

“Thirteen Ways of Doing DH at the CC”



A Resource Packet of Assignments for “Digital Humanities Labs” in Community College Literature Classrooms.

**Thirteen Ways of Doing DH at the CC: A Resource Packet for Community College Faculty**

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And bonus #XIV: Professor Bridget Marshall’s Digital Document Assignment, which I have used twice and has been very successful:

<http://faculty.uml.edu/bmarshall/digitaldochandoutALA.html>

My Literature Course Format: MW= 1 hour 20 minute “traditional” literature classes. Friday 50 minutes in our “DH Lab” (a regular computer classroom wired. No special software)

These assignments are also on the wiki at Doing DH at the CC

**I. DH LAB Anne McGrail  
Collaborative Annotation Project (Primary Source Annotation)**

**Women Writers Fall 2012**

This Digital Humanities Lab assignment is taken from the Collaborative Annotation Project at the Women Writers Project at Brown University.

Here are the instructions to students:

**STUDENTS!**

1. To begin, find out what group you are in (scroll down below).

2. Then, go to this website and scroll down to the list of suggested texts. Browse the texts and see which ones appeal: there are poems, recipes, letters to young ladies, the accession speech of Queen Elizabeth.
3. Your group should agree on which text you'll be working with: Women Writers Online <http://www.wwp.brown.edu/wwo/teaching/assignments/annotation.html>
4. Then sit together and read the document that you chose.
5. I have prepared your Google docs with the questions below embedded in the documents. Once you have chosen which text(s) you will annotate, you should copy and paste these texts into your Google doc below these questions. This will serve as the basis for your new, annotated version of the text.
6. Now you should answer questions 1-6 to determine your procedure and rationale for your annotations. NOTE: These questions are just the first step to your annotation project. Once you've answered the questions, it is time to do the annotations.
7. It's a good idea to sign into Google so that it will be clear as you're working who is doing which pieces of work. If you choose not to sign in, then be sure to mark your work as you go--either using a color code or keeping track with other forms of signature. Working as a group (or dividing the text into sections so that each of you can work independently on a separate section), go through the text and add annotations following the rationale developed by your group in the earlier discussion.

#### QUESTIONS FOR DEVELOPING THE RATIONALE FOR YOUR ANNOTATIONS

1. What aspects of the text most need explanation for a modern audience? (For instance, unfamiliar names, references to places and events, unfamiliar words, historical and political background, information about the author's life, etc.) **Your answers to this question will create an action item for your project.**
2. What kinds of information would a contemporary have had which modern readers no longer possess? **Your answers to this question will create an action item for your project.**
3. What kinds of information might we want to have that a contemporary would not have had access to? **Your answers to this question will create an action item for your project.**
4. What would be the most important things to explain for a novice reader? What would most contribute to a productive reading of the text? What do you not need to explain? **Your answers to this question will create an action item for your project.**
5. Identify the specific details you plan to comment on in the annotation process, and describe why you chose to focus on these. For instance, if your group decided to identify individuals and events named in the text, explain the rationale for your decision. What kind of reading and research will your annotations support? **Your answers to this question will create an action item for your project.**
6. How should your annotations be presented to be most effective? (As footnotes, endnotes, marginal notes, some other format?) What difference does this make to the reader's experience of the text? **Your answers to this question will create an action item for your project.**

#### HOW MUCH TO ANNOTATE?

Once you have answered questions 1-6, you can fine-tune your text selection. If you chose a whole book or collection, you should decide on a manageable selection for each member of your group to work on. Or alternatively, you can select a group-sized document and then divide up the work so that different members will follow the leads set out from your answers to questions 1-6 above.

Whichever way you go, be sure you choose a manageable but challenging selection (perhaps a single poem or equivalent each or a page or long paragraph of prose).

Google Doc for Group 1 Mohammed, Wanetta, Tonia, Jessica

Google Doc for Group 2 Courtney A., Nikki, Kasha, Destaney, Duskin

Google Doc for Group 3 Lorrie, Symone, Ryan, Jess, Teresa

Google Doc for Group 4 Courtney W, Katlyn, Michael, Edward

Google Doc for Group 5 Kaitlyn, Matt, Ahleah, Syrena, Michelle

**Follow Up: How Well Did Your Annotations Help Your Reader? (We will not be doing this, but it's a good idea!)**

When the annotation process is complete, each group should choose another Google doc from a different group to read. (Each group would then be reviewing an unfamiliar text that has been annotated.) Each group should compare the annotated version with the original, and then in discussion consider the following questions:

1. How much difference did the annotations make to the comprehensibility of the text? What insights were possible with the annotated version that were not possible with the original?
2. What kinds of annotations were most helpful? Which ones were least helpful?
3. What is the overall effect of the annotation on the text? How does it alter your impression of the text?
4. How did the annotations address you as a reader? What knowledge did they assume you had? Did you feel comfortable in that role?

## II. Collaborative Grading Rubric for Annotation Project

### Students:

For the Collaborative Annotation Project, your score will be determined by instructor synthesis of two sources of information about your contribution: your instructor will use the grading rubric below to evaluate your work on the project as she sees it in your document, and also by taking into account your own documentation of your contributions to this project and your own opinion about the quality of your work.

Digital humanities projects are often collaborative, and so these kinds of projects have posed a challenge for giving credit where credit is due. For this project, you will have a chance to document your own contribution to this project in an open forum (a Google doc) that your peers will see.

All the members of your group will be able to see your own self-score, as you will be able to see theirs. Feel free to collaborate on this aspect of your self-scoring process, discussing where you see your contributions. Then give your project a group score. Doc McGrail will take your self-assessment and especially the documentation of your contribution into account in grading your work.

