
**Quantitative Literary Analysis: Data and Archives**  
**Thursdays 10am-12:45pm, Callaway C201**

**Instructors**

Dr. Lauren Klein ([lauren.klein@emory.edu](mailto:lauren.klein@emory.edu))

Dr. Sarah Salter ([sarah.h.salter@emory.edu](mailto:sarah.h.salter@emory.edu))

**Land Acknowledgment**

*Emory University is located on Muscogee (Creek) land. Emory was founded in 1836, during a period of sustained oppression, land dispossession, and forced removal of Muscogee (Creek) and Ani'yunwi'ya (Cherokee) peoples from Georgia and the Southeast. Emory owes an immense debt to the Muscogee, Ani'yunwi'ya and other original peoples, and their descendants, who have cared for and inhabited these lands.*

*Read the full [Land Acknowledgment and History Statement](#) developed by Emory faculty.*

**Office Hours**

**Klein:** Tuesdays 1-2pm and by appointment (schedule [here](#))

**Salter:** Wednesdays 4-5pm and by appointment

**Course Description**

How can we analyze early American cultural archives through digital humanities methods? What new knowledge can these methods reveal? What are their limits? This course, which brings together English PhD students with advanced QTM undergraduates, will explore these questions in theory and practice. We will read scholarship about data and archives from the fields of literary studies, history, critical data studies, Black studies, Indigenous studies, gender studies, and more, and then work as class to produce a series of computational analyses of the digitized materials of [The Founders Online](#), part of the US National Archives. (We will also read several primary texts from this era along the way). Our computational and archival work will inform a miniseries on the 250th anniversary of the founding of the United States being produced by Alabama Public Television.

**Required Course Materials**

All required readings will be posted on Canvas and/or are available online.

**List of Graded Assignments**

Your grade for the course will be calculated as follows:

- Attendance and participation - 20%
- Annotated bibliographies - 10% (5% each)

- Midterm project presentation - 35%
- Final project paper – 35%

## **Description of Graded Assignments**

### *Participation*

Participation is often assumed to be a hazy concept, but it actually involves a careful assessment in five distinct areas. Here are short descriptions of each of these areas, adapted from grading criteria developed by Dr. Mark Sample of Davidson College:

- **Preparation:** Reading/reviewing any assigned material before class.
- **Presence:** Being verbally and nonverbally engaged during class.
- **Focus:** Avoiding distractions during class (both in person and online).
- **Asking questions** in class and in office hours, as well as via email when appropriate.
- **Specificity:** Referring to specific ideas from readings and prior class discussions when contributing to class discussion and/or in conversations during office hours.

### *Annotated Bibliographies*

For both the midterm and final projects, you will work in small groups to produce an annotated bibliography for your project. Details on each are indicated in the course schedule, and will be clarified as the deadlines approach.

### *Midterm project and presentation*

As a midterm project, you will work in small groups to identify a woman of interest in the dataset of the *Founders Online* and, through a combination of computational and textual approaches, draw out the significance of that person for our understanding of the founding. The project will culminate in an in-class presentation on October 24th. You will submit your slidedeck for evaluation at the conclusion of the class meeting.

### *Final project and paper*

As a final project, you will work in small groups to identify a person included in one of the enslaved community databases of the founders' plantations (Mount Vernon, Monticello, or Montpelier) and, through a combination of computational and textual approaches, trace that person's connections to either/both of the *Founders Online* or the *Trans-Atlantic Slave Trade Database*. The project will culminate in a 10-12 page research paper documenting your methods and your findings. The paper is due on Tuesday, December 17th, the date of the final exam. (There is no final exam for this course).

## **Grading Process**

All assignments will be graded on an A-F scale. You will also receive written feedback from one or both professors, depending on the size of the course. At the end of the semester, final grades will be calculated as indicated above.

## Emory Grading Levels

Average Score College Grade LGS Grade

93 and above	A	A
90 to 92.99	A-	A-
87 to 89.99	B+	B+
83 to 86.99	B	B
80 to 82.99	B-	B-
77 to 79.99	C+	C+
73 to 76.99	C	C
70 to 72.99	C-	C
67 to 69.99	D+	F
60 to 66.99	D	F
0 to 59.99	F	F

## Grading Rubric

To make sure that everyone is clear about the expectations for written work in this course, we have included a provisional rubric for an “A” grade.

