

DHSI Colloquium 2015

Schedule & Abstracts

<http://dhsicolloquium.org>

Colloquium Chairs

James O'Sullivan (Pennsylvania State University)

Mary Galvin (University College Cork)

Founding Chair

Diane Jakacki (Bucknell University)



University of British Columbia
of Victoria, Canada

Electronic Textual
Cultures Lab



Conseil de recherches en
sciences humaines du Canada

Social Sciences and Humanities
Research Council of Canada

Canada

DHSI Colloquium Session 1, Thursday June 4, 4.15 – 5.15pm (Hickman 105)

Chair: Alyssa Arbuckle (University of Victoria)

Twitter: @arbuckle_alysa

Alyssa Arbuckle is Assistant Director, Research Partnerships & Development, in the Electronics Textual Cultures Lab (ETCL) at the University of Victoria, where she also works with the Implementing New Knowledge Environments (INKE) group. Alyssa holds a BA Honours in English from U British Columbia and an MA in English, with a focus on Digital Humanities, from U Victoria. Her research interests include digital humanities and new media in general, and digital editions in particular.

User-Driven Digital Editions: Positing a New Tool for Teaching Middle English Texts in Survey Courses

Krista A. Murchison (University of Ottawa)

Selecting an edition of a medieval text for the purposes of a survey course leads to a common and much-discussed problem: what degree of gloss or translation will best guide students toward meeting the course's learning outcomes? For a course in which familiarity with Middle English is not a primary learning outcome, a professor faced with selecting an edition of Chaucer's 'General Prologue' may be tempted to choose the Longman version, which contains a modern translation, but the readily available Modern English in this edition will inevitably reduce some students' engagement with the Middle English text. On the other hand, the choice of an edition with few translations or glosses—such as the version found in the Norton anthology—may not be ideal in some learning situations, depending on variables such as student interest, previous experience with Middle English, or available time.

In recent years, digital editions have been suggested as a potential solution to this problem. By offering the possibility of multiple types and levels of glosses in one single edition, digital editions can meet the needs of a classroom composed of different learners. However, as Dahlström notes while discussing the customizable nature of digital editions more generally, such wide-ranging editions present a new problem: users can be confused or misdirected by the burden of navigating through the different levels of glosses in these editions.

This paper proposes a new type of digital edition for Middle English texts that eliminates this difficulty: a user-driven digital edition. Following the model of adaptive learning programs, such as Duolingo, a user-driven digital edition would evaluate learner comprehension in order to adapt the detail and frequency of glosses, thereby presenting an appropriate challenge for each specific learning situation. The evaluation of a student's understanding of the text would be conducted through regular, strategically-placed questions. In a classroom setting, students might be motivated to answer these questions through participation grades, or through a "badge" system that could be shared on social media. Aside from eliminating the confusion experienced by a student who must choose the appropriate level of translation of a text, a user-driven digital edition could be infinitely customizable to meet the specific needs of each individual learner. Moreover, answers from the edition's questions could be saved, and professors could analyze

these results to adapt future course material.

Biographical Note

Krista A. Murchison is a part-time professor and Ph.D. candidate in English literature at the University of Ottawa. Her doctoral thesis examines the role that vernacular self-examination texts played in shaping late medieval subjectivities. Aside from medieval vernacular devotion, she counts among her research interests England's medieval French chronicle tradition, and she has both an article and a book chapter on the subject forthcoming this year. This will be her first summer at DHSI and she hopes to gain from the experience the ability to develop new digital editions. She also hopes to use her time at DHSI to explore additional ways of augmenting her teaching with online content.

The Undergraduate Scholar-Citizen: A Case Study for the Development of an Undergraduate Critical DH Pedagogy

Emily Murphy (Queen's University)

Shannon Smith (Queen's University)

In recent years, initiatives such as Hybrid Pedagogy and discussions of DH education in both print and online arenas speak to a growing awareness of the need for a critical digital pedagogy in the DH community. Myriad DH training networks have provided intensive learning environments for graduate students and faculty for at least the last decade, and scholars have encouraged the field to experiment with pedagogical approaches to the practice and theory of DH in a student body which does not have easy access to these networks (Alexander and Frost Davis, Brier, Hirsch). At the graduate level and up, the scholarly subject produced by current DH training understands herself as the making scholar citizen—a participatory and collaborative citizen in a community of participants and collaborators. While such training must continue, we seek to identify and model “a different mode for the digital humanities, a separate path worth identifying, understanding, and encouraging, one based on emphasizing a distributed, socially engaged process over a focus on publicly shared products” (Alexander and Frost Davis, original emphasis) and one that is focused on undergraduate critical digital pedagogy.

We discuss how the Digital Humanities Field School at the Bader International Study Centre (DHFS), a satellite campus of Queen's University, responds to the exigency of undergraduate pedagogy in DH. Now in its second year, the DHFS can begin to reflect upon the evolution of its approaches to undergraduate learning. We maintain that integration of undergraduate, non-specialist participants in digital projects produces citizens of intellectually engaged communities; however, we must also consider how the history of DH training and the current balance of power within the DH knowledge economy places undergraduate citizen participants in potentially proscribed subject positions. The unique institutional setting of the DHFS may provide space for experimentation in pedagogical practice while obscuring latent institutional assumptions about the subject positions of students and instructors. If the DHFS is ultimately a site of experimentation in undergraduate DH pedagogical practice, it must incorporate theories of learning and participation from a diverse range of sources including discussions of revolutionary pedagogy (Freire), and critiques of participatory art (Bishop), and its pedagogy must actively

critique the role of the undergraduate in both the DHFS and the scholarly citizenry. By facilitating digital literacy among undergraduate student citizen researchers and placing a strong focus on the acquisition of a critical vocabulary and perspective informed by humanities critical methodologies, the DHFS equips students to challenge the boundaries of their user position and increase the potential for productive, cross-generational dialogue.

DH has concentrated its energies upon the production of graduate and professional scholarly citizens, and in so doing, has often assumed that the next generation of graduate students are currently “digital native” undergraduates who “essentially learned to do research with digital tools” (Unsworth qtd. in Svensson 18). By taking an active role in shaping undergraduate DH pedagogy, we trouble this assumption and question how and whether the undergraduate researcher in DH might understand her role as citizen scholar.

Works Cited

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Biographical Notes

Emily C. Murphy is a doctoral candidate in the Department of English at Queen’s University and instructor with the undergraduate Field School in the Digital Humanities (DHFS) at the Bader International Study Centre (BISC Queen’s). Her dissertation project focuses on representations of female literary celebrity and mental illness, particularly schizophrenia, in the modernist period, a project that has cultivated interests in modernist journalism, political activism, and public and private writing. She attempts to mobilize the ephemeral materials that produced these discourses through digital humanities methodologies.

Dr. Shannon Smith is an Assistant Professor of English Literature and the Director of the DHFS at BISC, Queen’s University. Dr. Smith teaches courses in English literature and popular culture, sport history, and critical approaches to print, material, and digital culture. Along with her research into the theory and practice of critical approaches to undergraduate digital pedagogy, she also researches the material production processes and legal and financial infrastructure of

19th-century print media and Victorian print culture's role in conceptualising of urban leisure spaces.

Sharing the Digital Imaginary: Dissertation Blogging and the Companion Website

Steven G. Anderson (University of California, Riverside)

Over the past few years I have been doing research for my dissertation both, and many of the materials I have discovered are online or publicly accessible in some way. My collections of links, photographs, videos, and other online ephemera, however, have been tucked away in various software programs and hidden from public view. To help remedy this situation, I have created a website for sharing my research in progress at <http://digitalimaginary.org>. My dissertation, "The Digital Imaginary: Mainframe Computers from the Corporate Basement to the Silver Screen, 1946 - 1968," examines postwar computing in conjunction with popular culture. My research centers on visual artifacts such as films, television shows and commercials, photographs, and printed advertisements. Many of these visual primary sources have been digitized and posted online by museums and archivists, and these materials can be openly shared. Other materials under restricted access may have small portions shared under fair use, which helps to preserve copyright while also making the materials useful for scholars.

The Digital Imaginary website consists of three main functions. The first is as a complement to my dissertation research utilizing the blogging feature, which enables me to post about my archival findings and encourage feedback while my research and writing are in progress. The second function of the website is as a companion to my traditional, printed dissertation — hyperlinks in the printed manuscript will point directly to my website providing a trusted location for digital artifacts. Lastly, other pages on the website contain information about my research project overall, contact information, bibliographies, and other resources, further enriching the dissertation itself. I have attended several conferences, workshops, and symposiums, receiving wonderful feedback at each event. Through the Digital Imaginary website, I am seeking to extend this process of sharing, critique, and revision. Much like a virtual poster session, my website provides a showcase for my work and also a pathway for feedback from other scholars, as well as the general public.