1. Find your name in one of the color-coded tables below.
2. Scroll down and find the **SCORING CRITERIA**. Fill in the Collaborative Grading Rubric below, **score yourself** within the grading range noted above, and **include your rationale in the box**.
3. Then thinking about your project as a whole, provide your own assessment of your group's work and explain why, using the SCORING CRITERIA

COLLABORATIVE GRADING RUBRIC				
<b>STUDENT'S NAME:</b>	<b>QUALITY OF YOUR CONTRIBUTION:</b> The score you think you've earned based on the rubric and requirements	<i>Document/explain your rationale for this score for your contribution</i>	<b>QUALITY OF YOUR GROUP'S PROJECT:</b> <i>What score do you think your project should get as a whole?</i>	<i>Document/explain why you would give your project this score.</i>
<b>COMPONENT:</b>				
Rationale				
Annotation Information				
Composition				
References				
<b>STUDENT'S NAME:</b>	<b>QUALITY OF YOUR CONTRIBUTION:</b> The score you think you've earned based on the rubric and requirements	<i>Document/explain your rationale for this score for your contribution</i>	<b>QUALITY OF YOUR GROUP'S PROJECT:</b> <i>What score do you think your project should get as a whole?</i>	<i>Document/explain why you would give your project this score.</i>
<b>COMPONENT:</b>				

Rationale				
Annotation Information				
Composition				
References				
<b>STUDENT'S NAME:</b>  <b>COMPONENT:</b>	<b>QUALITY OF YOUR CONTRIBUTION:</b> The score you think you've earned based on the rubric and requirements	<i>Document/explain your rationale for this score for your contribution</i>	<b>QUALITY OF YOUR GROUP'S PROJECT:</b> <i>What score do you think your project should get as a whole?</i>	<i>Document/explain why you would give your project this score.</i>
Rationale				
Annotation Information				
Composition				
References				
<b>STUDENT'S NAME:</b>  <b>COMPONENT:</b>	<b>QUALITY OF YOUR CONTRIBUTION:</b> The score you think you've earned based on the rubric and requirements	<i>Document/explain your rationale for this score for your contribution</i>	<b>QUALITY OF YOUR GROUP'S PROJECT:</b> <i>What score do you think your project should get as a whole?</i>	<i>Document/explain why you would give your project this score.</i>
Rationale				
Annotation Information				
Composition				
References				
<b>STUDENT'S NAME:</b>  <b>COMPONENT:</b>	<b>QUALITY OF YOUR CONTRIBUTION:</b> The score you think you've earned based on the rubric and requirements	<i>Document/explain your rationale for this score for your contribution</i>	<b>QUALITY OF YOUR GROUP'S PROJECT:</b> <i>What score do you think your project should get as a whole?</i>	<i>Document/explain why you would give your project this score.</i>

	requirements		<i>as a whole?</i>	
<b>Rationale</b>				
<b>Annotation Information</b>				
<b>Composition</b>				
<b>References</b>				

## SCORING CRITERIA

### Annotation Rationale

9-10

Student contributes actively and generously to development of annotation rationale and adds insightful comments.

8-9

Student contributes actively to development of annotation rationale.

7-8

Student contributes adequately to development of annotation rationale.

Below 7

Student's participation in development of the rationale is not evident; his or her answers to the questions don't appear in the document.

### Annotation Information

9-10

Collectively, the annotations provide clear, relevant, useful and well developed information. Annotations follow the rationale developed by the group, resulting in a text that is readily comprehensible to the novice reader. The aspects of the text that are most in need of explanation for a modern audience are annotated clearly. Unfamiliar names, references to place and events, historical and political background and/or information about the author's life are included.

8-9

Collectively, the annotations provide substantial information that largely follows the rationale developed by the group and that help the novice reader comprehend the text. The aspects of the text that are most in need of explanation for a modern audience are annotated clearly. Unfamiliar names, references to place and events, historical and political background and/or information about the author's life are included.

7-8

Collectively, the annotations, while providing relevant information about the text do not necessarily make the text more comprehensible to the novice reader. The rationale may have been inadequately

followed. Some of the aspects of the text that are most in need of explanation for a modern audience are not annotated clearly. Many unfamiliar references and details are left uncommented upon.

Below 7

Collectively, the annotations do not provide enough relevant information about the text to make the text more comprehensible to the novice reader. The rationale has been inadequately followed. All of the aspects of the text that are most in need of explanation for a modern audience are not annotated. Most unfamiliar references and details are left uncommented upon.

### **Composition**

9-10

The annotations are exceptionally well organized, well written, and accessible to the novice reader. They demonstrate thoughtfulness and creativity throughout.

8-9

The annotations are well organized, well written and accessible to the novice reader.

7-8

The annotations are somewhat organized and well written but may lack coherence, may be spotty in some places, or may not be accessible to the novice reader.

Below 7

The annotations are disorganized and poorly written and may lack coherence, may be spotty, and may not be accessible to the novice reader. Annotations may look merely cut and pasted from sources.

### **References**

9-10

All sources are correctly cited either through hot links to websites or in a Works Cited list at the end of the document. The project demonstrates close attention to the sources of annotation information throughout.

8-9

All sources are correctly cited either through hot links to websites or in a Works Cited list at the end of the document. The project demonstrates attention to the sources of annotation information throughout.

7-8

Sources are referenced but format may be haphazard or there may be missing links or an incomplete Works Cited list. The project demonstrates a general attention to the sources of annotation information throughout.

Below 7

Sources may be missing entirely or incorrectly formatted. Works Cited list may be missing entirely. A general lack of attention to the source of annotation information throughout.

### III. DH Lab Anne McGrail Crowdsourcing Annotations for "The Great Lawsuit"

#### Close Reading Note #6: Crowdsourced Annotation for Margaret Fuller's "The Great Lawsuit"

##### CONTEXT FOR THE ASSIGNMENT

Margaret Fuller's text, "The Great Lawsuit" is rich with references to cultural, historical and political figures and literary texts and characters. For the reader new to studying literature, this can make the text seem "boring" because impenetrable. At the same time, the average undergraduate student who isn't passionate about literature may not find time to look up every reference in order to deepen his or her understanding of Fuller's meanings. However, 28 of you might be willing to look up one, and together an entire class could combine their knowledge into a single "interpretively enhanced document" that includes both basic informational details about a given reference (a little more than a Norton *Anthology* footnote) and also an interpretive nudge that might help your fellow students to see what this reference means—at least to you. This crowdsourced annotation draws upon our class's collective intelligence to create a more nuanced and richer textual experience of "The Great Lawsuit."

NOTE: For this week's Close Reading Note (CRN), you will post [the google doc](#) here as a footnote and *not in Moodle*.