**A: Exceptional.** The motivation for selecting the individual is clearly stated, as are the overall stakes of the research contribution. The project is substantive and well-scoped. The group has clearly identified how their project extends and/or otherwise contributes to existing scholarship. The group has matched their methods of analysis to their research contribution. They have explored the fullest possible range of appropriate methods, given technical and temporal constraints. They have pursued their research subject to the fullest extent possible, clearly identifying their findings and the broader implications of their project. They have considered the limitations of their methods as well as possible next steps. The work reflects an *original and in-depth* engagement with the research topic.

## Contacting your Professors

Both of your professors can be reached via their Emory email addresses. We respond to email M-F 9am-5pm, and outside of those hours if our schedules allow. Please allow 24 hours for a response, and 48 hours if your message is sent over the weekend.

## Policy on Late/Skipped Assignments

All assignments are mandatory. Should your group submit an assignment after the due date, your grade for that assignment will decrease by a 1/3<sup>rd</sup> letter grade for each day that it is late (e.g. B becomes B-). Should you fail to submit an assignment entirely, you will receive an F on that assignment. Should you need an extension, please contact us 24 hours *in advance* to negotiate the deadline. Should you experience difficulties working within your group, please also contact us as soon as possible.

### **Attendance and Punctuality**

Prior to the pandemic, we allowed two excused absences, no questions asked, with your grade beginning to be lowered with the third absence. Since then, conditions have changed. *We do not want to pressure you to come to class if you might be sick.* With that said, you are responsible for finding out what was discussed in class on any days that you might miss. We do not provide copies of our lecture notes, although we may post slidedecks to Canvas. In addition, beginning with the third absence, *you must email us to let me know that you will be missing class for health reasons.* Finally, please be respectful to your peers and arrive on time. If you arrive more than 15 minutes late, you will be considered absent for that class.

### **Office of Accessibility Services**

The Office of Accessibility Services works with students who have disabilities to provide reasonable accommodations. In order to receive consideration for reasonable accommodations, you must contact OAS. It is the responsibility of the student to register with OAS. Please note that accommodations are not retroactive and that disability accommodations are not provided until an accommodation letter has been processed. Students registered with OAS who have a letter outlining their academic accommodations, are strongly encouraged to coordinate a meeting time with your professor that will be best for both to discuss a protocol to implement the accommodations as needed throughout the semester. This meeting should occur as early in the semester as possible. Students must renew their accommodation letter every semester they attend classes. Contact the Office of Accessibility Services for more information at (404) 727-9877 or [accessibility@emory.edu](mailto:accessibility@emory.edu). Additional information is available at the OAS website at <http://equityandinclusion.emory.edu/access/students/index.html>.

### **Writing Center and ELL Program**

Tutors in the Emory Writing Center and the ELL Program are available to support Emory College students as they work on any type of writing assignment, at any stage of the composing process. Tutors can assist with a range of projects, from traditional papers and presentations to websites and other multimedia projects. Writing Center and ELL tutors take a similar approach as they work with students on concerns including idea development, structure, use of sources, grammar, and word choice. They do not proofread for students. Instead, they discuss strategies and resources students can use as they write, revise, and edit their own work. Students who are non-native speakers of English are welcome to visit either the Writing Center tutors or the ELL tutors. All other students in the college should see Writing Center tutors. Learn more and make an appointment by visiting the websites of the ELL Program and the Writing Center. Please review tutoring policies before your visit. The Writing Center is located in Callaway N111. Their hours are Mon-Thurs 11am-8pm, Fri 11am-5pm, and Sun 12-8pm. Learn more about the Writing Center and make an appointment through the EWC website: <http://www.writingcenter.emory.edu/>. Please review tutoring policies before your visit. A maximum of 2 appointments are allowed each week. Students need to bring hard copies of drafts to their appointments.

## Honor Code

The Honor Code is in effect throughout the semester. By taking this course, you affirm that it is a violation of the code to cheat on exams, to plagiarize, to deviate from the teacher's instructions about collaboration on work that is submitted for grades, to give false information to a faculty member, and to undertake any other form of academic misconduct. You agree that the instructor is entitled to move you to another seat during examinations, without explanation. You also affirm that if you witness others violating the code you have a duty to report them to the honor council. Students who violate the Honor Code may be subject to a written mark on their record, failure of the course, suspension, permanent dismissal, or a combination of these and other sanctions. The Honor Code may be reviewed [here](#).