Biographical Note

Steve Anderson is a Ph.D. candidate in 20th Century American History at the University of California, Riverside. Steve's dissertation in progress, "The Digital Imaginary," focuses on digital culture and mainframe computing in the United States during the 1950s and 1960s. Steve teaches United States History and the History of Latin America, and he has been an adjunct instructor at the University of La Verne. At UC Riverside, Steve is a coordinating member of Critical Digital Humanities, a research collective of faculty and graduate students working on the theory and praxis of cyberculture and transmedia. Steve is currently working with the UC Riverside Library on a digital scholars lab, which will help graduate students, researchers, and faculty with digital humanities projects such as data visualization, text encoding, social media, cyberinfrastructure, and web development. Steve is also completing the Graduate Certificate in Digital Humanities through DHSI.

Multicultural, Bilingual, and Interactive Arabic and Hebrew Digital Edutainment

Abeer Aloush (University of Pennsylvania)

Studies have shown that every fraction of a second of gaming requires the player to learn something, whether hand-to-eye coordination, virtuoso-like skills related to pressing specific keys, or even game-related information. In other words, learning is definitely not a side effect of playing videogames. The envisaged project provides a schematic overview of alternatives to edutainment for learning the Arabic and Hebrew alphabets. First, the project will expand on the concept of building a global community through humanizing digital alphabets in these two languages by giving them new depth; second, it will expand the experience of personal growth through requiring conscious reflection on language by trying to push the boundaries of gaming. The educational approach will build a ludic methodology. The learning process will be done through rote learning, mechanical training, drill-and-practice tasks, and instilling knowledge into the learner's mind—practices that reveal a particularly evident reference to the core of a behaviorist theory characterized by the “repetition-reward-reinforcement” pattern. For instance, the learner will learn how to read a Judeo-Arabic manuscript thanks to practice, repetition, and reinforcement. Through reiterated routines and practice, learners are eventually conditioned to respond in a way to a certain stimulus. To achieve this goal, I will create a set of picture-based adventure games at different levels for educational purpose such as platformer games, spaceship shooters, space adventure games, and physics games based on point-and-click games and multimedia software. The software will run on Windows, PSP, iPhone, and iPod touch. Also, other games will be created to test learning such as interactive crossword puzzles, jigsaw puzzles, word searches, hangman games, sliding puzzle games. The software will be accessed through Digital UPenn Libraries and can be embedded with social media.

Biographical Note

Dr. Aloush has a PhD in French Studies from The State University of New York, The University at Albany where she majored in Cultural Studies and minored in Comparative Literature and Sociolinguistics. Also she has a MA in French Studies from SUNY Albany and a MA in Translation Studies from Cairo University. In addition to these degrees she obtained a Professional Degree in Online Instruction and Technology from University of Pennsylvania and she is finishing at present the Graduate Certificate in Digital Humanities from University of Victoria. She works at University of Pennsylvania since five years in the department of Near Eastern Languages and Civilizations and she established the first online Arabic Program at Penn. She teaches Arabic at different levels and Media and Reading in Social Sciences. Her field of research focuses on minorities (Muslims and Jews), multiculturalism, identity struggle and immigration. The regions she covers are France, Algeria and Egypt. Also, she specializes in second language acquisition (French and Arabic), Digital Humanities and Judeo languages such as Judeo-Arabic and Judeo-Provencal.

Bringing DH into the library: pedagogy, games and online education

Juliette Levy (University of California, Riverside)

Steve Anderson (University of California, Riverside)

This project is the product of one week at DHSI 2014 + 4 months of brainstorming. It included the participation of one faculty member in the dept of History at the University of California, Riverside, one PhD student in the same department and at least one Instructional Designer. The project was funded by an umbrella office with the University of California that supports development of online courses, and a UC Riverside grant to use technology for instructional innovation.

Our goal was to create a game-like project that would propel UCR's largely first generation student population to become empowered and engaged in active and original research in the library. 10 years of instruction at UCR had revealed that a) most students are not prepared to do research in the library before they come to university, 2) most students are not taught how to do research in the library at university. UCR is a large public university where lower division courses often have 100+ students.

At DHSI 2014, in the Games for Digital Humanist course with Matt Bouchard and Andy Keenan I realized that I did not need to create a virtual library to get students to learn about it – I needed to lead students into one of the many libraries we already have on campus. The key teaching with games is not necessarily to create a game, but to use the logic of games to create engagement with the material.

<http://digitalzombies.ucr.edu> is the result of the work that started at DHSI 2014 and continued through October 2014. It was first deployed in an online class at the University of California, Riverside in the Winter quarter of 2015 and in its first iteration, 103 lower division students participated.

The successful outcome of the first round of the project relied as much on the scaffolding of Digital Zombies as it did on the endless patience and generosity of our librarians who may have occasionally been caught off guard by scores of students asking for selfies with them...

Digital Zombies is now in v.2 development – and the latest version is the product of closer conversations with librarians, feedback from teaching assistants and a close reading of student contributions – DZ v2 is a streamlined version of DZ v1, which cuts out redundant tasks and emphasizes meaningful play.

Digital Zombies was born of collaboration and is thriving as a product of new collaboration with librarians in the science libraries and potential match ups with Computer Science students looking to gamify it more, or develop ways to work through the masses of valuable unstructured data Digital Zombies produces.

Biographical Notes

Juliette Levy is Assistant Professor of History at the University of California, Riverside. Her work focuses on the role of informal intermediaries in credit markets. She is currently engaged in a collaborative project comparing pre-modern financial markets and their intermediaries across the world. She is also deeply involved in the digital humanities. She has developed two

online courses and a digital research project, and she is currently working on the creation of a digital collection of historical credit transactions from Mexican archives. Her book “The Making of a Market: Credit, Notaries, and Henequen in Yucatan, 1850-1900” was published by Penn State University Press in 2012.

Steve Anderson is a Ph.D. candidate in 20th Century American History at the University of California, Riverside. Steve’s dissertation in progress, “The Digital Imaginary,” focuses on digital culture and mainframe computing in the United States during the 1950s and 1960s. Steve teaches United States History and the History of Latin America, and he has been an adjunct instructor at the University of La Verne. At UC Riverside, Steve is a coordinating member of Critical Digital Humanities, a research collective of faculty and graduate students working on the theory and praxis of cyberculture and transmedia. Steve is currently working with the UC Riverside Library on a digital scholars lab, which will help graduate students, researchers, and faculty with digital humanities projects such as data visualization, text encoding, social media, cyberinfrastructure, and web development. Steve is also completing the Graduate Certificate in Digital Humanities through DHSI.

Founders Online ‘Early Access: Best Practices and Lessons Learned about Working on Large Scale Digital Editions

William B. Kurtz (Documents Compass)

This presentation will discuss the experience of Documents Compass in helping the United States National Archives with its \$2.5 million dollar Founders Online: Early Access project. Documents Compass was founded in 2007 to help documentary editors transition into the digital age and take advantage of the latest technology and textual encoding practices in their work. We have been consulted and worked with many such projects such as the Papers of Frederick Douglass, James Monroe, and Frederick Law Olmsted. After Founder's Online, our largest project is People of the Founding Era, a prosopographical approach to the study of the U.S. Founding Era.

Documents Compass was responsible for scanning images, transcribing, or proofreading over 50,000 early access letters written to or from the most prominent American Founding Fathers in a three-year time period. This workload totals over five times the amount of letters that the six major documentary editions (George Washington, Thomas Jefferson, Thomas Jefferson: Retirement Series, Benjamin Franklin, John Adams, and James Madison) would handle in the same amount of time. Assistant Editor and Project Manager Will Kurtz will talk about the challenges faced in training a large and diverse staff in working in XML while adhering to documentary editing standards. This was an especially difficult training task, for Documents Compass worked with multiple documentary projects that each had their own editing style guides and whose documents were transcribed in various ways, including TEI XML and in Word.

He will also talk about meeting ambitious deadlines on time, and successfully working with project partners to ensure high-quality transcriptions of some of the most important primary sources in American history. He will discuss how digital tools, methods, and approaches enabled

Documents Compass to complete Early Access on time and offer advice and lessons learned to others working on similarly large projects involving crowdsourcing. He will finish with a brief discussion of the larger Founders Online project itself, the MarkLogic database running behind it, and why the site deserves to be supported, expanded, and emulated by other projects looking at other periods of American history. This presentation would be a good fit for either the “Paper” or “Short Paper” presentation format at the DHSI Colloquium. The presenter plans to be in attendance at a DHSI course during the week of June 8-12, 2015, and would be happy to give his presentation or poster during that time.

Biographical Note

Dr. William B. Kurtz, Assistant Editor, has worked on the Founders Online project since 2012, the same year he graduated from UVA with a PhD in History. His research interests include the U.S. Founding Era and the American Civil War. You can read his website and blog at www.wkurtz.com.

