

# ENG 39995: Special Topics: Digital Humanities

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Wesley Raabe	Spring 2015: ENG 39995-001 (CRN 21059)
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	Library 920 (Ph. 672-1723): M 2:00–2:45 pm; W 8:00–10:00 am
	By appointment (at agreed time—give 4-hr. notice to cancel)

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## Notices

- The prerequisite for this course is either College Writing II (ENG 21011) or Honors Colloquium II (HONR 20197).
- Consult the registrar calendar for each semester's add/drop and withdrawal (no grade) date, which may vary among courses.
- If you are not officially registered by add/drop deadlines, you will not receive credit or a grade for the course. Confirm enrollment by checking your class schedule in FlashLine. Errors must be corrected prior to the add/drop deadline.

## Goals

The goals for student learning in “ENG 39395, ST: Intro to Digital Humanities” are the following:

1. To acquire basic digital literacy skills (text and image acquisition, text encoding, image processing, text processing) that undergird web-based technology;
2. To become cognizant of the challenges of reproducing cultural artifacts and to become aware that some benefits of digitization, may risk damaging original artifacts or not fully representing some qualities of original documents;
3. To develop project management and collaboration skills that are required for significant web-based projects;
4. To develop interpersonal skills and communication techniques for addressing systematically and collaboratively the challenges that impede progress in group-based technology projects;
5. To achieve awareness of the responsibilities that developers of public projects have for crediting sources and for ensuring access by diverse audiences;
6. To develop a professional public identity that is associated with a web project and with associated class materials (blog posts and tweets) in publicly accessible online sites and forums.

## Course Materials

- *A Companion to Digital Humanities*. Ed. Susan Schreibman, Ray Siemens, and John Unsworth. New York: Blackwell, 2004. <<http://www.digitalhumanities.org/companion/>>.
- *Electronic Textual Editing*. Ed. Lou Burnard, Katherine O'Brien O'Keefe, and John Unsworth. New York: MLA, 2006. <[http://www.tei-c.org/About/Archive\\_new/E/TE/Preview/](http://www.tei-c.org/About/Archive_new/E/TE/Preview/)>.

## Grading

30%	Blogs and Participation
20%	Paper
20%	Interim Project Stages
30%	Final Group Project

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I grade all on-time assignments (blogs, papers, projects) within a week. I allow myself one extended grading period (extra week) for a major paper or project. If you miss class, please contact me about work returned during previous class. And please double-check grade entries on Blackboard. *Caution:* As a formal policy, if you earn a failing grade (below D- or 60%) on major project and paper, you will automatically fail the course.

## Accessibility Statement

My aim is for course content to be available to all students. Students who have a documented disability may need reasonable accommodations to participate fully in this class. Even if you do not have a documented disability, some materials that I provide may present challenges. Many of the basic university services that are available to all students in this class—office hours, library reference desk, writing center, departmental advising, psychological services—are available to you on an as-needed basis without formal documentation.

In the case of a formally designated “documented disability,” alterations of course policies or procedures to make the course more accessible to one student may result in different course policies for different students—and that’s fine. I and other professors have varied policies in different classes according to number of students, pedagogical aim of class, etc. So the legally defined standard of “reasonable accommodation” is a sensible burden for a professor to assume in order to ensure the greater value of accessibility—because the burden that a professor assumes to provide alternate options for accessibility is no greater than what students bear when professors have different policies. However, to receive an accommodation—to customize class syllabus policy on your individual behalf—university policy requires that you complete the paperwork to verify that you have a “documented disability.” You must complete the paperwork at the start of the semester to verify eligibility. To ensure that you receive the accommodation to which you have a right, **you must first verify your eligibility for these through Student Accessibility Services** (contact 330-672-3391 or visit <[www.kent.edu/sas](http://www.kent.edu/sas)> for more information on registration procedures). Consult legalistic details for all university policies at <<http://www.kent.edu/policyreg/index.cfm>>.