## A Closing Note on Generative AI Tools

At this point, we assume that you are all at least somewhat familiar with the capabilities and limitations of Generative AI tools (e.g. Claude, ChatGPT, Gemini, Copilot). As occasional users of these tools ourselves, as well as your professors, we believe that we should best navigate this changing technological landscape together. As such, we ask that you hold the following principles and guidelines in mind throughout this course:

- *Writing is thinking. Writing is learning.* Very often, we do not entirely know what we think until we are required to put it into words. This is why writing is hard! While you may find it helpful to use genAI to brainstorm ideas, fine-tune research questions, suggest alternate phrasings, and the like, **you may not use genAI to produce final content for submitted assignments.** This is not only because it short-changes your learning in the course, but also because you may very well be plagiarizing someone else's words or phrases without you knowing it!
- *GenAI is a terrible source of facts.* This has to do with the models' underlying architecture, and if you are more curious about this, you can take LK's course on NLP methods for data science. For the purposes of this course, however, what you must know is that **genAI cannot be trusted for facts or truthful information.** All facts, claims, and other historical context that you include in your projects must be backed up by citations from scholarly sources.
- *GenAI may at times be helpful for certain technical challenges.* Generally speaking, using genAI for programming and data processing tasks will get you some but not all of the way. You'll need your own knowledge and experience to adapt/debug any machine-generated code so that you can ensure that it's doing the thing you want. Which leads to a different version of the first principle: *coding is thinking and learning too.* **Take advantage of the supportive learning environment of this class to develop your own programming and debugging skills.** You will need them in order to make the most appropriate and effective use of future code-related genAI tools.

While we will not require a formal genAI disclosure statement with any assignment in this course, we want to ensure a level playing field for all students. If you figure out how to do something with genAI that may be interesting or helpful to other students, we will ask that you share it with your peers. We will set aside time in class for such conversations as the need arises.

## Class-by-Class Schedule

*Class schedule subject to change.*

*Please consult Canvas for the most current class schedule.*

### Unit 1: Introduction to Data and Archives

#### Week 1: August 29 – Setting the Table

In class:

Listen:

- From *Hamilton*, “[Who Lives, Who Dies, Who Tells Your Story?](#)”

Explore:

- [Founders Online](#) and the following letters:
  - James Hemings, “[Inventory of Kitchen Utensils](#)”
  - Thomas Jefferson, “[Agreement with James Hemings](#)”
  - “[Thomas Jefferson to William Evans, 22 February 1801](#)”
  - “[Francis Say to Thomas Jefferson, 23 February 1801](#)”
  - “[William Evans to Thomas Jefferson, 27 February 1801](#)”
  - “[Thomas Jefferson to William Evans, 31 March 1801](#)”
  - “[Thomas Jefferson to William Evans, 1 November 1801](#)”
  - “[William Evans to Thomas Jefferson, 5 November 1801](#)”
  - Virginia Jefferson Randolph Trist, “[Snow Eggs Recipe](#)”

Discuss:

- What is digital humanities and what its major inflection points?

Likely feat. Matthew Kirschenbaum, “[What is Digital Humanities and What’s it Doing in English Departments](#),” from *Debates in the Digital Humanities (DDH)*; introductions to *DDH*: Matthew K. Gold, “[The Digital Humanities Moment](#)” (2012), Lauren F. Klein and Matthew K. Gold, “[Digital Humanities: The Expanded Field](#)” (2016), Matthew K. Gold and Lauren F. Klein, “[A DH that Matters](#)” (2019), Matthew K. Gold and Lauren Klein, “[The Digital Humanities: Moment to Moment](#),” from *DDH 2023*; major inflection points / documentation of same, incl. Miriam Posner, “[Some things to think about before you exhort everyone to code](#)” (2012); Tara McPherson “[Why Are the Digital Humanities So White?](#)”; Moya Bailey, Anne Cong-Huyen, Alexis Lothian, and Amanda Phillips, “[Reflections on a Movement: #transformDH, Growing Up](#)” (2016); Kim Gallon, “[Making a Case for the Black Digital Humanities](#)” (2016); Andrew Piper, “[There Will Be Numbers](#)” (2016); Jessica Marie Johnson, “[Markup Bodies](#)” (2018); Alanna Prince and Cara Messina, “[Black Digital Humanities for the Rising Generation](#)” (2022); and a consideration of whether DH is over... or whether it’s won!