##### STEP-BY-STEP INSTRUCTIONS

1. First find your name below by scrolling beneath these instructions. Your name is assigned a number (somewhat randomly—based on last name alpha).
2. Scroll down to the "explanatory note" assignment that corresponds to the number next to your name. This is your assigned "Close Reading Note" assignment.
3. Log into Google Drive (using your gmail acct or your Blogger account.)
4. Search [the Google doc](#) to find WHERE in Margaret Fuller's text your assignment shows up. (for example, type in "Hercules" to see where Fuller mentions "Hercules." If you re-read that section, you'll know the direction of your mini-research.
5. Use the web to find enough information about your assigned text to offer an explanatory note. Avoid .com sites. ".edu and .org" sites are often the most reliable. Wikipedia is a good *starting place but may not be enough*.
6. Draft your note in Word and save your document so that you won't lose it in translation!
7. What is an explanatory note? An explanatory note gives not only information about the reference in Fuller's text but also a brief interpretive explanation about the meaning created in Fuller's text by including this reference. You don't need to stay within the usual 300-500-word CRN word count. The important thing to consider is: will this help my fellow student understand Fuller's essay?
8. Go to the [shared Google doc](#).
9. In the [shared Google Doc](#), search and find the reference so you know where to insert your explanatory note. (Remember that for #1-4 you have one of the "background notes" and you should insert at the top of the document.)



10. To insert a footnote, place your cursor where you want the note to go, click on "Insert" and scroll down to "Footnote." Then cut and paste your note from Word into the note.
11. When you are finished with your note, place your cursor back on the word that you annotated. Google Drive saves automatically.
12. You now have participated in a crowdsourced annotation project.

### **FIND YOUR NAME BELOW**

1. Annie
2. Connor
3. Laura
4. Nicole
5. Zachary
6. Morgan
7. Torin
8. Jake
9. Wilson
10. Cole
11. Michael
12. Logan
13. Jennifer
14. Shannon
15. Stuart
16. Kelly
17. Jill
18. Makenzie
19. Theodore
20. Brendan C.
21. Kristin R.
22. Scott W.
23. Erica
24. Zoe
25. Marcus
26. Anthony
27. Callista

### **MATCH THE NUMBER NEXT TO YOUR NAME WITH ONE OF THESE NUMBERED ASSIGNMENTS**

1. An introductory note on Transcendentalism
2. An explanatory note on Margaret Fuller
3. An explanatory note on the Seneca Falls Declaration of Sentiments
4. An explanatory note on *Godey's Lady's Book* Fashion Plates
5. An explanatory note on George Sand
6. An explanatory note on La Roche Mauprat
7. An explanatory note on Mary Wollstonecraft
8. An explanatory note on Mary Wollstonecraft's *Vindication of the Rights of Woman*
9. An explanatory note on William Godwin

10. An explanatory note on Alexander Pope's poem, "Eloisa to Abelard" and brief background about its source in the 12<sup>th</sup> century lovers' story.
11. An explanatory note on William and Mary Howitt
12. An explanatory note on Goethe's play, *Goetz von Berlichingen*
13. An explanatory note on Manzoni's play *Adelchi*
14. An explanatory note on Nikolas Ludwig, Count von Zinzerdorf
15. An explanatory note on Pharisaism
16. An explanatory note on the Muse
17. An explanatory note on Minerva
18. An explanatory note on Hercules
19. An explanatory note on Syrens or Sirens
20. An explanatory note on Newton
21. An explanatory note on Rhea, Pallas and Jove
22. An explanatory note on Robert Southey's *The Curse of Kehama*
23. An explanatory note on Ceres
24. An explanatory note on Athena
25. An explanatory note on Wilhelm Meister by Goethe
26. An explanatory note on Queen Victoria
27. An explanatory note on the naming of the state of Virginia

#### IV. DH Lab Assignment: DIGGING IN THE DIGITAL ARCHIVES: Abel Charles' abolitionist text, *The Gospel of Slavery*

Anne McGrail

For today's Digital Humanities Lab assignment, you will be working directly with the pages of the 1864 children's book, [\*The Gospel of Slavery\*](#).

You should begin by reading the entire book quickly through. Then each of you will take one page to work with, answering these questions (we'll select by going around the room so no one has the same letter).

**Work through the questions in MS Word, and then cut and paste your answers into your BLOG page in Blogger. (This is the blog page/URL that you posted in our first lab.)**

1. **What letter/page are you working with?**
2. **VISUALS:**  
Describe the picture at the top of the page in detail: describe the action and the actors. Who is at the center or figures most prominently? What purpose does this serve?
3. **LEARNING LETTERS:**  
This is a primer, i.e., an elementary textbook for teaching children to read. Beginning with the letter itself and what it "stands for" in this book, summarize the major "lesson" being taught on your page. How does the rhyming scheme support the message?
4. **DUAL MESSAGE AND AUDIENCE:**  
Notice that there are two parts to "read" on each page beyond the picture itself: a rhyming section and a commentary beneath it. Do these sections have different audiences do you think?
5. **WHAT IS THE STORY OF THIS LETTER/PAGE?**  
Think about all three sections of your page now. What is the abolitionist story that is being told here?
6. **EQUIANO, ABOLITION AND THE GOSPEL OF SLAVERY**  
How does this text fit within our study so far of Equiano's narrative and of the history of slavery in the U.S.? What does it suggest to you about abolitionists during the Civil War?
7. **WHAT LIES BEYOND THIS ONE BOOK?** What kinds of questions would you like answered about this book? What perplexes or puzzles you? How might you find answers to your questions?
8. **DON'T FORGET TO CITE YOUR SOURCE PROPERLY**  
Before you complete your blog post, be sure to include the primary source information. In your blog, you can begin by creating a link directly to the page. But you should also include the complete citation information at the bottom of the page. Title of the Book, Author of the Book, Title of the Collection, Where the Collection is Housed (click on "Home" for most archives), [you don't need to include the URL for MLA citation style, but you might want to keep it handy for your own future use], then include Web and date accessed.

## V. DH Lab "Unediting Emily Dickinson"

### Anne McGrail

Today's DH Lab is extra-credit and will count as an missed in-class assignment, Think Fast or DH Lab. If you want to complete it and haven't missed any assignments, it will count as an extra one for extra points.

<http://www.macalester.edu/~dawes/unediting-dickinson/poems.html>

Go to Emily Dickinson.org's site "[Installation 4: Ravished Slates](http://www.emilydickinson.org/node/307)"

<http://www.emilydickinson.org/node/307> and read the discussion of "un-editing" Dickinson's works. Then open several of the scans and read the transcriptions of Dickinson's writings and begin a process of "un-editing" along with the writer. What do YOU make of this project of transcribing?

Here digital surrogates of Dickinson's manuscripts, diplomatic transcriptions, and annotations trace an eccentric path into and then away from a poet's work without ever solving the mystery of "original" or "final" intentions.

Here, every reader is a bibliographer-poet finding his or her own way toward the future by striking out in a different direction through the past. And here, every reading illuminates the impossibility of a perfect return to a scene of writing, circa 1870. <http://www.emilydickinson.org/node/307>

## VI. DH LAB FINAL DIGITAL PROJECTS LIST

### Women Writers Fall 2012 Doc McGrail

We will work on developing ideas in Week 8, 9 and 10 Digital Humanities Lab, so be sure to come with your ideas and questions.