## Blog Posts

You will contribute 4 to blog posts of approximately 500–750 words to the class blog. Each blog will have a prompt. A blog post is an opportunity to build on in-class discussion and to contribute your own observations, and I recommend for full credit that you engage in additional research or reading. Blog posts need not observe the studied formality of a paper, but you should exhibit proper spelling and punctuation, and MLA citation style. Blog assignments are submitted only in electronic format: no paper copy is required.

## Absences and Disruptions

I will distinguish between excused and unexcused absences. To grant an excused absence, I expect formal notification (email or voice mail message) as soon as practicable. In the case of family matters or serious illness, please send me a brief message as soon as practical. For scheduled university activities, contact me before the expected absence. So that I can arrange make-up exams or quizzes, please provide a one-week notice prior to the absence. I respect your privacy. You need not provide documentation in forms of doctor’s excuse, death certificate, etc. An email message in the following form qualifies an absence as excused: “I need to attend to a health matter,” or “I had to attend to a family matter.” Please also notify me when you expect to return to class. I expect you to contact me at the earliest convenient time: do not wait until day of your return to class.

You are permitted to miss the equivalent of up to 2 class sessions on non-exam days with no formal penalty to your participation grade for the absences, though you cannot make up in-class grades or activities. For no more than 2 absences, your “in-class” portion of your participation grade will range from A to B+. For 3 or 4 absences, the

in-class portion of your participation grade will be calculated at B to C+. For 5 or 6 absences, C to D-. For 7 or more, a “0.”

**Extended Absences:** If you suffer an extended health matter or family crisis—you miss more than a week—you can earn full credit for a make-up. One set of extended absence dates (up to two weeks) for a serious matter can be worked around during the first 10 weeks of the semester. During late-semester, extended absences for a qualifying reason (death in family, illness) may qualify you to seek an incomplete. If I do not receive reasonably regular communication about a matter that causes you to be absent from class (at least every two weeks), I will assume that you intend either to withdraw or to face grade consequence for excessive absences. Because of past experience with students who request extraordinary assistance from professor in their effort to catch up after missing several classes, I will only provide catch-up assistance after you have returned to class, have completed at least one missed assignment satisfactorily, and have made an office visit. Serious health or family catastrophes (more than 2 weeks) may qualify you to have a semester expunged from your record. Such matters or coordinated by your academic advisor or the student ombuds office, which will contact your professors.

Keep disruptions to a minimum. Before class begins, silence or turn off electronic devices (pager, phone, etc.). Conversations unrelated to class should be held outside of class, and minimize communication (talk, or text) that distracts you or others from class. Arrive in class on time, and do not leave early. If you arrive more than ten minutes late or leave before class is dismissed, expect to be counted absent. To consult with the instructor, send an email, drop by during office hours, or schedule an appointment.

## Maintaining Communication

Formal policies on absences are not a substitute for maintaining communication: a student's choice to drop communication is more disruptive than class absences. If you communicate, I can plan for your return to class. Regardless of whether absences are excused or unexcused, you are responsible for checking class web site and (for group projects) classmates to identify what you missed. It is more important to visit during office hours or to contact me by email to confirm what you missed. Office visits during “by appointment” hours (which means I have not said I will be in the office) should always be scheduled. If you schedule a by-appointment office visit outside of my usual hours and miss the scheduled appointment, I will count it as an absence.

In the case of an extended series of absences or an unexplained absence on a major paper or project or exam date, you are required to initiate a formal contact with the professor (email, office visit) to reinstate yourself in the class. Any of the following three events demand that you contact me: missing more than two classes in a row, missing an exam, or missing a paper due date and the following class. If you have not formally dropped and wish to continue in course, an email of explanation and an office visit are required within two days after returning to class. If during early semester you miss more than three classes in a row or if you miss class at a major due date (paper, exam) with no contact, I will file an “early alert” on the campus notification system. If you miss multiple classes or major due date late in the semester (weeks 10–15), I will contact you once via email. If you do not respond promptly (within 48 hours), I will assume that you intend to drop.