DHSI Colloquium Session 2, Tuesday June 9, 4.15 – 5.30pm (MacLaurin A144)

Chair: John Barber (Washington State University, Vancouver)

John F. Barber created and curates *The Brautigan Bibliography and Archive* (www.brautigan.net) the world’s foremost resource concerning the life and works of Richard Gary Brautigan (1935-1984). Barber’s *Richard Brautigan: Essays on the Writings and Life* (McFarland 2007) collects thirty-two essays from others who knew Brautigan professionally and personally. Barber teaches in the Creative Media & Digital Culture program at Washington State University Vancouver. His current project is *Radio Nospace* (www.radionospace.net), a web-based radio station; an online, interactive installation / performance work; and a practice-based research site archiving and curating radio-audio drama, radio (transmission) art, and sound poetry to promote and experiment with new forms of sound-based narrative and storytelling.

Speaking in code-mixing: the language of bilinguals

Jose Manuel Medrano (University of California, Riverside)

The YouTube series Cholo adventures premiered its first video in 2008 with very little success. The word “cholo” is Spanish means “gangster”. Many subscribers have argued that the negative reference to the word “cholo” influenced their decision on not viewing their videos at first. It wasn’t until 2010, with their video series “You know who are Mexican if...”, that they reached international success with over one million subscribers and over eight million views. The present work analyzes the code-mixing used by the protagonists of the comedy series YouTube series Cholo adventures to present the stereotypes of Mexicans and Mexican-Americans living in the United States. For example, the protagonist of the series, when meeting his uncle for the first time states, “He is smaller then I am. How is he mi tío?” He also uses insults, such as “pinche beaner”. Although many sociolinguistics prefer to use the term code-switching, Peter Muysken argues, “I am using the term code-mixing to refer to all cases where lexical items and grammatical features from two languages appear in one sentence. The more commonly used term

code-switching will be reserved for the rapid succession of several languages in one single speech event.” Following Muysken’s typology proposed in his work “Bilingual Speech, a Typology of Code-Mixing” (2000), this project presents the different code-mixing (insertion, alternation y congruent lexicalization) used by the actors of Cholo adventures to present their jokes to an audience that must be bilingual (English and Spanish) to be able to laugh (by understanding the social and linguistic references) and be able to share the cultural context of being a Spanish-speaker in the United States. This work proposes that the code-mixing between two languages is not only the result of two languages interacting, such as the case of Southern California that shares a border with a Spanish speaking country, but the influence and access of digital media is guiding the two languages to change.

Biographical Note

José Manuel Medrano received his BA from UCLA in 2010 with Departmental Honors and Latin Honors. He is a current Graduate Student in the Department of Hispanic Studies at the University of California, Riverside where he also teaches Spanish language courses. His research interests include Linguistics (Hispanic bilinguals and code-mixing), Gender Studies and Digital Humanities. He is the current External Vice-President of the Association of Graduate Students in Hispanic Studies. He was recently chosen as part of the Humanists@Work Graduate Student Advisory Committee. Next school year, he will be leading a reading group on liminality. During his free time he enjoys walking his dog Wednesday, listening to music and traveling.

Water through a net: long-term preservation of the digital humanities on the web

Corey Davis (University of Victoria)

Before the advent of digital technologies, librarians effectively preserved the output of scholarly communications through a kind of benign neglect, by purchasing print objects and placing them on library shelves, and by duplicating this effort across many institutions. The transition to electronic journals and ebooks offers many challenges to the preservation of the scholarly records, and while projects like LOCKSS and Portico address some of these, scholars are producing increasingly complex website and other electronic objects, many of which contain rich media experiences and interactive features. In an effort to address the long-term preservation and playback of these kinds of digital environments, The University of Victoria Libraries started archiving websites in 2013. It became quickly apparent that many scholarly websites being produced by faculty in the digital humanities were going to prove very challenging to effectively capture and replay. This presentation will explore the considerable technical challenges of web-archiving, with a special focus on examples of capturing complex, interactive websites that scholars are creating to disseminate their research in new ways.

Biographical Note

Corey Davis is Systems Librarian at the University of Victoria. He has a BA in Greek and Roman Studies with Distinction from the University of Victoria and an MLIS for the University of British Columbia. He is responsible for the University's web archiving initiative and is involved with a number of digital preservation efforts at UVic and beyond. His current research

interests focus around the long-term preservation of the scholarly record in an increasingly digital world, and the preservation challenges of complex digital objects in the humanities.

Analyzing E-Lit

Analyzing a work of electronic literature—that is, born digital literary work—involves a close reading of words, but it also can require a close reading of other components comprising the content of a poem, including sound, movement, and visual elements, not generally part of print-based literary works. But how do we talk about these components in a work of poetry? What terminology do we use to discuss them? What strategies may be required unique to analyzing this kind of literary work?

This paper presentation will analyze one short work of e-Poetry, “Zoology” by Sasha West and Ernesto Lavandera, and provide five literary terms and strategies—kinepoeia, sounding, visioning, hyperlinking, and ergodic time, needed for a more in-depth and complete understanding of a work of computationally enhanced literary work.

Biographical Note

Dene Grigar is Professor and Director of The Creative Media & Digital Culture Program at Washington State University Vancouver whose research focuses on the creation, curation, preservation, and criticism of Electronic Literature, specifically building multimedial environments and experiences for live performance, installations, and curated spaces; desktop computers; and mobile media devices. She has authored 14 media works such as “Curlew” (2014), “A Villager’s Tale” (2011), the “24-Hour Micro E-Lit Project” (2009), “When Ghosts Will Die” (2008), and “Fallow Field: A Story in Two Parts” (2005), as well as 52 scholarly articles. She also curates exhibits of electronic literature and media art, mounting shows at the Library of Congress and for the Modern Language Association, among other venues. With Stuart Moulthrop (U of Wisconsin Milwaukee) she is the recipient of a 2013 NEH Start Up grant for a digital preservation project for early electronic literature, entitled *Pathfinders*, which culminates into an open source, multimedia book for scholars.

Expertise and Imposter Syndrome: The Reluctant Digital Humanist

Julia Panko (Weber State University)

How does a junior scholar negotiate the position of being her department’s new “digital humanities expert” when she’s not sure whether she qualifies? There has been a definitional problem in the Digital Humanities since the field emerged, and this brief presentation suggests that confusion over who belongs in the field—and the often-resultant imposter syndrome—may be both problematic and productive.

The job advertisement I’d applied to was for an assistant professor in English specializing in new media and media theory; by the time I arrived to start the position, everyone introduced me as “the digital humanities hire.” What did this mean? Within the DH community, definitions are fluid and multiple; outside of it, many academics have little concrete knowledge of what DH

entails. This combination has the potential for creating a special kind of imposter syndrome. I'm a reluctant digital humanist not because I think the field is overhyped, or because I don't value its contributions. I'm reluctant because I'm rarely sure whether my work qualifies as DH. The lines of the DH tent have been drawn and re-drawn, and those of us who are not spearheading a new DH project, or whose engagement with the digital is primarily theoretical, can wonder where we fit.

Imposter syndrome in the digital humanities is partly personal, but it's also structural, the result of a field that encourages people who hail from disciplines that do not traditionally emphasize deep technological literacy to join in, that extolls the benefits of experimentation, failure, and learning. What I've realized since beginning my new position is that, while the Digital Humanities is itself a context for understanding one's research and pedagogy, institutional contexts also mediate the meaning of what it means to be involved with the Digital Humanities. I am the only person in my department who has DH training, and I am expected to take the lead on almost any issue touching on digital culture. While situations such as this can be overwhelming, they may also paradoxically force us to acknowledge the extent of our expertise.

Biographical Note

Julia Panko is an assistant professor of English at Weber State University. Previously, she was an Andrew W. Mellon Postdoctoral Fellow in the Humanities at MIT. Her research explores the intersections between literary forms and media formats, drawing on literary studies, media theory, and media history. She is currently working on her first book, which studies how two central aspects of early twentieth- and twenty-first-century information culture have influenced experimentation in the novel: increased interest in the scale of data and consequent anxiety about the future of the book.

DHSI Colloquium Session 3, Wednesday June 10, 4.15 – 5.30pm (MacLaurin A144)

Chair: Diane Jakacki (Bucknell University)

Twitter: @DianeJakacki

Diane K. Jakacki is the Digital Scholarship Coordinator at Bucknell University. Her research interests include Digital Humanities applications for early modern drama, literature and popular culture, and digital pedagogy theory and praxis. Her current research focuses on sixteenth-century English touring theatre troupes. At Bucknell she collaborates with faculty and students on several regional digital/public humanities projects within Pennsylvania. Publications include a digital edition of *King Henry VIII or All is True*, essays on *A Game at Chess* and *The Spanish Tragedy* and research projects associated with the Records of Early English Drama and the Map of Early Modern London. She is an Assistant Director of and instructor at the Digital Humanities Summer Institute, serves on the digital advisory boards for the Map of Early Modern London, Internet Shakespeare Editions, Records of Early English Drama, and the Iter Gateway to the Middle Ages and Renaissance.