Submit a proposal for what you plan to do for the final project on the FINAL PROJECT PROPOSAL forum in moodle by Monday 26 November at Midnight.

1. **Character-in-a-BLOG, archive, video...** Collect 6-8 items that belong to a character in a book we have read in class. Capture them--through video or camera or draw them and scan them or.... Post your collection online and share with the class by URL. For each item, CHOOSE A LINE FROM THE BOOK that either refers to that item or suggests that item. Present to the class during the final.
2. **Speech Play.** Pick a poem we've read so far in class or that's in the poetry packet. Type or copy the poem into a Google Doc. Gloss the poem line-by-line or two lines at a time, posting your glosses as comments in a Google doc. Include a short (1-2 page) discussion that talks about what this poem reveals to you and how it connects to other texts from class.
3. **Virtual Exhibit.** Go online and research the history of Margaret Garner here: <http://www.luminarium.org/contemporary/tonimorrison/muckley.htm>  
Create a blog post where you explore the connections between Garner's life and Toni Morrison's novel *Beloved*.
4. **Insights.** Write a 250-500 word blog post that discusses an insight you have had in your own thinking that is related to one of the books we have read. Be sure to relate your insight directly to the text itself--use quotes and talk about what you learned from the book
5. **Film Clip I.** View a filmed version of a book that we have worked with this term. Select a scene from the play (shorter than 5 minutes or so) and arrange to share it with the class, either by capturing it (try Jing.com or screencastomatic.com) or by linking to it. Discuss with the class how you see this scene relating to the class as a whole.
6. **Film Clip II.** Compare the same scene in two filmed versions of a book we read this term; share these with the class either by capturing them (try Jing.com or screencastomatic.com) and writing a 250-word comparison paper on it. Alternatively, arrange to share the two scenes in class or online and share your insights about the scenes.
7. **Film Tweets III.** You will need a Twitter account for this assignment and be able to tweet while you watch a film. Watch a filmed version of a book we've read in class or a supporting documentary that discusses the historical or political background for one of the themes for this class. As you watch, live tweet the entire film--providing 140-character updates and comments on the film. Be sure to provide a unique hashtag for your assignment, e.g., #SuzieEng260LCC. If you're really ambitious, you can Storify your tweets.
7. **Surprise and delight.** Surprise and delight the class with a relevant project of your own invention. (Clear with me the week before you bring it in/create it/post it.)
8. **Epistolary Women Writers I.** Write a letter to a future Women Writers student reviewing a book we have read; be sure to quote lines from the book and gloss them.

9. **Epistolary II.** Create an epistolary exchange of emails between two or more characters in a book or books we have read. Alternatively, create a series of meaningful Facebook status updates, Tweets. Or create a chat script.
10. **Instagram Shakespeare** Create a character from a book we've read in class and post photographs to Instagram as that character. Include relevant hashtags. You can do this for "real" with an Instagram account or create a blog archive that curates your collection of Instagrams.
11. **Give us our "props."** Choose a scene from any book we've read so far and come up with the props for the scene. Capture the props digitally and describe how they relate, where they would appear, etc.
12. **Keywords.** Choose a key word in one of the books or poetry we've read so far and research that word in the Oxford English Dictionary (online available through our library). Then write a blog or forum post that talks about how your new knowledge of that word relates to your understanding of the book as a whole.
13. **What is that???** Choose an important component or aspect of a book we have read so far and research it; a scene, an allusion or reference, a character's significance, an historical moment, etc. Using the digital tools we've learned in class (Google Docs, Tiki Toki Timelines, Wordles, OED Online, Screenshots, Omeka.net etc.) share your research with the class.
14. **Come as you are.** Choose a principle character in the play we have read. Arrange to dress as that character, create a photo shoot with captions from the play and post onto flickr.com or post to your blog; or create a video of yourself as that character and share during the final.
15. **It didn't have to be that way!!** Write an alternative ending for the book have read. Write it in verse, post it. Act it out and post a video. Act it out and post a podcast.
16. **So that's where they got the idea...** Write a movie review of a film that is available on video which you think is related to/based on a book we have read.
17. **From Walk-on-to-Star** Choose a character in one of our books who only makes a brief appearance, who may not even speak (but they do have to appear in some way.) Take them center stage by revising an important scene in the book and have them tell the story. Then explain how your changes affect the whole thrust and/or meaning of the book and why. Post your script on your blog or act it out with friends and/or peers and post a video onto the class BOX ASSIGNMENT forum.
18. **Write a song,** create a menu and share the food, create a quilt, create a diorama, weld a work of art, recite a soliloquy and share it digitally (these are my students' ideas and not mine--but each has been marvellous.)
19. Create a **video interview or documentary of the class** (get students' permission first), creating interview questions and collecting responses. You can choose what the topic would be: digital humanities in the class, the writers we've read, what they learned from class, etc.

**VII. DH LAB Gap Analysis: Final Digital Document**

Anne McGrail English 254

**Gap Analysis: Final Digital Document Essay Due Friday March 15 (two weeks)  
Final Presentation Monday March 18 at NOON.**

<b>DH LAB: RESEARCH “GAP” ANALYSIS”</b>			
<ol style="list-style-type: none"> <li>1. <b>Fill this out so that you can have a working/planning document for your final project.</b></li> <li>2. <b>First save this document with a new title (use your name) onto your desktop.</b> Open your chosen document in a tab and toggle between it and this document.</li> <li>3. Fill out what you already know about your document (“What I Know”)</li> <li>4. Then fill out what you can readily find out by searching through the web site.</li> <li>5. This will lead you to the <b>information gaps</b> (“What I Need to Know) in your project so that you can plan on what you need to find out in the next two weeks.</li> <li>6. <b>For today’s DH Lab credit,</b> save this document with your name on it to your desktop, fill out what you can for the next 45 minutes, and post it to the forum. Then you can use the document to help you plan your work for the upcoming two weeks.</li> </ol>			
<b>QUESTION</b>	<b>WHAT I KNOW</b>	<b>WHAT I NEED TO KNOW</b>	<b>STEPS TO TAKE NEXT</b>
<p><b>Basic info:</b> The title of your specific document(s), date it was written/published, the name of the website where you found it, the creator of the website, the URL to get to the site and the specific document</p>			
<p><b>Document Background information:</b> Who is the author? Who was the audience/recipient (particularly if it’s a private letter!)? When was it written? Why was it written? Why was it preserved in an archive? Where was it written/published/found? What historical or cultural information might help us understand the document?</p>			