## Papers

Papers must *always* be submitted in print and electronic form. To earn full credit, follow all conventions of academic prose and format. In general I assume the following matters are understood as expectations for academic papers, but you should review and note for yourself anything that departs from your previous practices on papers.

- Papers must have appropriate format for titles (centered, no extra space), first-page headings (your name, date, my name, name of class and assignment), page numbers, appropriate font (11-pt. Times Roman or similar), 1-inch margins, and line spacing. For a sample MLA Style paper, see a handbook or the Purdue OWL site. I will also accept papers in Chicago or APA style, but I prefer the MLA-style first-page header rather than a cover sheet. Papers with comically exaggerated font size, line space, or margins to lengthen or shorten will be returned without credit.
- A paper in standard format—when one allows for difference between one or two extended block quotations and all full-length prose lines—has about 400 to 425 words per page. Because of heading matter, the first page will have fewer words, about 350 to 375 words: a 4-page paper has 1,550 to 1,650 words, and a 6-page

paper has 2,350 to 2,500 words. Generally, based on word count math (5 characters is a “word”), a flexible cushion is built into most assignment: “4 to 5” pages may be read as “1,550 to 2,075” words. To qualify for full credit, an “A,” your paper should not depart from these norms by more than 10 percent.

- Guidelines on length may seem arbitrary, but length requirements are an inescapable fact about most published writing. The time that you spend revising to ensure that your paper falls into appropriate length, if you exercise good planning and self-discipline so as to demand productive work from yourself, is how you appeal to a designated audience. In college papers, some tell-tale signs of excessive attention to formatting (instead of revision) include the following: fewer than 23 or more than 25 lines on a full page; a 0.75- or 1.25-in. page margin; a font at a peculiar size like 10.3- or 11.8-pt. or a sans-serif face. Block quotes seem especially to invite creative formatting, so place no extra padding beyond proper block-quote indent of 1 in., do not indent right margin, have a minimum of 3 lines and do not use 8-plus line quotes, and do not use single spacing or extra line before or after block quotes. I worked as a university press typesetter, typically receive well over 1,000 manuscript pages per semester, have access to electronic submissions, and generally have a ruler on my desk with which to measure margins, so don’t spend an hour on formatting cleverness to sneak something by.
- Formal papers are listed on syllabus and posted on Blackboard or course web site. All formal assignments must be submitted both as **print copies** and as **electronic copies** on Blackboard. Formal papers submitted electronically via other means (such as email) will not be accepted as on time nor will they be accepted for credit. Submissions in non-designated proprietary formats (including Apple Pages) will not be accepted for credit. You may request permission to submit papers in alternate electronic format: if I have or can locate non-proprietary free software to read the document, I will accept them, provided you have requested and received approval before submission. Corrupt file formats (invalid extensions, etc.) shall be construed as missed assignments.
- Use MLA parenthetical references for quotations and for paraphrases. At end of paper, include works cited list. I do not require a separate page for works cited list. If you can save a page, you may print part of works cited list on bottom of last text page (I accept that. Some professors may not). If the author of a quoted or paraphrased passage is unambiguous (i.e., mentioned in sentence, same as previous, primary work under discussion), omit author’s name in parenthetical notation.
- The proposal draft is required. A final draft will only be accepted for credit if the proposal draft has been completed.
- You may submit one paper or proposal up to one week late. The late paper submissions at any stage (proposal or final) will incur a permanent deduction of one letter grade on the overall paper. For a second late submission, I will assign a grade of “0.”
- **1st and 3rd Person** The judicious use of the first-person pronoun “I” is acceptable. You can avoid its use in formal writing as 3rd-person writing carries with it the assumption that the writer holds a critical view or offers an observation. Brief 1st-person impressions are permissible in formal writing in my academic disciplines (literary and cultural studies), but other professional disciplines, such as sciences, vary on attitude toward 1st-person remarks. On matter of 3rd-person critical voice, its use is not an excuse to bury your source. Statements about text and its cultural contexts or history of critical reading should be attributed to external sources, even if the source is something the professor said in class, is included in anthology introduction, or is posted on Wikipedia. In other words, the use of 3rd-person as your well-earned voice of critical authority (because you have done research) does not relieve responsibility to note sources for facts.
- You are permitted to revise Paper 1 to improve the grade. I welcome brief email notes with questions and anything from notes to full drafts during office hours. I will not pre-grade multi-page drafts by email. I will answer short email queries promptly, but I can offer only one or two comments by email on drafts up to 2 pages. If you wish for extended comments at a full-draft stage, an office-hour visit is required. I am only willing to offer an approximate grade if you bring a complete draft to office hours 24 hours before the assignment is due. The check-up draft (when requested) is not “graded for content” nor does missing it cause a grade deduction. It is a participation grade to ensure that you continue to make progress on a longer paper.