Social Knowledge Creation and Big Data

Matthew Hiebert (University of Victoria)
Ray Siemens (University of Victoria)
William Bowen (University of Toronto Scarborough)

This talk explores how big data for the humanities might be shaped by so-called “thick” data that reflects qualitatively interests of research communities using large datasets for ongoing discovery and analysis. As shown by Joanna Drucker, Trevor Owens, Geoffrey Rockwell, Christof Schöch and other digital humanists, data is not a “given,” but a strategic capturing that actively constructs the content it represents. In light of our prototyping efforts, we suggest that social knowledge creation techniques may be used to integrate open, community-driven processes into modelling big data, thereby limiting the powers of any single authority over the composition of its structures and processing. We ground our discussion in the planning of the Renaissance Knowledge Network (ReKN), an initiative of the Electronic Textual Cultures Lab in collaboration with *Iter: Gateway to the Middle Ages and Renaissance*. The project has involved creating an initial sample collection of primary and secondary materials of about three terabytes of data in size. We outline how ReKN—an integrated discovery, analysis, and production platform—is drawing upon social knowledge creation techniques and experimental prototyping within the *Iter Community* project to develop a field environmental scan, to understand the online research activities of Renaissance scholars, and for designing a bottom-up ontology. These socially driven and community oriented activities will shape ReKN’s large scale data collection and processing efforts.

Biographical Notes

Matthew Hiebert is an Assistant Professor of English and a Postdoctoral Fellow at the Electronic Textual Cultures Lab, University of Victoria. His research in the digital humanities includes leading development of an environment for knowledge co-creation called *Iter Community*, and envisioning the Renaissance Knowledge Network as an integrated research, analysis, and production platform. He leads workshops on new forms of scholarly production and publication, recently at the American University of Beirut Digital Humanities Institute and the Modern Language Association Annual Convention. His current research has appeared in *Scholarly and Research Communication* and *Mémoires du livre / Studies in Book Culture*.

William Bowen is Chair of the Department of Arts, Culture and Media at the University of Toronto Scarborough. His research interests lie in the use of new technologies in research and teaching, and in speculative musical thought from Antiquity to the end of the Renaissance, with particular attention to the writings of Marsilio Ficino. His most recent book-length publications are *The Library of the Sidneys of Penshurst Place*, edited by G. Warkentin, J.L. Black and Wm R. Bowen (2013), *Renaissance Studies and New Technologies*, edited by Wm R. Bowen and R.G. Siemens (2008), and *Platonic Theology*, trans. by M. J. B. Allen, Latin text ed. by J. Hankins with Wm R. Bowen (6 vols., 2001-06). Dr. Bowen is the current editor of *Renaissance and Reformation / Renaissance et Réforme*. His commitment to digital humanities and online publication is evidenced by his work as the founding director of *Iter: Gateway to the Middle Ages and Renaissance*, as the editor of *FICINO*, and as co-editor of the book series *New Technologies in Medieval and Renaissance Studies* with Ray Siemens.

Digital Ironies: Using DH tools to examine the surveillance society

Renee Houston (University of Puget Sound)

Josefa Lago (University of Puget Sound)

A Liberal Arts education highlights the importance of preparing students to deal with complex and diverse problems in a changing world. By promoting a sense of discovery and reflection, students develop strong analytic and problem-solving skills that can be transferred to knowledge and talents in real-world settings. At the same time, Liberal Arts institutions suffer from the broad perception that a traditional education is out of step with 21st century technological developments. The presentation will address the need for courses in the Digital Humanities at liberal arts schools and the integration of current technologies as part of students' undergraduate education.

Using the model of a team-taught, interdisciplinary course the authors will present an innovative pedagogy in the Humanities that seeks to build students' digital knowledge. This will allow them to communicate with depth and richness in a 21st-century fashion to engage historical events and movements. We explore how technology has changed many of the modes by which we express ourselves, while also leading students through the process of understanding surveillance and control in both the historical and contemporary sense. Students work collaboratively to produce interactive online academic objects that are born digital.

The course is an interdisciplinary exploration of works of fiction that feature surveillance as a central theme while comparing and contrasting traditional methods of scholarly inquiry with digital tools, and incorporating writing as a critical component of a liberal arts education. Our examination highlights themes of institutional discourses, Foucault's panopticon, and individual agency and resistance to surveillance that encapsulates historical and contemporary experiences. For the first course reading and project we examine history via the slave narrative *Incidents on the Life of a Slave Girl* by Harriet Ann Jacobs. As we engage this 19th c material, we do so with an interactive and multi-directional format from an interdisciplinary perspective by asking students to research significant people, places and events in Harriet Jacobs' text to create a digital timeline. We then move to the classic dystopian big brother narrative *Nineteen Eighty-Four* where students are assigned segments of Orwell's text to analyze and explain via word clouds, word frequencies, and collocates. Finally, we explore the resistance to surveillance with the futuristic female hero Katniss Everdeen from *The Hunger Games*. Starting with a map of North America, students identify Panem's characteristics, people, resources, and economies. The class culminates with students collaborating on a digital project to address a contemporary surveillance issue.

The pedagogical goals of his course are to build a digital familiarity that will allow students to communicate with depth and richness about historical and contemporary topics, engage in critical reflection by assembling information in unique visual and textual representation that offers a sense of discovery and self-empowerment, and develop their ability to write with clarity and power. This approach of engaging theory, research and expression via digital platforms deepens their understanding of the structures and issues of the contemporary world.

Biographical Notes

Renee Houston (Ph.D. The Florida State University) is a professor of Communication Studies at the University of Puget Sound where she teaches classes at the intersection of organizational communication, technology, diversity and gender. In her courses she often uses technology to help bridge academic inquiry with new digital opportunities for expression. In her research, she studies organizing to address inequities centered on issues of gender, social class and race in order to promote social change and allow for diverse perspectives and voices to be heard.

Josefa Lago (Ph.D. The University of Nebraska) is a Professor of Hispanic Studies at the University of Puget Sound, where she teaches courses on Spanish language and Latin American culture and literature. Her research focuses on women authors of the Caribbean and Central American regions, and the narrative of Colombian Nobel prize winner Gabriel García Márquez. She is interested in issues of migration movements, national identity, gendered spatial relations, and the intersections between them. She explores the fields of digital humanities and hybrid pedagogy both in her teaching and research.

Recovering the First World War Illustrated Gift-Book in a Digital Environment

Nick Milne-Walasek (University of Ottawa)

The ongoing centenaries associated with the First World War have occasioned a tremendous expansion of online databases and other digital projects dedicated to preserving the war's cultural and artistic histories. Venues like the First World War: Personal Experiences project, the First World War Poetry Digital Archive and the Europeana 1914-1918 project have embarked on new and unprecedented programs of digitization, aimed at connecting both scholars and readers with the art, books, and other cultural objects that helped comprise the civilian wartime experience.

One fascinating subject of such digitization is the illustrated gift book. This style of book—essentially a large-format anthology, lavishly illustrated and including poetry, prose, and sheet music in addition to paintings and drawings—became immensely popular in the latter half of the nineteenth century and continued to be so during the First World War. Wartime volumes like King Albert's Book (1914), The Queen's Gift Book (1915) and The Lord Kitchener Memorial Book (1917) sold hundreds of thousands of copies across the English-speaking world, and now constitute important (though neglected) windows onto the war's art and publishing culture.

My article will examine the efforts that have been made to digitize these gift books and preserve them for a new generation of readers. I will also explore how this digitization paradoxically allows for an even more immersive and “complete” experience of the books than the physical books themselves would, as digital editions can feature higher-quality images, audio versions of sheet music that would be silent upon the page, and links to the full versions of the works from which so many of the contents of gift books were often excerpted. The digitization of wartime gift books, then, greatly expands those books' interior scope while simultaneously providing greater access to the artistic and literary world in which they existed.

Linking the Middle Ages: Applying Linked Open Data to the Field of Medieval Studies

Ece Turnator (University of Texas, Austin)

Global Middle Ages Project (GMA) is a portal (currently under development) for the study of the global Middle Ages between 500-1500 A.D. intended to serve the higher-education community, students, and scholars of the global Middle Ages as a gateway to new projects on the medieval world as a whole.

We aim to apply Linked Open Data (LOD) principles to facilitate access to online medieval resources.

Thinking about the medieval world on a global level gave rise to a host of challenges including establishing consistency in structure, content, as well as database-design. In order to discuss these challenges in May 2015 we organize a CLIR/Mellon funded workshop that will bring about twenty global digital medievalists, librarians, and technologists together to initiate a discussion of the current state of research needs in medieval studies for the purpose of exploring the bases of interoperability across the field using Linked Open Data (LOD) principles.