<p><b>Describe the document's physical traits</b>  (handwritten, printed, notes in the margins, stains, etc.).  What does the document look like? Is it difficult to read?  What details do you notice about its appearance?</p>			
<p><b>Describe and discuss the document's contents:</b>  This will include an analysis both of what the document says and how it says it. You should attend to matters of content and of style. Look at the details and the tone of the language. For this portion of the paper, you should use quotations from the document to support your observations and claims. This is the close reading part of the assignment we've practiced this in class, in your Reading Notes and in your other class writings. This section should be the most developed part of your paper. You should demonstrate your skills as a careful, attentive, and thoughtful reader. The analysis of the document's contents through close reading should be a substantial portion of your paper; it should be several paragraphs long at least. You could talk for several pages about these elements.</p>			
<p><b>Explain how you found the document and why you chose it.</b> "It's the first one I found" is not the best answer. Ideally, I'm interested in your finding a document that speaks to you in some way, one that you</p>			



<p>actually have something to say about, or one that you found particularly interesting, curious, or whatever.</p>			
<p><b>Document Importance Discuss why you think this document is interesting and important.</b> Why does it matter to American history, to American literary history, and perhaps to our class? You might think of this as a place to make a case for this document to be included in our study for the class.</p>			
<p><b>Document’s Connection to the Course:</b> This is the place where you can make connections with some of the themes we’ve studied in class, and even with specific readings assignments from the course. You are welcome (and encouraged) to quote and cite other readings for comparison/contrast. This section may go on for a few paragraphs, depending on how many connections you see with the course readings.</p>			
<p><b>Web site Evaluation:</b> Evaluate the web site where you located this source. You might discuss the creator (is it a library, a University, a foundation?) and discuss issues of design. Was it easy to find? Easy to navigate? Are there other interesting things at this site? How well is the document framed? Is there identifying information? Is there contextualizing information?</p>			

## VIII. DH LAB: Live Tweeting *Last of the Mohicans*

Anne McGrail, English 254

**NOTE:** The work of today's DH Lab will be posted in Twitter under the #hashtag #LCCeng253. Post your @twitter handle in this forum so that your peers and Doc McGrail can follow you in Twitter.

**NOTE: DO NOT LIVE TWEET AT THE MOVIES! It is rude and distracting.**

### Goals of this exercise:

Use 21<sup>st</sup> century social media to comment upon [a late 20<sup>th</sup> century Hollywood film adaptation](#) of an [early 20<sup>th</sup> century film adaptation](#) of a 19<sup>th</sup> Century colonial American novel of an 18<sup>th</sup> century war between the English, the French and the Mohican and Huron tribes of North America.

Participate in the “culture of academic reputation” that emerges when a Tweet is interesting enough or engaging or useful enough that it gets “Retweeted” and thus develops a following. Establish a Twitter account if you don’t already have one. Learn how to create #hashtags for a community of peers interested in the same topic or idea. Practice using the 140-character constraint to make meaningful comments that contribute to a dialogue about an event (such as our clip from *Last of the Mohicans*).

### INSTRUCTIONS:

1. Establish a Twitter account if you don’t have one. You can establish a new account just for this class if you wish, as I have done. My handle is @DocMcGrail.
2. Post your handle in the Digital Humanities Lab #4 so that everyone can find you and follow you in this class. If you don’t want your social tweets from the rest of your life to be followed, create an Eng253 or LCC handle for yourself. Twitter lets you have as many as you’d like.
3. Go to Twitter.com
4. Follow instructions for signing up, and sign in to Twitter
5. Once the film begins, create 140-character comments on the film using the hashtag #LCCeng253 at the end of your tweet.
6. Be sure to use #LCCeng253 so that all of today’s tweets will show up on the same page.

### Some prompts for tweets:

1. Something from the film triggers a memory or a thought related to our other readings or discussions in class.
2. Something from the film runs counter to your understanding of history or culture of the time— either of 1826 when Cooper published the novel or 1757 when the novel is set.
3. Something startles or surprises you.
4. Something that impresses or engages you particularly about a scene, an actor or dialogue.
5. You come up with something witty to say about the film that you think might be interesting to your peers.

**Retweet!!!** As you are reading other students' tweets, when you find something interesting, "retweet" it! This will share your peer's tweet with your followers, and build your peer's reputation. At the end of class, we will be able to see whose tweets get the most RT's.

### **IX. DH Lab: NGrams for 19<sup>th</sup> Century Themes**

**Anne McGrail**

**English 254**

Links for background reading:

*Atlantic Monthly*: <http://www.theatlantic.com/technology/archive/2010/12/vampire-vs-zombie-comparing-word-usage-through-time/68203/#slide24>

*What We Learned from 5 Million Books: TED Talk* <http://www.youtube.com/watch?v=5l4cA8zSreQ>

For this week's DH Lab, use your readings so far and the examples from *The Atlantic Monthly* and the TEDx talk to dig around the 19th century for trends in the way people were writing about themes from the decades that we've been reading in.

(Start with 1800-1900 in American English but you can play around with those years if it serves your research purpose....)

You will probably have to try a few of them before you find any that make some real sense. Once you find an ngram that seems interesting or telling to you, post the link to it and offer a comment on what you think it might mean. In other words, try your hand at "culturomics" and text mining.

## **X. DH LAB First Blog Assignment: Poetry Map Blog Entry**

**Doc McGrail**

### **POSTING DUE DATE:**

Friday, October 19, 2012 at midnight

### **HOW TO POST:**

Post the URL to your completed blog entry in the Moodle assignment link that says "POETRY MAP BLOG ENTRY". This is where your grade will show up in Moodle.

### **ASSIGNMENT DESCRIPTION:**

For this blog entry, you will be learning something about the poetry scene in one state in the U.S., and exploring the life and poetry of one of the women poets in that state. You will then choose a single poem by that poet to write about. You will post your work to your blog as a Poetry Map entry. Use the title "Poetry Map: State of {xxx}. Poet: {xxx}"

This assignment will probably take you 2 hours to complete, depending on how engaged you are with the assignment, among other things. The blog entry has two parts. The written part has a short research component (I will direct you to the site) and also a literary analysis component (I will provide questions to guide your response/analysis). You should plan to spend an hour browsing the website for your assigned state, choosing one of the poets on this site, and one of her poems to write about. You should plan to spend another hour writing up your blog entry about the poetry scene, where women seem to fit into it, and about the poet herself and her poem.