## Digital Humanities Projects

According to the Modern Language Association Committee on Scholarly Editions, “scholarly editions make clear what they promise and keep their promises” (*Electronic Textual Editing* 23). The same advice is fitting for electronic projects. Five criteria are used to evaluate scholarly editions: accuracy, adequacy, appropriateness, consistency, and explicitness (23). I will aid you in choosing a project that is “adequate” and believed to be manageable over the course of the last several weeks of the semester. By regular communication and with my assistance (during review of proposals and office visits for interim project stages), we will ensure that you develop reasonable claims about your intended project and are confident that you can live up to those claims. Because the amount of work that is necessary to complete a project is not easily predictable (short of doing a representative sample of the project), I do count on you to help me refine expectations over the course of the project. At the end of the term, when I review your project systematically, I expect to see a substantial amount of work, an explicit accounting of procedures that were used to establish accuracy and consistency in your work, and a clear acknowledgment if portions of anticipated work remain undone.

**Note:** I will provide more extensive guidance in project assignment.

## Cheating and Plagiarism

By second week of class, I will post a Blackboard assignment in which you affirm your familiarity with the university’s cheating and plagiarism policy and in which sanctions for cheating and plagiarism are described. You must complete the assignment before you can earn credit for class submissions.

**How Not to Plagiarize:** The scholar Amanda French has offered helpful advice on impermissible copying, especially actions that constitute plagiarism and copyright violation, at <<http://digitalpast002.onmason.com/syllabus/>>:

If you are copying and pasting text that someone else wrote, you might be plagiarizing. Pasted or manually retyped text is not plagiarized only when all of the following three conditions are true: 1) the pasted text is surrounded by quotation marks or set off as a block quote, and 2) the pasted text is attributed in your text to its author and its source (e.g., “As Jane Smith writes on her blog . . .”), and 3) the pasted text is cited in a footnote, endnote, and/or a bibliography (e.g., “Smith, Jane. Smith Stuff. Blog. Available <<http://dummyaddress.wordpress.com>> Accessed August 1, 2012.”). Conventions for copying and pasting computer code are less strict, but even when you copy and paste code, if you can identify the actual individual who wrote the code, you should give the coder’s name and the source of the code in a code comment. If you find and use images, audio, or video on the web, you should also cite the creator (if known) and the source (at the very least) of that media file, usually in a caption as well as in a footnote, endnote, or bibliography. Note that reproducing someone else’s text, image, audio, or video file in full on your own public website may constitute copyright infringement, even with proper attribution.

That everyone steals code and violates formal copyright now or that tech-evangelists or corporate shills on Twitter or YouTube—or Facebook or Instagram or Pandora or Google, etc.—endorse a culture of free sharing of copyrighted content, is not sufficient for you to escape the consequences of plagiarism within this class. Times and laws change, but my demand that you hold yourself to a high standard for ethical behavior is part of course policy. I am not qualified to give legal advice on copyright, but I can advise sensible self-protection. When you post material on a public web site, due diligence will help you defend yourself against claims of copyright infringement. To exercise due diligence, see Cornell University’s “Copyright Term and the Public Domain in the United States” <<http://copyright.cornell.edu/resources/publicdomain.cfm>>. Henry David Thoreau, who called for civil disobedience, spent the night in jail. If your violation of copyright is principled, indicate your devotion to the principle by accepting without complaint the failing grade that I will assign.