This presentation will focus on common data fields used in medieval studies especially by medievalists who focus on cross-cultural data. Specifically, the presentation will be on the workshop-identified list of information/data types ripe for encoding as Linked Data, or current gaps in gazetteers. The presentation will also touch upon the workshop-identified best practices in serializing the selected medieval data fields in RDF or JSON formats with the purpose of building an API to let researchers harvest them in meaningful ways. This presentation, in short, aims to discuss a Linked Open Data solution to issues of interoperability and access in one humanities field, i.e. the field of medieval studies that might be applicable to other humanities fields.

Biographical Note

Ece (pronounced “A.J.”) Turnator received her PhD in Medieval (Byzantine) History from Harvard in 2013. Her dissertation is an interpretation of 13th-century Byzantine economy through an analysis of archaeological (coins and ceramics) evidence. As of September 2013, she is a CLIR/Mellon F. Post-doctoral fellow at UT Austin working on Global Middle Ages Project (Site under development; for the active previous iteration of site, see <http://www.laits.utexas.edu/gma/mappamundi/>), studying and learning about "digital humanities," best practices for data curation and visualization. Her interests include world economic history and material culture.

The Autobiographical Writing of *Infinite Jest* Reading Group Blogs

Philip Miletic (University of Waterloo)

This short paper argues that group blogs dedicated to reading David Foster Wallace's *Infinite Jest* (1996), such as 2009's *Infinite Summer*, produce an ethical autobiographical writing in computer mediated communications (CMC) wherein the self is constituted by the Other. Writing on *Infinite Summer*, Kathleen Fitzpatrick argues, "the Internet is a distributed, multidirectional, many-to-many network...[that] produce[s] precisely the kinds of human relationship, the kinds of conversation, that Wallace's vision of the novel meant to foster" (198). For Wallace, the televisual culture of "Generation X" produced a cultural crisis that both creates and celebrates cynicism and narcissism ("E Unibus Pluram" 69), fragmenting community and denying shared values amongst Americans. In his work, Wallace aims for a meaningful communicative transaction between writer *and* reader, which "goes beyond the economic" (Kelly 146) and creates a site wherein community, communication, and identification with others can be realized. I demonstrate that the blog communities' writing reflects Wallace's aims and produces "modes of identification" towards "not just...the otherness of the text but also...the otherness of one another's reading of those texts" (Fitzpatrick 199-200). Further, I argue that the participants are open to one another's otherness, establishing shared values and experiences through the autobiographical interweaving of their discussion of the novel with personal struggles with loneliness, addiction, family life, education, and living in a media-saturated nation.

The autobiographical acts that occur in *Infinite Summer* include the ways *Infinite Jest* and the blog serve as an autobiographical site, which "establish expectations about the kinds of stories that will be told" (Smith and Watson 69), and the way *Infinite Summer*'s "reading guides" act as coaxers, provoking participants to tell their stories. In my paper, I will specifically focus on the "Advocacy" posts of the blog that occurred during the first weeks of *Infinite Summer*, which were written in order to draw participants in. These posts are very autobiographical, describing the individual's relationship to the book, which, in turn, coax other readers to comment on and write their own autobiography within the context of the novel. Further, I argue that these advocacy posts establish the autobiographical reading and writing that continues throughout the summer.

In addition to my discussion of *Infinite Summer*, I will briefly present my intention to curate an online *Infinite Jest* reading group in the summer of 2016 in order to engage in participant ethnography and to familiarize myself with the compositional strategies of the reading group blog choice and design. My creation and curation of the online *Infinite Jest* reading group allows me to witness the kinds the autobiographical acts, if they do occur, during an online *Infinite Jest* reading group and how these acts are shaped by the group and its blog's composition. Ultimately, my discussion of *Infinite Summer* and the design of *infinitesummer.org* informs my technical and compositional approaches to designing and curating my reading blog set for the summer of 2016.

Biographical Note

Philip Miletic is a second year English PhD student at the University of Waterloo. His dissertation research concerns the virtual communities formed around or by David Foster Wallace and Gertrude Stein via online reading blogs and radio.

DHSI Colloquium Session 4, Thursday June 11, 4.15 – 5.30pm (MacLaurin A144)

Chair: Mary Galvin (University College Cork)
Twitter: @GalvinMary

Mary Galvin is a PhD Candidate at University College Cork. She is based in the School of Applied Psychology, and her research involves an experience centered design inquiry into the patient and caregiver relationship, in the context of dementia. It explores the potential of designing familiar objects to support personhood and interaction within dementia care, where these concepts are at their most vulnerable. She was a finalist in the Higher Education Authority of Ireland's 2013 'Making an Impact' Competition, and has been the recipient of a number of competitive bursaries. She is the creator of Digital Story Cubes, and has presented at a variety of conferences throughout the field. See <http://marygalvin.org> for more.

First Year English as a DH Course

Nicholas van Orden (University of Alberta)

Discussions about digital humanities pedagogy are many, varied, and have featured contributions from dh's most prominent figures—Johanna Drucker, Adeline Koh, Brian Croxall, Matt Kirschenbaum, and Miriam Posner have all written famously or recently on dh in the classroom. These stimulating discussions generally focus on the differences between upper-level dh-specific courses and introductory-level survey courses, and they often feature advice on how instructors with minimal resources might integrate dh tools and projects into their curricula. As a PhD student designing and teaching my first dh-focused first-year English course, I am well situated to comment on and contribute to these already rich discussions.

In my paper I will report on the design, functioning, and results of the first-year English and Film Studies course I taught in the Winter 2015 semester (January – April) at the University of Alberta. EFS 121 is titled "Literature in Historical Perspective" by the English and Film Studies department and it is generally taught as a scaled-down survey course (covering a wide-range of texts and time-periods and requiring students to produce reading reflections, presentations, and research essays). Instead of following the survey model, my course focuses entirely on recently published Edmonton-based texts and authors, connects with a range of community partners, and requires students working in small groups throughout the semester to complete dh projects.

The dh tools the class used were free and online to ensure that all students had access through their own devices or library computers; the tools were also simple to use as I could not devote class time to technical questions. While these requirements excluded many popular dh tools and restricted the projects the students undertook, tools like Voyant, CartoDB, Omeka, TimeLineJS, and JuxtaCommons provided a host of interesting possibilities for examining literary data. One of the main challenges in designing the course was collecting texts for the students to analyze—we needed material that fit within the reading and writing requirements of the course, but also material that lent itself to dh analysis. Some of the tools, like JuxtaCommons, require particular types of input to produce interesting results. To meet this need for material we partnered with various individuals and community groups, including, among others, the English and Film Studies' Writer in Residence (Minister Faust), the Edmonton Public Library's Writer in Residence (Jason Lee Norman), the Edmonton Arts Council, the Alberta Writer's Guild, the

Aspen Foundation For Labour Education, and Mary Pinkoski (Edmonton's Poet Laureate). The class was featured in an article in the *Edmonton Journal* (<http://www.edmontonjournal.com/news/edmonton/First+year+students+Edmonton+through+literary+lens/10736521/story.html?cid=dlvr.it-twitter-edmontonjournal>)

In my paper I will outline the tools, texts, and partners that have shaped the course, and I will provide a report on the final results of the students' group projects. I will describe the assignment structure of the course and explain my rationale for deviating from the traditional essay-focused survey course. Throughout the paper I will focus on the feasibility of incorporating a range of dh tools into a first-year course and will describe the various problems that the students and I encountered throughout the semester.

Biographical Note

Nick is a PhD student in the English and Film Studies program at the University of Alberta. His research focuses on the collision of digital spaces and literary forms.

Collaborative Reading in The Readers' Thoreau

Paul Schacht (SUNY Geneseo)

"Books," wrote nineteenth-century American author Henry David Thoreau, "must be read as deliberately and reservedly as they were written." Digital Thoreau is an internet resource designed to foster the deliberate reading of Thoreau's own works by providing insight into his creative process and social tools for discussing his words and meaning. A 2013 presentation at DHSI described two projects through which Digital Thoreau attempts to realize its aims; the current presentation is an update on one project, a combination library/social network named *The Readers' Thoreau* (<http://commons.digitalthoreau.org>).