### **INSTRUCTIONS:**

#### **1. TAKE NOTES:**

To begin, you should have a notepad or an electronic notepad open so that you can record your findings as you go. It's always best to write down anything interesting so that later you can write more formal paragraphs from your notes. Remember that any information you get from any source needs to be documented by pointing to the site. Here's a resource for finding out how to cite a web-based resource:

<http://owl.english.purdue.edu/owl/resource/747/08/>

#### **2. FIND YOUR STATE:**

First of all, scroll to the bottom of this document to find your name and your assigned state. You will need this information in order to complete the assignment.

#### **3. GO TO POETS. ORG**

Next, go to the National Poetry Map on poets.org here: <http://www.poets.org/page.php/prmID/382>

#### **4. BROWSE YOUR STATE POETRY SITE**

Click on your assigned state. You will find a wealth of information about poets and poetry from that state. Spend some time becoming familiar with the different links and resources on your page. Concentrate on the poets who are women, since that's what you'll be writing about.

### **5. BEGIN DRAFTING YOUR TWO-PART BLOG ENTRY**

My advice is to create a draft in your word-processing program or on paper and then post your polished work on your blog as a final step. You will be creating a two-part blog entry (you can separate it with headings):

#### **PART I: THE POETRY SCENE IN YOUR ASSIGNED STATE**

Give your Blog readers a sense of the "poetry scene" in your state by writing a paragraph or two in which you answer the following questions:

1. What is your assigned state?
2. What are the names of the women poets from your state?
3. What kinds of reading series, conferences, and literary festivals are happening in your state? What specific mention is made of women poets?

#### **PART II: CHOOSE A POET AND A POEM**

The second part of your blog entry is more detailed. Choose ONE WOMAN POET from your state and read what the website has to say about that poet. Take notes on things about this poet that interested you. Then read some of that poet's poems (there should be some links to poet's poems on the site.) Get a general feel for that poet's style and subject matter.

Next, choose ONE POEM by that same poet. You will write a brief (250-word) response/analysis of the poem using what you are learning in class to talk about the poem.

**Here are some questions that can guide your analysis. You can begin by first drafting answers to the questions and then use your answers to write your analysis/response in paragraph form.**

1. Who is the speaker of the poem? Is it an adult or child? Man or woman? Happy? Lonely? Puzzled? Other? Remember that the speaker in a poem is NOT the same thing as the poet (the person actually writing the poem.) The speaker is a creation that the poet has
2. Who is being addressed in this poem? Sometimes a speaker will address a specific audience, sometimes a more generalized group.
3. What is the situation being described in this poem?

4. What is the tone of this poem?
5. What is the poem's argument or main point?
6. What are some remarkable features of the meter, rhyme scheme or line length/line breaks that you think are important for understanding the poem?
7. Is there something in the poem that makes you think about what you are learning in class about women writers in their social and historical context? If so, discuss that.

Once you have answered these questions, you can begin to write your two-part blog entry.

**GRADING CRITERIA: (Satisfactory Grade Range: 70-80; Strong Grade Range: 80-90; Exemplary Grades 90-100)**

1. Follows instructions
2. Blog entry demonstrates a thorough and correct if brief overview of the "poetry scene" in the assigned state (*satisfactory*). All sources are correctly cited either by linking to the site or by creating a works cited list at the end. *Strong* entries also make useful connections with course terms and course readings and discussions. *Exemplary* entries provide original or creative insight and/or connections.
3. Blog entry demonstrates a general understanding of the chosen poet and the poetry posted on the site for that poet (*satisfactory*). *Strong* entries utilize course terms and work to discuss the poet and poetry. *Exemplary* entries provide original or creative insight or connections about the chosen poet and course terms and discussions.
4. *Satisfactory* blog entry provides a clear analysis and detailed response to the chosen poem, using literary terms and reading skills learned in the class. The analysis answers the questions. *Strong* analysis provides depth and connections; *exemplary* analysis uses the analysis as an occasion for an original or creative insight.
5. Prompt posting assumed for all satisfactory grades. Late posts lose a 10% per day late.

**YOUR ASSIGNED STATE:**

1. Ryan WASHINGTON
2. Lisa MASSACHUSETTS
3. Courtney CALIFORNIA
4. Destaney IDAHO
5. Michael NEW YORK
6. Samantha NEVADA
7. Syrena FLORIDA
8. Jessica ILLINOIS
9. Michelle TENNESSEE
10. Tonia WYOMING
11. Lorrie COLORADO

- 12.** Wanetta PENNSYLVANIA
13. Symone TEXAS
- 14.** Mohammed OKLAHOMA
- 15.** Katlyn GEORGIA
- 16.** Ahleah MISSISSIPPI
- 17.** Courtney W. LOUISIANA
18. Kasha OHIO
- 19.** Teresa NORTH CAROLINA
- 20.** Edward RHODE ISLAND
- 21.** Meghan NEW MEXICO
- 22.** Nikki NEW JERSEY
- 23.** Kaitlyn HAWAII
- 24.** Matthew ALASKA
- 25.** Jess IOWA
- 26.** KENTUCKY

## XI. DH LAB Creating Your Own Tiki-Toki Timeline for Women Writers

Anne McGrail

### Eng 260 Instructions for Creating Your Own Tiki-Toki Timeline for Women Writers

**NOTE:** You can develop one or more Tiki-Toki timelines for your final project if you wish. Today everyone will be tinkering with one.