## Course Material Copyright

The university counsel (attorney’s office) has notified professors that students are selling course materials (presentations, handouts, notes, exams, etc.) to an Internet company, which re-sells those materials to subscribers. Selling course materials violates a professor’s copyright: the company is re-selling stolen intellectual property. Course

materials that I create and display or distribute to students (unless they are owned by someone else and distributed under fair use guidelines) are my intellectual property. Likewise, were I to sell your work on a term paper web site, I would be violating your copyright.

However, my course materials build on the work of other scholars. Therefore, I claim what is known as an Attribution-NonCommercial License (CC By-NC). See <<http://creativecommons.org/licenses/>> for details. In sum, you have permission to remix, tweak, or build upon my work (for example, as a school lesson plan), but you must also release your new remixed work (if it is substantially similar content) in noncommercial form. If you create a derivative work (that is, you cite me when creating something new, but yours is a substantially different work), you do have permission to license your own work on a commercial basis.

Please note that my course material copyright differs from standard syllabus boilerplate that the university counsel recommends. Unless another professor offers materials under a Creative Commons license, the usual copyright rules apply for material from that professor.

## Course Schedule

### Week 1: Digital humanities in popular culture

#### In-Class Activities (Jan. 12)

- Syllabus Overview and Class Introduction

#### Readings (Jan. 14):

- Marche, Stephen, "Literature is not Data: Against Digital Humanities." *Los Angeles Review of Books* <<http://lareviewofbooks.org/essay/literature-is-not-data-against-digital-humanities>>.
- Kirsch, Adam, "Technology Is Taking Over English Departments." *The New Republic* <<http://www.newrepublic.com/article/117428/limits-digital-humanities-adam-kirsch>>.
- Susan Hockey, "The History of Humanities Computing." *A Companion to Digital Humanities*. 3–19.

#### In-Class Activities (Jan. 14)

- OS Administration and File Extensions
- Introduce Command Line and Plain Text Editors. Multi-Purpose: NotePad++ (Win), TextWrangler (Mac), SublimeText (Mac and Win). Markdown Only: Mou (Mac) and WriteMonkey (Win). Robust: Vim (Mac or Win) or emacs (Mac or Win).
- Introduce Assignment (Due Jan. 28) "A Student Project: What is Digital Humanities?"

### Week 2: What do digital humanists do?

#### Readings (Jan. 21):

- Kirschenbaum, Matthew. "What is Digital Humanities and What's It Doing in English Departments?" <[http://mkirschenbaum.files.wordpress.com/2011/01/kirschenbaum\\_ade150.pdf](http://mkirschenbaum.files.wordpress.com/2011/01/kirschenbaum_ade150.pdf)>.
- Flanders, Julia. "The productive unease of 21st-century digital scholarship." <<http://www.digitalhumanities.org/dhq/vol/3/3/000055/000055.html>>.
- Ramsay, Stephen. "On Building." *Stephen Ramsay*. <<http://stephenramsay.us/text/2011/01/11/on-building/>>
- Sample, Mark. "The digital humanities is not about building, it's about sharing." <<http://bit.ly/1kLZ8XW>>.

#### In-Class Activities:

- Install Pandoc and convert sample Markdown File with a bibliography to Word RTF and to HTML
- Write blog post with bibliographical reference on what DH is

## Week 3: Form and content: Publishing Single-Source Discussion of “What is DH”?

### Readings (Jan. 26):

- “Single-Source Publishing.” Wikipedia. <[http://en.wikipedia.org/wiki/Single\\_source\\_publishing](http://en.wikipedia.org/wiki/Single_source_publishing)
- Sullivan, Ian. “Innovation in practice.” Software Freedom Law Center. <<https://www.softwarefreedom.org/blog/2014/apr/11/innovation-in-practice/>>.