In 2013, all that existed of *The Readers' Thoreau* was a question: Could open-source tools be used to connect a social network to a text for social reading? The Modern Language Association's social network for scholars, *MLA Commons*, seemed to point towards an answer; built on a themed suite of BuddyPress components developed at CUNY called Commons In A Box, *MLA Commons* also hosted an anthology of essays, *Literary Studies in the Digital Age*, that invited user comments using CommentPress. But Commons In A Box and CommentPress didn't talk to each other; activity in the text didn't show up in the network. Digital Thoreau's effort to integrate these two WordPress plugins has led to the development of an entirely new plugin, Group Texts, designed to permit many-to-many relationships between groups of individuals and particular texts. Now two or more groups can read Thoreau's *Walden* either individually or in collaboration, with new comments on the text showing up in their respective activity streams. The network is now home to fourteen groups, nine of which were created to discuss Thoreau in high school and college classes. Two classes, one at SUNY Geneseo and another at the University of Maine, Farmington, read *Walden* together in 2014; the instructors, Paul Schacht and Kristen Case, published an essay on their experience in the January, 2015 issue of the journal *Pedagogy*.

Feature development continues at *The Readers' Thoreau*, some of it fueled by the Geneseo-Farmington collaboration. The network's search capability, user interface, and activity reporting have all been improved. A new group-type, neither fully open nor strictly private, enables selected Thoreau experts to comment publicly on a text.

The network's affordances have stimulated ambitions to broaden the scope of the project beyond its initial conception. Many-to-many architecture can be used to facilitate social authorship as well as social reading. *The Readers' Thoreau* now aims to connect scholars, teachers, students, and the general public in a flexible network containing primary texts, class discussions and other kinds of informal conversation, curated curricular materials, open-peer-reviewed scholarship, and a variety of born-digital projects. This new ambition provokes a new question: How would the experience of reading in this community-centered ecosystem differ from the experience of reading in the digital archive?

Biographical Note

Paul Schacht is Professor of English and Chair of the Department of English at SUNY Geneseo, where he is also Director of Digital Thoreau, an internet resource that gives students, teachers, scholars, and general readers a common space for engaging deliberately with Henry David Thoreau's work and legacy. He has published essays on technology and civic engagement in the classroom, on collaborative writing using wikis, and on Charles Dickens, Charlotte Brontë, and Mark Twain. He is a member of the Research and Innovation Team of the Open SUNY Center for Online Teaching Excellence.

Radio Nospace

John F. Barber (Washington State University Vancouver)

Radio Nospace (www.radionospace.net) is a web-based radio station, an online, interactive installation / performance work, and a practice-based research site focused on the importance of sound in narrative and digital storytelling.

Through active curation of exemplary examples of radio-audio drama, radio (transmission) art, and sound poetry; multimedia reports on sound related topics; and creative attention to the modality of listening as part of the narrative experience, Radio Nospace seeks to foster immersive, imaginative, and informative sonic experiences sustained by the act of careful listening.

The theoretical basis for Radio Nospace draws from Bruce R. Smith who says knowing the world through sound is fundamentally different from knowing the world through vision (129). Michael Bull and Les Beck note sound, "as a modality of knowing and being in the world," makes us re-think the spaces and places we inhabit by engaging listener's deep imaginations (3-4). Marshall McLuhan argues that radio, as a "fast hot medium," provides accelerated information throughput, contracting the world to village size. In a global village, we live once again in an oral context where issues and people are no longer separate, but rather shared, and simultaneous (20).

So, the combination of sound and radio is intentional. Both are ephemeral, their content disappearing soon after production. With thoughtful archiving and curation, however, both can return to promote communication, and collaboration. Radio Nouspace seeks to leverage such opportunities by using digital, computational affordances as the basis for narrative and storytelling that is participatory, interactive, and experiential.

By making sound tangible, by focusing on the aural, Radio Nouspace, through research and practice, demonstrates the changing ways in which we may produce, consume, and critique the (digital) humanities.

Bull, Michael and Les Beck, eds. *The Auditory Culture Reader*. Oxford, UK: Berg, 2003.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw Hill, 1964.

Smith, Bruce R. "Tuning into London c. 1600" in *The Auditory Culture Reader*, Michael Bull and Les Beck, eds. Oxford, UK: Berg, 2003. 127-135.

Biographical Note

John F. Barber created and curates *The Brautigan Bibliography and Archive* (www.brautigan.net) the world's foremost resource concerning the life and works of Richard Gary Brautigan (1935-1984). Barber's *Richard Brautigan: Essays on the Writings and Life* (McFarland 2007) collects thirty-two essays from others who knew Brautigan professionally and personally. Barber teaches in the Creative Media & Digital Culture program at Washington State University Vancouver. His current project is *Radio Nouspace* (www.radionouspace.net), a web-based radio station; an online, interactive installation / performance work; and a practice-based research site archiving and curating radio-audio drama, radio (transmission) art, and sound poetry to promote and experiment with new forms of sound-based narrative and storytelling.

The 19 Voyages of Henry James

Shawna Ross (Arizona State University)

"The 19 Voyages of Henry James," an Omeka installation with a Neatline map, examines James as a transatlantic writer—literally. From his birth in America in 1843 to his death in 1916 as a newly naturalized British citizen, James embarked on more than his fair share of floating palaces and "dreary Boston Cunarders" alike between his first voyage at six months old on the path-breaking Great Western (the first steamship designed specifically for the transatlantic run) and his final voyage at 68 years old on the venerable Mauretania (winner of the Blue Riband and sister ship to the Lusitania). After cross-referencing rare letters, passenger lists, and newspaper articles unnoticed by James scholars, I will use digital mapping and data visualization tools to show that James as an inveterate traveler whose engagement with ocean liners powerfully inflect his fiction.

By reconstructing James's nineteen transatlantic crossings using Neatline, I hope to uncover new connections between James's travel and the tropes he develops in his so-called "international novels" (in which American, British, and European relations are foregrounded (e.g., *The Portrait of a Lady*) and the short stories he sets on ocean liners (e.g., "The Patagonia"). Moreover, doing so provides a case study for my larger argument that, for nineteenth-century writers, the ocean liner did not simply provide the material means for travel. Writers like Charles Dickens, Anthony Trollope, and Bram Stoker put the ocean liner to work as a trope, as a machine for transnational thought. By juxtaposing different kinds of textual and visual formats (map, letter, novel, blueprint, photograph), I hope to embody the concept of the transatlantic, making it interactive and allowing multiple research questions to be approached from the same interactive map.

Biographical Note

Shawna Ross will join Texas A&M as an Assistant Professor in British modernism and the digital humanities in Fall 2015. Her book manuscript, *Leisured Fictions: Working at Play in British Literature and Culture, 1840-1950*, analyzes the relationship between modernist literary experimentation and the growth of modern leisure institutions such as hotels and ocean liners. She has published in *Digital Humanities Quarterly*, *The Henry James Review*, and *JML*, and she is the digital projects editor at *Digital Literary Studies*.

Archive as Network: a project conducted in the John Ringling Library Special Collections

Margaret Konkol (New College of Florida)

This paper describes a pilot digital humanities project conducted at New College of Florida over the January 2015 interterm. The project, "Archive as Network," was designed as an off-campus small group seminar able to be completed in a four-week period. Drawing first-year humanities students, the project engaged with the literary holdings of the John and Mable Ringling Art Library Special Collections. Since the Ringling is consulted primarily for its visual arts and circus history materials, this project afforded a rare opportunity to interpret the meanings of its almost entirely neglected literary holdings. The project aimed to introduce students to collaborative and archival work through directed research in book history, fine press and commercial printing conventions, and early twentieth-century collecting practices. In doing so students gained practice with digital annotation, basic archival visualization protocols, and collaboratively designing an Omeka website. By the end of the term students were supposed to be able to articulate how bibliographic codes reinforce linguistic codes, the political implications of archives, and apply the terms of analytic bibliography. To satisfactorily complete the seminar students were expected to meet twice a week as a group at the Ringling Museum Library for archival work, read and discuss essays on theories of the archive, and contribute their own digital artifact entry of a rare book of their choice to the collaboratively-constructed class Omeka site. The group determined how to design the class digital archive so as to demonstrate the Ringling collection's place in early twentieth-century intellectual and social networks, interrelationships between its documents, and the ways in which users might explore the website. As a case study of running a dh project at a small liberal arts college, this five-minute talk will give a narrative description of the aims and outcomes and address some of the unexpected challenges

encountered in the process. Although often neglected in such case studies, this talk will also reflect on the students' project reflections and self-evaluations gathered at the completion of the project. In this way the talk hopes to provide data on the student-experience (or understanding of the value of) of digital humanities, which can be useful for other institutions.

Biographical Note

Margaret Konkol is a Visiting Assistant Professor of American Literature at New College of Florida. Her research interests include transnational modernism, environmental literature, poetry & poetics, archive theory, gender studies, and digital humanities & pedagogy.

DHSI Colloquium Session 5, Friday June 12, 8 – 9.20am (MacLaurin A144)

Chair: Shawna Ross (Arizona State University)

Twitter: @ShawnaRoss

Shawna Ross will be joining Texas A&M University as an Assistant Professor in British modernism and the digital humanities in Fall 2015. Her book manuscript, *Leisured Fictions: Working at Play in British Literature and Culture, 1840-1950*, analyzes the relationship between modernist literary experimentation and the growth of modern leisure institutions such as hotels and ocean liners. She has published in *Digital Humanities Quarterly*, *The Henry James Review*, and *JML*, and she is co-editing a volume of essays on digital humanities and modernism with James O'Sullivan.