**IMPORTANT:** By the end of class, post the URL for your tiki-toki timeline in this forum to get credit for attendance.

1. Go to tiki-toki.com <http://www.tiki-toki.com/>
2. Click on “free sign up”
  1. Choose a username: “YOURNAMEEnglish260”
  2. Type in your email address
  3. Choose an easy-to-remember password
  4. Click on the box that says “I agree to terms...” and click “Sign Up”
  5. Once you have signed up, click on “log in” and type your new username and password.
  6. Once you are logged in, click “Create New Timeline”
  7. Click on the triangle that says “ADMIN”
  8. Go to “Settings” in the ADMIN box at the top right-hand side of the screen.
  9. Give your timeline a title. You can change this in future if you wish.
  10. Choose a start and end date. You should start around 1800 for our purposes, although this can change if you wish later.
  11. Click on “SAVE”.
  12. Next, we’re going to write an entry for our timeline.
  13. Go to this link: <http://www.neabigread.org/books/dickinson/readers05.php>
  14. Reading this page, I find that 1890 is the date when E.D.’s first volume is published.
  15. To add an entry, we go to the ADMIN box and click on “stories.” Then we go to “+Create New Story”
  16. We give the story a title: “First volume of E.D. poems published.”
  17. We give the story a date: We know it’s 1890, but right now I’m not sure what month, so I will write January.
  18. Now enter the information, perhaps putting some context: “Four years after her death, her first volume of poems is published.
  19. Now copy and paste the link into the place where it says “Link”. This will allow your readers to know where you found this information and to follow up. You MUST provide a link to information that is in your timeline. If you use information you find elsewhere, you should include that citation within the story block.
  20. Click “save.”
  21. Now we’re going to create a category so that when you add different women writers to your timeline you can easily see which one the timeline is about. You can change these later, but we’ll do the same one together today.
  22. Go to the ADMIN block and click on “Categories”.
  23. Click “Create New Category”
  24. Give a title “Emily Dickinson” to the first one.
  25. Click on the “colour” bar and choose a color.



26. Click "SAVE."
27. Now go to your story on Emily Dickinson and Click "Edit."
28. Go to "category" and Choose "Emily Dickinson."
29. Click SAVE.
30. Now for the rest of class, spend time reading around in the links below. When you find interesting information that would be useful in a timeline of E.D., go to your tiki-toki timeline and follow these same instructions. Be sure you include the link where you found the info each time you add a new story.

Doc McGrail's Tiki Toki Timeline is here.

[http://www.tiki-toki.com/timeline/entry/68232/Women-Writers-Class/#!date=1830-12-10\\_12:00:00!](http://www.tiki-toki.com/timeline/entry/68232/Women-Writers-Class/#!date=1830-12-10_12:00:00!)

### **For Emily Dickinson:**

General Information:

<http://www.neabigread.org/books/dickinson/readers05.php>

A timeline of Emily Dickinson's life

<http://www.emilydickinsonmuseum.org/timeline>

Dickinson archives with interesting photographs ("deguerrotypes") of two women, one of them Dickinson the other Kate Scott, who some believe E.D. was in love with:

<http://www.emilydickinson.org/>

A university research site:

[http://www.english.illinois.edu/maps/poets/a\\_f/dickinson/dickinson.htm](http://www.english.illinois.edu/maps/poets/a_f/dickinson/dickinson.htm)

A site that explores E.D.'s poetry and correspondence with Susan Huntington Dickinson, her sister-in-law.

<http://www.classroomelectric.org/volume2/hart/>

For fun: a collection of E.D.'s letters to Thomas W Higginson—for a look at her handwriting:

[http://www.flickr.com/photos/boston\\_public\\_library/sets/72157604466722178/with/2403509440/](http://www.flickr.com/photos/boston_public_library/sets/72157604466722178/with/2403509440/)

### **For Harriet Jacobs:**

General research:

<http://www.harrietjacobs.org/>

PBS Series on Harriet Jacobs

<http://www.pbs.org/wgbh/aia/part4/4p2923.html>

A timeline of Civil War-related events:

<http://xroads.virginia.edu/~HYPER/Jacobs/hj-timeline.htm>

## XII DH LAB [Uncle Tom's Cabin American Material Culture](#)

Anne McGrail English 253 DH Lab

### [Uncle Tom's Cabin American Material Culture](#)

For DH Lab: Please choose at least TWO forums below to browse and answer questions in.

#### BACKGROUND:

In class on Wednesday, we started to look at how Harriet Beecher Stowe's sentimental form supported her novel's rhetorical purpose: to protest the institution of slavery in America.

At the time of its writing, most black Americans responded enthusiastically to *Uncle Tom's Cabin*. Frederick Douglass was a friend of Stowe's; she had consulted him on some sections of the book, and he praised the book in his writings. Most black abolitionists saw it as a tremendous help to their cause. Some, however, opposed the book, seeing Uncle Tom's character as being too submissive and criticized Stowe for having her strongest black characters emigrate to Liberia. To this day, it is difficult to fully comprehend the complexities of racist feeling in America in the wake of *Uncle Tom's Cabin's* publication and the Civil War that followed it.

#### GAMES HELP CHILDREN AND ADULTS ORGANIZE THEIR WORLDS

Games provide epistemic frames for children and adults to understand how the world is or should be organized. An “**epistemic frame**” is a cognitive and emotional structure that organizes and orients each person's ways of knowing the world. It is made up of the values, knowledge, skills, identities, and rationales for decision making. An **epistemic frame** is highly relational: it provides hierarchies and relational connections among the people, places and things in our orbits.

#### UNCLE TOM'S CABIN: A NEW EPISTEMIC FRAME

Because of its pervasive popularity, *Uncle Tom's Cabin* provided a **new epistemic frame** for white Americans (and Europeans) to comprehend the humanity of black slaves in an abolitionist context. For whites in America—Southerners and Northerners alike--this epistemic frame was grounded in Christian piety, the cult of true womanhood, and domestic individualism. For example, when Eliza demonstrates powerful maternal devotion she provided white women with a model of identification, which changed those women's epistemic frame.

#### A FRAME IMPOSED ON BLACK AMERICAN SLAVES AND FREE MEN AND WOMEN

Of course, for black American slaves, this epistemic frame was objectifying and imposed from without; it infantilized black men and valued male and female submission to “God's will” as understood by white Southerners and Northerners. Thus, while we can admire Stowe's rhetorical skill in mobilizing sentiment for a just cause, reading this novel we also bear witness to the racist effects of her choices. If we can hold **both of these contradictory ideas in our minds at once**—Stowe's achievement and her production of racist stereotypes—we can *begin* to understand this book's place in our American Literature Survey.

## INSTRUCTIONS FOR TODAY'S LAB:

For today's DH Lab, FIRST click on each of the links below and follow the links to the web archive, *Uncle Tom's Cabin and American Culture*, maintained by the University of Virginia.

Once you've scanned everything, decide on a forum and answer the question(s) there. Feel free to enter into conversation with each other by replying to the original question and/or the responses of your classmates within the forum. **But you should post about at least two sites.**

### Choice A:

Check out the two "Toy Villages" –[Play Village Version 1](#) and [Play Village Version 2](#). Notice that these villages include an "Uncle Tom's Cabin" feature. **Answer both of these questions:**

**QUESTION 1:** What do you make of this feature of a village game in a 1905 child's toy?

**QUESTION 2:** The curators suggest that this is a "plantation recreation" game, even though not explicitly stated. How does this village contribute to the "epistemic frame" within which children would understand American history? The division of white and black roles in a given "village"?