### In-Class Activities:

- Install GitHub and create shared repository for Markdown-format Blog Post. See Konrad M. Lawson, “Getting Started with a GitHub Repository.” *Profhacker—Chronicle of Higher Education* (15 Mar. 2013). <<http://chronicle.com/blogs/profhacker/getting-started-with-a-github-repository/47393>>
- Install Zotero <<https://www.zotero.org/>> and a “connector” (if you prefer standalone and browser), add references, and export BibLaTeX (\*.bib) files to GitHub repository.
- Install (as necessary, that is, if you will take responsibility) LaTeX for print documents—<<https://www.tug.org/texlive/acquire-netinstall.html>> or <<https://tug.org/mactex/>>—or Calibre <<http://calibre-ebook.com/>> for ebooks.

### Readings (Jan. 28)

- Laue, Andrea. “How the Computer Works.” *A Companion to Digital Humanities*. 145–160.
- Sperberg-McQueen, C. M. “Classification and its Structures” *A Companion to Digital Humanities*. 161–176.
- Borges, Jorge Luis. “Funes, the Memorious.” Blackboard.
- Reference Reading for Assignment: Dennis Tenen and Grant Wythoff, “Sustainable Authorship in Plain Text using Pandoc and Markdown.” *Programming Historian*. <<http://programminghistorian.org/lessons/sustainable-authorship-in-plain-text-using-pandoc-and-markdown>>.

### Assignment Submission

- By Monday (Jan. 26), post draft Markdown source to GitHub
- By Wednesday (Jan. 28), review edits and update
- By Friday (Jan. 30), submit LaTeX-generated PDF to GitHub Repository; post Markdown source to class blog; Upload eBook with all posts and submit link to eBook on GitHub Repository
- By Monday (Feb. 2) Submit blog reflection to class blog, 500–750 words

## Week 4: Acquiring Texts

### Readings (Feb. 2):

- Berman, Ruth. “‘Spirituous Consolation’: Alcott’s Jokes on Drinking and Religion.” *Children’s Literature in Education* 39:3 (2008): 169–185. <<http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=32679769&site=eds-live>>
- Cohen, Daniel J. and Roy Rosenszweig, “How to Make Text Digital: Scanning, OCR, and Typing.” *Digital History* <<http://chnm.gmu.edu/digitalhistory/digitizing/4.php>>.

### In-Class Activity (Feb. 2):

- Introduce guidelines for acquiring text from primary sources.
- Create Twitter account (class or personal) and designate hash tag

### Readings (Feb. 4):

- Duggan, Hoyt N. and Eileen Gifford Fenton, “Effective methods of producing machine-readable text from manuscript and print sources.” *Electronic Textual Editing* 241–253.
  - Turkel, William J. “Doing OCR Using Command Line in UNIX.” *William J. Turkel*. <<http://williamjturkel.net/2013/07/06/doing-ocr-using-command-line-tools-in-linux/>>.
- Alcott, *Hospital Sketches* (Boston: Redpath, 1863), <https://archive.org/details/hospitalsketches00alcorich>>. (scans posted to Blackboard, a “browsing” would be more a more accurate description than a “reading” for this and next three texts.)
- Alcott, *Hospital Sketches and Camp and Fireside Stories* (Boston: Roberts Brothers, 1868). <<https://archive.org/details/hospitalsketches00alco>>
- Alcott, Louisa May. *Hospital Sketches* In *Boston Commonwealth* 22 May 1863, 29 May 1863, 12 June 1863, and 26 June 1863.

### In-Class Activity (Feb. 4):

- Introduce open-source OCR tool Tesseract, and plan OCR of corresponding sections of *Hospital Sketches* in *Hospital Sketches* in *Boston Commonwealth*.
- Plan type transcription of corresponding section of *Hospital Sketches* in *Boston Commonwealth*.