## Week 2: September 5 – The Archive in Theory, in Practice, and Online

Read before class:

- Jacques Derrida, first 3 pages of “Archive Fever: A Freudian Impression,” *diacritics* 25.2 (1995)
- Michel-Rolph Trouillot, “introduction to *Silencing the Past: Power and the Production of History* (Beacon, 1995)
- Saidiya Hartman, “[Venus in Two Acts](#),” *Small Axe* 12.2 (2008)
- Dorothy Berry, “[The House Archives Built](#),” *up//root* (2021)
- Trevor Owens and Thomas Padilla, “[Digital Sources and Digital Archives](#),” *International Journal of Digital Humanities* (2020)
- Roopika Risam, “Introduction” (skim) and “Colonial Violence and the Postcolonial Digital Archive” from *New Digital Worlds: Postcolonial Digital Humanities in Theory, Praxis, and Pedagogy* (Northwestern UP, 2018)

In class:

- Explore digital archives including...
  - [The Colored Conventions Project](#)
  - [Freedom on the Move](#)
  - [Digital Library of the Caribbean](#)
  - [Occom Circle](#)
  - Others tbd

## Week 3: September 12 – What is Data? What was Data?

Read before class:

- Catherine D’Ignazio and Lauren Klein, “[The Power Chapter](#)” from *Data Feminism* (MIT Press, 2020)
- Lauren Klein and Miriam Posner, “Data” from *Keywords for American Cultural Studies, 3rd edition*, ed. Bruce Burgett and Glenn Hendler (NYU Press, 2020)
- Chris Wiggins and Matthew L. Jones, “Social Physics and *l’homme moyen*” from *How Data Happened: A History from the Age of Reason to the Age of Algorithms* (Norton, 2023)
- Jessica Marie Johnson, “Markup Bodies: Black [Life] Studies and Slavery [Death] Studies at the Digital Crossroads,” *Social Text* 36.4 (2018)
- Thomas Padilla et al., “[Vancouver Statement on Collections as Data](#)” (2023) and explore [Collections as Data](#) website
- Sarah Salter et al., [book proposal](#) and [CFP](#) for *Cultures of Scale: Disciplines, Data, and Labor* (University of Minnesota Press, forthcoming)

## Unit 2: “The Founding” and Contemporary Data Practices

### Week 4: September 19 – The Founding and its Archive

Read before class:

- Jill Lepore, “Introduction” and Part One of *These Truths: A History of the United States* (Norton, 2018)
- Abigail Eplin with Cassander Smith, Tara Bynum, and Brigitte Fielder, “[What Every College Student Should Know About Phillis Wheatley](#)” (podcast)
- Phillis Wheatley, “[To George Washington from Phillis Wheatley, 26 October 1775,](#)” “[Enclosure: Poem by Phillis Wheatley, 26 October 1775,](#)” and “[To The Right Honorable William, Earl of Dartmouth](#)”
- Pick one essay from [the recent \*Early American Literature\* special issue on Wheatley](#) and plan to report back
- Honorée Fanonne Jeffers, from *The Age of Phillis* (Wesleyan UP, 2020)

Optional:

- All of Tara Bynum’s work on Wheatley is 🔥🔥🔥. See: “[Phyllis Wheatley’s Pleasures,](#)” “[Phyllis Wheatley on Friendship,](#)” and “[Chasing Phillis Wheatley](#)”
- Each of these collections, including the LoC itself, has an interesting history. See the LoC on [the history of its collection](#); [history of the Jefferson papers](#); [history of Washington papers](#); [history of Adams papers](#); and so on.