### Choice B:

To see the variety of cultural objects inspired by *Uncle Tom's Cabin*, you may want to browse [the entire collection here](#).

How does it change your perspective to see not just children's games but "adult toys" and other forms of entertainment emerge from Stowe's novel? Taken together, how do these artifacts--created over a period of 80 years--contribute to a cultural epistemic frame?

### Choice C:

The profound learning that occurs with manipulable toys such as village sets and dolls goes beyond the narrative structure set up in *Uncle Tom's Cabin* the novel, create an infinitely variable reorganization and reinforcement of the social structure.

Review the [collection of paper dolls, cut-outs and rag dolls here](#). Then continue your reflection on how these objects of material culture contributed to the epistemic frame launched by the novel *Uncle Tom's Cabin*.

Note the DATES each of these was produced: only one in 1865; the others were in the early 20<sup>th</sup> century.

**QUESTION:** In what contexts can you imagine these figures reinforced the lessons Stowe intended? In what contexts can you see these figures reinforcing emergent racist stereotypes that Stowe may not have intended? What significance could the dating hold?

Read the [introduction to this game here](#) click on the "[Directions](#)" on the left pane. Click on each of the different character cards, paying special attention to the different "whole families."

**QUESTIONS:** What kind of epistemic frame does this card provide for the players? How does it differ from the frame created in Uncle Tom Card Game #1?

<http://utc.iath.virginia.edu/sitemap.html>

Read the [introduction to this game here](#) click on the “[Directions](#)” on the left pane. Click on each of the different character cards, paying special attention to the different “whole families.”

**QUESTIONS:** What kind of epistemic frame does this card provide for the players? How does it differ from the frame created in Uncle Tom Card Game #1?

Read the [introduction to this game here](#) click on the “[Directions](#)” on the left pane. Click on each of the different character cards, paying special attention to the different “whole families.”

**QUESTIONS:** What kind of epistemic frame does this card provide for the players? How does it differ from the frame created in Uncle Tom Card Game #1?

<http://utc.iath.virginia.edu/tomituds/game3f.html>

### **XIII. DH LAB VOICES FROM THE GAPS BLOG ENTRY**

#### **Introduction to Women Writers ENG260 Fall 2012 Doc McGrail**

**Second Blog Assignment:** [Voices from the Gaps: Women Writer Discovery Blog Entry](#) (mini-research/critical essay project posted onto your course blog) (10%)  
<http://voices.cla.umn.edu/artistpages/>

#### **POSTING DUE DATE:**

Friday, Due Friday October 26 at midnight.

**HOW TO POST:** Post the URL to your completed blog entry in the Moodle assignment link that says "VOICES FROM THE GAPS: WOMEN WRITER DISCOVERY BLOG". This is where your grade will show up in Moodle. To find out what your URL for this blog entry is, go to your actual post and copy and paste the URL that shows up.

**ASSIGNMENT DESCRIPTION:** For this blog entry, you will be using the same blog that you created for your poetry map, only you will add a new post to it and title it "Voices from the Gaps: Women Writers Discovery Blog." This assignment gives you the opportunity to explore a woman writer you may not have heard of before and to read what a fellow college student has researched and wrote about her. You will then write about this artist in your blog, following some questions below. This blog should give you a sense of discovery.

#### **INSTRUCTIONS:**

1. **BROWSE THE VOICES FROM THE GAPS PAGE TO SEE WHAT CATEGORIES ARE AVAILABLE AND WHICH ONES INTEREST YOU:** <http://voices.cla.umn.edu/artistpages/>

You can choose whichever artist you are interested in as long as she is not one of the writers that we are working on in class. You must use the artist pages that are on this site as your source of information. If there are related links within the site, you can use information found on those sites as well, being sure to mark your reference in your blog by using hyperlinks.

2. **TAKE NOTES:**

To begin, you should have a notepad or an electronic notepad open so that you can record your findings as you go. It's always best to write down anything interesting so that later you can write more formal paragraphs from your notes. Remember that any information you get from this or any source needs to be documented by pointing to the site. Here's a resource for finding out how to cite a web-based resource:

<http://owl.english.purdue.edu/owl/resource/747/08/>

3. **BEGIN DRAFTING YOUR BLOG ENTRY.** My advice is to create a draft in your word-processing program or on paper and then post your polished work on your blog as a final step. You will be creating a two-part blog entry (you can separate it with headings):

Your blog should answer the following questions. You should use an essay format, however, with your intended audience being your fellow students and other blog readers in the blogosphere who may be interested in reading what you have to say about this author.

1. Who is the artist you have chosen?
2. Why were you drawn to this artist?
3. Summarize this artist's major accomplishments. If you can, find something that they have created and describe it or discuss it.
4. Talk about what is unique or unusual or interesting to you about this artist.
5. Talk about how what you learned about this artist relates to some of the themes that we are exploring in our class:
  - about women's identity as artists and difficulties they have;
  - about the role that race and ethnicity have played in the identity of this artist and also in their work;
  - about the relationship between money and a "room of one's own" and this artist's life and/or work
  - is the issue of a "single story" at play in their life or work? If so, how?

i) What do you think of the student's work?

ii) Be sure to provide a summary of your overall findings.

Once you have posted your entry, post the unique URL for this post to the Voices from the Gaps: Women Writers Discovery Blog link in the Moodle 5<sup>th</sup> week course block.

**GRADING CRITERIA: (Satisfactory Grade Range: 70-80; Strong Grade Range: 80-90; Exemplary Grades 90-100)**

1. Follows instructions
2. Blog entry demonstrates a thorough and correct if brief overview of the woman artist s/he chose (*satisfactory*). All sources are correctly cited either by linking to the sites. *Strong* entries make useful connections with course terms and course readings and discussions. *Exemplary* entries provide original or creative insight and/or connections.
3. Blog entry demonstrates a general understanding of the chosen writer and her work (*satisfactory*). *Strong* entries utilize course terms and work to discuss the artist and her work. *Exemplary* entries provide original or creative insight or connections about the chosen artist and course terms and discussions.
4. *Satisfactory* blog entry provides a clear analysis and detailed response to the chosen artist page(s), using literary terms and reading skills learned in the class. The analysis answers the questions above. *Strong* analysis provides depth and connections; *exemplary* analysis uses the analysis as an occasion for an original or creative insight.
5. Prompt posting assumed for all satisfactory grades. Late posts lose a 10% per day late.



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