A Project Based Pedagogy: Developing the EULA Tool

Aaron Mauro (Penn State Erie)

The relatively new genre of legalese called the EULA or End-User Licensing Agreement is as ubiquitous as it is unread. While the EULA for iTunes is a relatively small 1,974 words, the EULA for PayPal is currently 27,435 words in length. There are new online services being made available by large and small corporations every day, and nearly all of them require you to "agree to the terms of service" by clicking a button or checking a box. Many users tend to assume that we are forgoing some portion of our personal online privacy in exchange for a service. The commodification of our online identities is increasingly normalized because the exact terms of how our identities create value is hidden in a wall of text. This latest incarnation of Franco Moretti's "great unread" represents an opportunity to offer a text analysis tool using many of the techniques and methods used by the digital humanities. In this way, the digital humanities is now positioned to make practical interventions of the cultural lives of large user bases. This paper presentation will share some of the findings of the initial research into the content of EULAs, but its primary focus will detail how undergraduate student researchers are collaborating on a web app capable parsing and analyzing EULAs for suspicious content. The paper will also describe how the development of this project is being incorporated directly into the curriculum of the Digital Arts, Media, and Technology undergraduate program at Penn State Erie, The Behrend College. The presentation will finally describe the development trajectory for this project as a native mobile iOS and Android application.

Biographical Note

Dr. Aaron Mauro is Assistant Professor of Digital Humanities and English at Penn State Erie, The Behrend College. He is the director of the Penn State Digital Humanities Lab and teaches on topics relating to digital culture, computational text analysis, and scholarly communication. His articles on U.S. literature and culture have appeared in *Modern Fiction Studies*, *Mosaic*, and *Symploke* among others. He has also published on issues relating to digital humanities in both *Digital Studies* and *Digital Humanities Quarterly*.

#nohomo: Mapping the Social Functions of Homophobic Twitter Hashtags

Bonnie Ruberg (University of California, Berkeley)

Homophobic discourse is hardly new to the internet, yet the internet is giving homophobic discourse new forms with new social implications. In this paper, I will be using the software tool Constellate, developed by Berkeley's Digital Humanities "Net Difference" collective, to trace the circulation and communicative functions of the Twitter hashtag #nohomo. #Nohomo and other homophobic linguistic markers have become common sights on Twitter. Nohomophobes.com, a website that publishes a running total of instances of hate speech used on Twitter, reports more than 5,000 instances of "no homo" daily. That this type of harmful, discriminatory language is prevalent online is irrefutable.

This project seeks to explore not just how often #nohomo is used, but in what situations and to what effect. My preliminary research with the Constellate tool has already begun to reveal the semiotic and social complexities of the hashtag. Scholars like Judith Butler have famously argued for understanding homophobic speech as an act of outward aggression and self-identification, yet the nuanced uses of #nohomo suggest that homophobia takes on different implications in the technological mechanisms of the social media setting. The hashtag, as a uniquely contemporary linguistic unit, becomes a marker of self-categorizing as much as a tool of textual violence or disavowal.

As the results of my work with Constellate will demonstrate, the subtextual functions of #nohomo take two primary forms. Firstly, the hashtag is deployed as a tool for warding off association with the feminine. The vast majority of Twitter participants who use the hashtag are male-identified, and commonly #nohomo appears at the end of a tweet that might otherwise associate the user with a female-coded activity—for example, "I do a lot of cooking #nohomo." Simultaneously, the hashtag is used to ward off association with female-coded emotions, especially love and affection. In its second, albeit related mode, #nohomo is used to distance the user from association with homoeroticism. Both expressions of male-male fandom (e.g. adoration for a professional sports player) and male self-appreciation (e.g. "I look hot in these jeans") are often followed by #nohomo.

Building my quantitative results, I will be using close reading techniques and social critique to demonstrate how homophobic Twitter hashtags like #nohomo serve a purpose shaped by their digital platform that is, in revealing ways, unlike previously studied iterations of hate speech. I

will demonstrate how these hashtags function as paradoxically destabilizing support structures and defense mechanisms, upholding traditional expectations of masculinity and heterosexuality, while simultaneously queering the utterances of the users who deploy them. I will also show how the use of the phrase “no homo,” with its origins in African-- American rap culture, has been co-opted by largely white male Twitter users as they struggle to uphold their masculinity in a social media environment characterized by female-- coded use patterns: emotional outpouring, over-- sharing, constant communication.

Biographical Note

Bonnie Ruberg is a Ph.D. candidate at the University of California at Berkeley, where her work bridges the departments of New Media, Gender and Women's Studies, and Comparative Literature. In fall 2015, she will be joining the Interactive Media and Games Division at the University of Southern California as a Provost's Postdoctoral Scholar. Bonnie is the lead organizer and co-founder of the annual Queerness and Games Conference, as well as the co-editor of the volume *Queer Game Studies: Gender, Sexuality, and a Queer Approach to Game Studies*, under contract with the University of Minnesota Press. Her writing on gender, sexuality, digital cultures, and the digital humanities has appeared in *Ada: A Journal of Gender, New Media, and Technology*, *Rhizomes*, *QED: A Journal in GLBTQ Worldmaking*, *Qui Parle*, as well as a variety of journalistic venues.

Fanny Kemble's Shakespeare

Maria Chappell (The University of Georgia)

19th-Century actress Fanny Kemble was famous on both sides of the Atlantic for her Shakespearean roles. While touring the US, she met and married Georgia plantation owner Pierce Butler. Their tumultuous marriage coupled with Kemble's disdain for slavery led to a messy divorce that left her without a steady source of income. To support herself and her writing, Kemble began giving readings of Shakespeare's plays in the US and the UK, and these lectures quickly became profitable and popular.

Fanny Kemble's personal copy of Shakespeare's plays, which she likely read from in many if not all of her lectures, is part of the Hargrett Rare Book and Manuscript Library collection in The University of Georgia's special collections library. What is interesting about this collection Fanny owned is that she has marked and annotated most of the plays, including those she read on her tours. Her notes on four of the plays were published in 1882, but most of her notes still remain buried; in addition, the published plays only include her written notes, leaving out the many cuts, changes, substitutions, marks, and other marginalia Kemble made. Kemble's marginalia is where my project comes in.

This short paper is part of my dissertation, which will transcribe a selection of the marginalia, encode it according to TEI guidelines, and create an online repository that is accessible to other scholars of Shakespeare, Kemble, 19th-century actresses, and women writers.

In my preliminary research, I have already encountered challenges. One challenge is deciding how to represent and encode the complexities of Kemble's marginalia; she engages so much with the text that, in some cases, the marginalia overtakes the text of the play. I am also working to analyze and reconcile the notes she published, those unpublished in her Shakespeare collection, and her notes on the plays located in other sources, such as her journals and her father's copy of Shakespeare's plays. Eventually, I want to make these texts available together in an online collection that will allow scholars to easily search these largely unpublished, disparately located Kemble sources. In the short term, the project's main goal is digitizing a portion of Kemble's marginalia and analyzing her notes and cuts to gain more insight into how she read Shakespeare's plays as an actress, a lecturer, an author, and a critic in the 1800's.

Biographical Note

Maria Chappell is a PhD student at The University of Georgia studying Renaissance literature and DH. She also serves as Managing Editor for *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*. Maria's dissertation project looks at handwritten notes in actress Fanny Kemble's personal copy of Shakespeare's plays and seeks to preserve, study, and share this marginalia. Recently, she received an Interdisciplinary and Innovative Research Grant from the University of Georgia Graduate School to help fund research for the project.

Teaching with TEI: The Victorian Women Writers Project and Virtual Learning Environments

Mary Borgo (Indiana University)

Since its inception in 1995, the Victorian Women Writers Project has collaborated with instructors at IU and beyond to promote scholarly engagement with rare and understudied texts. This short presentation will describe efforts to sustain the project's growth as we look forward to celebrating the VWWP's twentieth anniversary this fall. Inspired by trends in late-nineteenth century scholarship, the VWWP has taken a renewed interest in virtual learning environments. Jane Ellen Harrison, whose 1882 *Myths of the Odyssey in Art and Literature* became a milestone of comparative mythology, used the physical book as vehicle for British audiences to virtually travel to museums across Europe in order to interact with rare artifacts. The text, which is being encoded according to TEI P5 guidelines for the VWWP, is one among many which has empowered digital scholarship on both a graduate and undergraduate level by extending the learning experience to a digital environment. Contributing to the project through encoding or providing scholarly annotations not only accomplishes a wide range of pedagogical goals but it also creates an opportunity for a broader audience to interact with rare materials through their digital editions. We are currently building new resources for instructors and TEI encoders, which we hope to make available through a new project blog, to showcase the ways that the project can be included as part of class objectives. We hope that this approach to sustainable growth will serve as a model for other digitization initiatives.