### Assignment (Due Feb. 10)

- Post acquired texts for a section from two version of the *Hospital Sketches* (Redpath 1863 and Roberts Brothers 1868) to GitHub project.
- Post OCR-acquired text and transcribed text from same section of newspaper (*Boston Commonwealth*) version of *Hospital Sketches* to GitHub project.

## Week 5: To the Archive

### Readings (Feb. 9):

- Daniel J. Cohen and Roy Rosenszweig, “Digital Images” *Digital History*, <<http://chnm.gmu.edu/digitalhistory/digitizing/5.php>>
- KSU Finding Aid for Alfred Chester Papers, <<http://www.library.kent.edu/alfred-chester-papers>>
- KSU Finding Aid for Thornton Wilder Papers, <<http://speccoll.library.kent.edu/theater/wilder.html>>.

### In-Class Activity (Feb. 9):

- Visit library special collections to review Alfred Chester and Thornton Wilder Papers and to consider means to acquire images and transcribed texts.

### Assignment (Due Feb. 9)

- Paper 1 Proposal Due

### Readings (Feb. 11):

- Kline, Mary-Jo and Susan Holbrook Perdue, “[Section] A: Establishing the Editorial Texts.” <<http://gde.upress.virginia.edu/06-gde.html>>.
- Knox, Doug. “Understanding Regular Expressions.” *Programming Historian*. <<http://programminghistorian.org/lessons/understanding-regular-expressions>>.



- Ramsay, Stephen, “Using Regular Expressions.” *Electronic Text Center: University of Virginia* (Blackboard). <<http://solaris-8.tripod.com/regexp.pdf>>.

#### **In-Class Activity (Feb. 11):**

- Compare transcribed and OCR Text with multiple means (Juxta and file comparison), and identify patterns of differences for correction.
- Review regular expression capabilities in editors.

#### **Assignment (Due Feb. 11)**

- Blog Post (500–750 words) on challenges of acquiring and correcting texts

#### **Assignment (due Feb. 16):**

- Correct all three versions of the *Boston Commonwealth* text (or impose editorial consistency) using all four methods: silent proofreading with marking, file comparison, regular expressions, and oral proofreading.

### **Week 7: Text and Encoding**

#### **Readings (Feb. 16):**

- Renear, Alan. “Text Encoding.” *A Companion to the Digital Humanities* 218–239.
- Birnbaum, David J. “What is XML and why should humanists care? An even gentler introduction to XML.” *Digital Humanities*. <<http://dh.obdurodon.org/what-is-xml.xhtml>>.
- TEI Consortium. “A Gentle Introduction to XML.” <<http://www.tei-c.org/release/doc/tei-p5-doc/en/html/SG.html>>.

#### **In-Class Activity (Feb. 16):**

- Introduce oXygen

#### **Readings (Feb. 18):**

- “Introduction.” *TEI by Example*. <<http://teibyexample.org/examples/TBED00v00.htm>>.
- “Common Structure and Elements.” *TEI by Example*. <<http://teibyexample.org/modules/TBED01v00.htm>>.

#### **In-Class Activity (Feb. 18):**

- Model encoding a poem and a prose work to conform to TEI in oXygen

#### **Assignment:**

- Paper 1 Due

## Week 8: What is Text, Really?

### Readings (Feb. 23):

- DeRose, S. J., Durand, D. G., Mylonas, E., and Renear A. H. (1990), “What is Text, Really?” \* *Journal of Computing in Higher Education* 1.2: 3–26. Blackboard.
- Pitti, Daniel V. “Designing Sustainable Projects and Publications.” *Companion to Digital Humanities*. 471–487.

### Assignment (Feb. 23):

- Blog Post (500–750 words) on encoding documents with TEI and two sample XML documents, prose and poetry.

### Readings (Feb. 25):

- Committee on Scholarly Editions. “Guidelines for Editors of Scholarly Editions.” *Electronic Textual Editing*. 23–46.
- Smith, Martha Nell. “Scholarly Editing.” *Companion to Digital Humanities*. 306–322.