In class:

- *Second half of the class: visit to Rose Library to see Wheatley papers*

### Week 5: September 26 – The Founding and Gender (and Computational Methods)

Read before class:

- Elizabeth Cobb, “The Right to Learn, 1776-1800,” from *Fearless Women: Feminist Patriots from Abigail Adams to Beyoncé* (Harvard UP, 2023)
- Greta LaFleur, “Sex and ‘Unsex’: Histories of Gender Trouble in Eighteenth-Century North America,” *Early American Studies* 12.3 (2014)
- John and Abigail Adams, selected letters from the *Founders Online*
- Laura Mandell, “[Gender and Cultural Analytics: Finding or Making Stereotypes?](#)” from *Debates in the Digital Humanities 2019*, ed. Matthew K. Gold and Lauren Klein (University of Minnesota Press, 2019)
- Sharon Block, “[Erasure, Misrepresentation and Confusion: Investigating JSTOR Topics on Women’s and Race Histories,](#)” *Digital Humanities Quarterly* 14.1 (2020)

Optional:

- For some practical advice about researching women and families in early America, see Karin Wulf, [tidbits](#) and [troves](#)



- In class:

- ## Week 6: October 3 – Colonialism and the Founding (and Indigenous Data part 1)

- David Kazanjian, “Colonialism,” from *Keywords for American Cultural Studies*, 3rd ed.
- Max Liboiron, “[Introduction](#)” to *Pollution is Colonialism* (Duke UP, 2021)
- Brooke Bauer and Elizabeth Ellis. “[Indigenous, Native American, or American Indian? The Limitations of Broad Terms.](#)” *Journal of the Early Republic* vol. 43, no. 1, 2023, pp. 61-74.
- Robert Warrior, “Forward” to *The Collected Writings of Samson Occom*, ed. Joanna Brooks (Oxford UP, 2006)
- Joanna Brooks, “This Indian World,” from *The Collected Writings of Samson Occom*
- Samson Occom, “Autobiographical Narrative” and “Sermon on the Death of Moses Paul, an Indian,” “Herbs and Roots”
- Kelly Wisecup, “Recipe: Plant Vocabularies, Indigenous Bodies, and Antiquarian Reprinting” from *Assembled for Use: Indigenous Compilation and the Archives of Early Native American Literatures* (Yale UP, 2021)
- [The Occom Circle](#) (website; just poke around)
- J. Corbett, “ᑭᓄᐱᐅᐃᔨᕈᓂᑦ ᓄᑦᑲᐸᐣᑦᑎᐁᑦᑏᑦ ᖃᑦᑕᓴᑦᑎᐁᑦᑏᑦ / mâmitoneyihcikanihkân nimîkisistahikêwin ekwa nimitonâyihcian: my reflections of beading with a computer,” *Transmotion* 9.1&9.12 (2024)

- For a more current/global account of settler colonialism, Manu Karuka, “Settler Colonialism,” from *Keywords for Gender and Sexuality Studies*

- For a state-of-the-field of early NAIS ca. 2013, see Alyssa Mt. Pleasant, Caroline Wigginton, and Kelly Wisecup, “Materials and Methods in Native American and Indigenous Studies: Completing the Turn,” *Early American Literature* 53.2 (2018)
- For some actual practical insight into Indigenous knowledge-making, see Gregory Younging, *Elements of Indigenous Style* (Brush Education, 2018)

In class:

- **Midterm project update:** quick report on the subject of your group’s project!

## **Week 7: October 10 – Black-Indigenous Relations (and Indigenous Data part 2)**

Due before class:

- **Annotated bibliography:** List and summarize 1) any/all representative letter(s) relating to your subject; 2) 3-5 contemporary essays on your subject; 3) 3-5 theoretical texts that inform your approach. Note that some can be from course readings.

Read before class:

- Tiffany Lethabo King, “Introduction” to *The Black Shoals: Offshore Formations of Black and Native Studies* (Duke, 2019)
- Jill Doerfler, “Making it Work: A Model of Tribalography as Method,” *Studies in American Indian Literatures* 26.2 (2014)
- Samson Occom, 1771 and 1173 letters to Susannah Wheatley (on Canvas and online [here](#) and [here](#))
- Phillis Wheatley, [letter to Samson Occom](#) (1774)
- Thomas Jefferson, “[Query XI](#)” and “[Query XIV](#)” from *Notes on the State of Virginia* (1787/1853)
- Littletree, Sandra, Miranda Belarde-Lewis, Marisa Duarte. “[Centering Relationality: A Conceptual Model to Advance Indigenous Knowledge Organization Practices](#),” *Knowledge Organization* 47.5 (2023)
- Goffe, Tao Leigh and Tatiana Esh. “[I’m New Here: Black and Indigenous Media Ecologies: Curatorial Statement](#),” *Refract: An Open Access Visual Studies Journal* 4 (2021)