## Week 9: Acquiring Images

### Readings (Mar. 2):

- Minnesota Digital Library. “Quick Reference Guide: Digital Imaging Best Practices.” <<http://www.mndigital.org/digitizing/standards/guide.php>>.
- University Library, University of Illinois, Urbana-Champaign. “3.0 Best Practices for Creating Digital Images.” <[http://www.library.illinois.edu/dcc/bestpractices/chapter\\_03\\_creatingdigitalimages.html#textdoc](http://www.library.illinois.edu/dcc/bestpractices/chapter_03_creatingdigitalimages.html#textdoc)>.

### In-Class Activity:

- Introduce Scanning

### Readings (Mar. 4):

- Deegan, Marilyn and Simon Tanner. “Conversion of Primary Sources.” *Companion to Digital Humanities*. 488–504.
- Rosenberg, Bob. “Documentary Editing.” *Electronic Textual Editing*. 92–104.

### Assignment (Mar. 4):

- Propose Final Project Plan

## Week 10: Encoding Text, or Not

### Readings (Mar. 9):

- Cohen, Daniel J. and Roy Rosenzweig, “To Mark Up, Or Not To Mark Up.” *Becoming Digital* <<http://chnm.gmu.edu/digitalhistory/digitizing/3.php>>.
- McGann, Jerome. “Marking Texts of Many Dimensions.” *Companion to Digital Humanities* 198–217.

### Readings (Mar. 11):

- Lavagnino, John. “When Not to Use TEI.” *Electronic Textual Editing*. 334–338.
- Durusau, Patrick. “Why and How to Document Your Markup Choices.” *Electronic Textual Editing* 299–309.

### Assignment:

- Project Meeting with Professor

## Week 11: TeiLite and TEI by Example

### Readings (Mar. 16):

- “TEI Header.” *TEI by Example*. <<http://teibyexample.org/examples/TBED02v00.htm>>.
- “Prose.” *TEI by Example*. <<http://teibyexample.org/examples/TBED03v00.htm>>.

### Readings (Mar. 18):

- “Primary Sources.” *TEI by Example*. <<http://teibyexample.org/examples/TBED06v00.htm>>.
  - “TEILite.” <<http://www.tei-c.org/Guidelines/Customization/Lite/>>.

### Assignment (Due Mar. 30):

- Submit project letter that validates to TEILite Schema

## Week 12: Digital Publication Options

### Readings (Mar. 30):

- Pape, Sebastian, Christof Schöch, and Lutz Wegner, “TEICHI and the Tools Paradox.” <<http://jtei.revues.org/432>>
- “Documentation” and “Downloads.” TEICHI. <<http://www.teichi.org/>>
- “Documentation: What Is Omeka?” <<http://omeka.org/>>.
- Kirschenbaum, Matthew. “‘So the Colors Cover the Wires?’: Interface, Aesthetics, and Usability.”

### In-Class Activities:

- Introduce Reclaim Hosting with TEICHI on Drupal
- Introduce Omeka on Reclaim Hosting

### Readings (Apr. 1):

- Wittern, Christian. “Writing Systems and Character Representation.” *Electronic Textual Editing*. 291–298.

### Assignment:

- Blog Post (500–750 words) on project status
- Submit project letter to Drupal Instance

## **Week 13: Who is our audience?**

### **Readings (Apr. 6):**

- Deegan, Marilyn. "Collection and Preservation of an Electronic Edition." *Electronic Textual Editing*. 358–370.
- Smith, Abby. "Preservation." *Companion to Digital Humanities*. 576–591.

### **Assignment:**

- Project Work

## **Week 14 and Week 15 (Apr. 20–Apr. Apr. 27)**

### **Assignment:**

- Project Work

## **Week 15:**

### **Assignment (Apr. 29):**

- Present Project in Class

## **Finals Week**

- Submit Project Assignment Source Files and Documentation