Optional:

- A shorter distillation of the [CARE Principles](#) by the Research Data Alliance International Indigenous Data Sovereignty Interest Group
- [Some context](#) on Jefferson’s “Query XI” and his desecration of the burial mound.
- A Freudian take on Query XI and Jefferson’s archive: Jonathan Elmer, “[The Archive, the Native American, and Jefferson’s Convulsions](#),” *diacritics* 28.4 (1998)
- LK on Jefferson’s archive and the limits of digital methods: “The Image of Absence: Archival Silence, Data Visualization, and James Hemings,” *American Literature* 85.4 (2013)

### **Week 8: October 17 – No Class Meeting – Midterm Presentation Work Session**

*There will be no class meeting this week. LK and SS will be available to meet with groups to offer feedback on midterm projects.*

### **Week 9: October 24 – Midterm Presentations**

Optional:

- Nick Couldry and Ulises Mejias's foundational essay on the concept of data colonialism, "Data Colonialism: Rethinking Big Data's Relation to the Contemporary Subject," *Television and New Media* 20.4 (2018)
- Paola Ricaurte's foundational essay on the concept of data epistemologies in relation to colonialism, "Data Epistemologies, The Coloniality of Power, and Resistance," *Television and New Media* 20.4 (2018)
- Nick Couldry and Ulises Mejias's book-length elaboration of their data colonialism essay, *The Costs of Connection: How Data Is Colonizing Human Life and Appropriating It for Capitalism* (Stanford UP, 2019)
- Ulises Mejias and Nick Couldry's recent trade book on the subject, *Data Grab: The New Colonialism of Big Tech and How to Fight Back* (Chicago, 2024)

In class:

- Midterm presentations!

After class:

- 1pm: Informal lunch with Ulises Mejias and Nick Couldry
- 4pm: Lecture on *Data Grab* by Ulises Mejias and Nick Couldry

### **Unit 3: The Archive, Recovery, and its Alternatives**

#### **Week 10: October 31 – Is Recovery Possible? What are Some (Digital) Alternatives?**

Read before class:

- Revisit Max Liboiron, *Pollution is Colonialism*, from Week 6
- Mishuana Goeman, "Introduction: Gendered Geographies and Narrative Markings," from *Mark My Words: Native Women Mapping Our Nations* (Minnesota, 2013)
- Margaret Wickens Pearce, "[The Last Piece is You](#)," *Cartographic Journal* 51.2 (2014)
- Katherine McKittrick, "[Mathematics Black Life](#)," *The Black Scholar* 44.2 (2014)
- Britt Rusert, "Disappointment in the Archives of Black Freedom," *Social Text* 33.4 (2015)
- Kim Gallon, "[Making a Case for the Black Digital Humanities](#)," in *Debates in the Digital Humanities* 2016

Explore:

- [Murkutu](#) (some context [here](#))

- Margaret Pearce, “[Coming Home](#)” map
- [Land-Grab Universities](#)
- [Freedom on the Move](#)
- [The Runaway Project](#)
- [Unsilencing Slavery](#)
- Others tbd

Optional:

- A comprehensive discussion about terminology and the reasons why: “[Writing about Slavery? This might help](#)”
- Canonical and worth reading if you haven’t yet: Eve Tuck and K. Wayne Yang, “Decolonization is not a metaphor,” in *Decolonization: Indigeneity, Education, and Society* 1.1 (2012)
- Mishuana Goeman’s 2023 monograph, *Settler Aesthetics* (read intro [here](#))
- Saidiya Hartman’s enactment of her theory of critical fabulation: *Wayward Lives, Beautiful Experiments* (Norton, 2019)
- An example of critical fabulation in a more scholarly mode: Marisa Fuentes, *Dispossessed Lives* (U of Pennsylvania Press, 2016).

In class:

- Guest speaker, Molly Mitchell, *Freedom on the Move*

## **Week 11: November 7 – Black Data (and Alternatives to Recovery, continued)**

Read before class:

- Kevin Quashie, “Introduction: Why Quiet?” from *The Sovereignty of Quiet: Beyond Resistance* (Rutgers UP, 2012)
- Jennifer Morgan, “Producing Numbers: Reckoning with the Sex Ratio in the Transatlantic Slave Trade,” from *Reckoning with Slavery: Gender, Kinship, and Capitalism in the Early Black Atlantic* (Duke, 2021)
- Jessica Marie Johnson, “Full Use of Her: Intimacy, Service, and Labor in New Orleans” from *Wicked Flesh: Black Women, Intimacy, and Freedom in the Atlantic World* (Univ. of Pennsylvania Press, 2020)
- Katherine McKittrick, “Curiosities (My Heart Makes My Head Swim)” and “The Smallest Cell Remembers a Sound” from *Dear Science and Other Stories* (Duke, 2021)
- Marika Cifor et al., “[The Feminist Data Manifest-No](#)” (2019)

Explore before class:

- [Who Owns Black Data?](#)
- [Slave Voyages](#)
- [Database of Mount Vernon’s Enslaved Community](#)
- [Monticello Enslaved Community Database](#)
- [Montpelier Research Database](#)

- [Montpelier Descendents Committee](#)

Optional:

- More on null values: Jacob Gaboury, "[Becoming NULL: Queer relations in the excluded middle](#)," *Women & Performance* 28.2 (2018)
- LK's project-in-progress involving an attempt to visualize resistance: Lauren Klein et al., "[Every Datapoint a Person](#)"
- A landmark essay on women and resistance with the confines of the plantation: Angela Davis, "[Reflections on the Black Woman's Role in the Community of Slaves](#)," *Massachusetts Review* 13.1/2 (1972)
- Everything else by [Jennifer Morgan](#) if you want to go deeper!

In class:

- Lab exercise: laying out the challenge.
- **Form groups for final project!**  
*Your group's task for next week will be to find a person of interest in the Mount Vernon database and plan to report back on your subject to the class next week.*
- Guest speaker: Alex Gil, *Who Owns Black Data?* (pending)

## Week 12: November 14 – Newspaper Data

Read before class:

- Using digital newspaper archives to explore semantic meaning: Soni, Sandeep, Lauren F. Klein, and Jacob Eisenstein. 2021. "Abolitionist Networks: Modeling Language Change in Nineteenth-Century Activist Newspapers." *Journal of Cultural Analytics* 6 (1). <https://doi.org/10.22148/001c.18841>.
- Using digital newspaper archives to explore visual meaning: Fyfe, Paul, and Qian Ge. 2018. "Image Analytics and the Nineteenth-Century Illustrated Newspaper." *Journal of Cultural Analytics* 3 (1). <https://doi.org/10.22148/16.026>.
- Challenging bibliographic convention at the intersection of digitized text and image: Ortiz Baco, Joshua, et al. 2022. "Toward An Experimental Bibliography of Hemispheric Reconstruction Newspapers." *Criticism* 64 (3) 2022. <https://dx.doi.org/10.1353/crt.2022.a899730>.
- The Black press and the big picture: Robbins, Hollis and Kim Gallon. 2015. "Visualizing the History of the Black Press." <https://hcommons.org/deposits/objects/hc:12306/datastreams/CONTENT/content>
- Optional: on using material newspaper archives: For a detailed history of the Cherokee in Georgia as traced through print, see Kathryn Walkiewicz, "[The Boundary Line](#)." *Reading Territory: Indigenous and Black Freedom, Removal, and the Nineteenth-Century State*. University of North Carolina Press, 2023, pp. 31-70.

In class:

- **Final project update:** quick report on the subject of your group's project!

### **Week 13: November 21 – Work-in-Progress Presentations**

Due before class:

- **Annotated genealogy/bibliography:** List and summarize 1) any/all primary sources (letters, inventories, etc) that forge connections between databases; 2) any/all biographical works on your subject; 3) 6-10 scholarly texts (essays, books, etc) that inform your approach.

In class:

- Informal share of your project in progress

### **Week 14: November 28 – No Class Meeting – Thanksgiving Break**

### **Week 15: December 5 – No Class Meeting – Final Project Work Session**

*There will be no class meeting this week. LK and SS will be available to meet with groups to offer feedback on final projects.*

*We will also schedule an informal final class celebration on an evening during the exam period.*

**FINAL PROJECT – Due on the date/time of final exam, Tuesday, December 17th, 10am**