Biographical Note

Mary Borgo is a Ph.D. student in Department of English at Indiana University. Her research

focuses on multimodal communication in Victorian literature and performance culture. She has been working with the VWWP since 2011 and is currently serving as the project's managing editor.

Finding Your Family Tree in The Joseph Smith Papers: An Example of DH Engaging the General Public

Nathan Waite (LDS Church History Library, Salt Lake City)

The Joseph Smith Papers is a documentary editing project that is publishing in print and online everything the Mormon prophet wrote. Much like scholars and biographers have relied on the papers of the Founding Fathers to write history, the aim of the Joseph Smith Papers is to improve the quality of scholarship about Joseph Smith and early Mormonism, and its target audience is professional historians and others in the academy.

In reality, though, the overwhelming majority of book buyers and website visitors come from the general public, especially members of The Church of Jesus Christ of Latter-day Saints. This mixture of scholarly and popular audiences—striving to uphold the highest historical and documentary editing standards without leaving behind our everyday readers—presents our staff with both challenges and opportunities.

In early 2015, the project launched a web page to connect users personally to the Mormon past. Partnering with FamilySearch, the world's largest genealogy organization, we were able to connect our database of person names with the genealogical records of FamilySearch users, most of whom are members of the LDS Church. The structured data underlying both websites allowed us to identify matches in name and birth and death dates on josephsmithpapers.org with data on familysearch.org and create a web page, familysearch.org/joseph-smith-papers, where users can see if any of their ancestors are found in the Joseph Smith Papers corpus. If there are matches, the user can click to read their ancestor's biography on josephsmithpapers.org, and they are also presented with hyperlinks to specific documents where that ancestor appears. The initial public-outreach campaign reached half a million FamilySearch users, and the results have been striking, both in terms of immediate visits and long-term impact on the project.

My presentation will explain how the “Find Your Ancestor in The Joseph Smith Papers” web page was built and the technical components that made it possible. I will also discuss the results we have seen since the page launched in January and possible directions for expanding or adapting the page. I will also address the broader issue of engaging non-scholarly audiences.

Biographical Note

Nathan Waite is associate editorial manager for the Joseph Smith Papers, housed at the Church History Library in Salt Lake City, Utah. His responsibilities focus on digital publication while allowing him to keep a toe in the world of printed books. He received a BA in English from Brigham Young University and an MA in American studies from the University of Utah; he has also completed training at the Institute for the Editing of Historical Documents. He has presented papers at conferences of the Utah State History Society, the Environmental Ethics Initiative, and

the Association for the Study of Literature and the Environment, among others. He is editor of *A Zion Canyon Reader* (University of Utah Press, 2014) and has edited for *BYU Magazine*, the *Liahona*, and David R. Godine, Publisher.

Panopticon or Panacea? Google Docs, Word Processing, and Collaborative Real-time Editing

Mark Perry (Simon Fraser University)

Taylor Morphett (Simon Fraser University)

Thirty years ago a debate broke out in humanities departments over word processing programs, new software that increased the speed of drafting compared to the type-writer, while simultaneously allowing continuous editing - a feature that some critics found problematic. The dual optimism and uncertainty around this technology is encapsulated in Helen J. Schwartz's 1982 paper in *College English* titled "Monsters and Mentors"(141). In fact, Steven King's first experience with a word processor spawned a work that makes literal Schwartz's metaphorical monster: in his 1983 short story, "Word Processor of the Gods", haunted software allows the protagonist the ability to delete and insert from reality with the ease of computer text revision (Kirschenbaum 257). Even as late as 1992, a large study of eighth grade students began with the hypothesis that the ability to constantly revise with a word processor might "interfere with the constructive process of composition" (Joram et al. 167).

With the growing ubiquity of Google Docs we are experiencing a similar moment of excitement tinged with concern. We conducted a literature review of studies on word-processors from the 70s-90s as well as a tool review of Google Docs itself (which we used during this review). Collaborative real-time editing (CRTE) is essential to the functionality of Google Docs. This technology allows multiple users to edit the same document simultaneously from multiple locations, eliminating the versioning issues caused by email exchanges of successive drafts and expediting the shared production of texts. However, the socialization of the drafting process brings new challenges: it exposes writing at an earlier stage, and changes composition from a private act into a semi-public one. At the same time CRTE could transform the lonely, often tortured nature of traditional drafting into a dynamic, collective experience. Just as humanists from the 70s-90s feared easy revision would stifle the creativity essential to drafting, we were similarly concerned that the social anxiety provoked by performative drafting might stifle our creative process. At the same time, CRTE provided the context for generative collaboration in the earliest stages of composition. As we transition into a new era of CRTE, we ought to consider how best practices, combined with interface design, can mitigate the drawbacks of socialized drafting, while maximizing its benefits.

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Biographical Notes

Mark Perry received a Bachelor of Arts in History from Simon Fraser University, where he is currently pursuing a Master's degree in English. His research interests encompass eighteenth- and nineteenth-century media culture and the "digital turn" in the humanities, specifically methods of large-scale text analysis. Mark's current projects include studying the functions of anonymous publication in the early 18th century, as well as a paper that traces the inclusion of women in the Romantic-era section of the Norton Anthology of English Literature (forthcoming from *Women's Writing*).

Taylor Morphett received a Bachelor of Arts (with honours) in English from Simon Fraser University, where she is currently pursuing a Master's degree in English. Her research interests include an examination of how humour can produce resiliency in the classroom, as well as studying the effects of socialized writing in Google Docs.

DHSI Colloquium Session 6, Tuesday June 16, 4.15 – 5.15pm (Hickman 105)

Chair: Jonathan Martin (University of Massachusetts, Lowell)
Twitter: @songsthatssaved

Jonathan has studied at Cambridge (Anglo-Saxon, Norse & Celtic) and York (UK – English and Related Literature), and will soon embark upon a Ph.D. in Digital Humanities at King's College London under the supervision of Prof. Willard McCarty. The focus of this doctoral work will be an historical ethnography of hacker culture that will leverage a variety of technologies to explore text archives (USENET, hacker zines, etc.) in order to more fully investigate a largely marginalized culture. At present, he is an adjunct professor of English at UMASS Lowell, a freelance programmer and system administrator, and the lead programmer/designer for the Thoreau's Kalendar Project. Jonathan is also exceptionally proud to be teaching a course at this very conference – Creating LAMP Infrastructure for Digital Humanities Projects – and, as a moderately friendly nerd, he would love to chat about retro computing/gaming, hacking, '80s alternative rock, Linux, Anglo-Saxon literature, or oral culture.

What's Under the Big Tent? A Study of ADHO Conference Abstracts, 2004-2014

Nickoal Eichmann (Mississippi State University)
Scott Weingart (Carnegie Mellon University)

This study identifies how Digital Humanities has evolved and continues to evolve by analyzing the disciplinary, topical, and authorial trends in the last decade of ADHO (Alliance of Digital Humanities Organizations) conferences. Using grounded theory, text and quantitative analysis, and data visualization, over conference abstracts from 2004 to 2014, we present a longitudinal look at coarse-grained shifts in the field. Additionally, the study will explore the extent to which Digital Humanists live-up to the characterization of being interdisciplinary, collaborative, and

global in nature. Given the increased popularization of Digital Humanities within the last decade, and especially recent successes in popular press and grant initiatives, this study will help ground the sometimes utopic rhetoric that appears alongside mentions of the field.

Our longitudinal findings provide both surprising and unsurprising results. Between 2008 and 2014, ADHO presentations have shifted from project-based to principle- and skill-focused topics. For instance, interface and user-experience design, scholarly editing, and information architecture, among other project-based topics, have declined. Conversely, text analysis, visualization, and data modeling have increased. The exception to this is the rise of topics associated with digitization and GLAM (Galleries, Libraries, Archives, & Museums). Although Digital Humanities has been primarily associated with literary studies, it is often characterized as interdisciplinary. However, while history, linguistics, philosophy, and gender studies have found a home at ADHO in the past, these disciplinary affiliations have wavered, and presenters from literary studies remain dominant. Finally, we have found that ADHO presenters are consistently and primarily male, from Europe and North America, and single author/presenters. Recent trends show geographic diversification, but very little change in gender distribution.

We hope to highlight some of the gaps in representation in the discipline as a whole, as well as instigate conversation about future directions of Digital Humanities.

Biographical Notes

Nickoal L. Eichmann is the History Research Librarian, Assistant Professor, at Mississippi State University. She recently finished her Masters of Library Science at Indiana University, and previously earned her Masters of Arts in History at California State University, Fullerton, where she focused on intersections between science, crime and punishment, and popular religion in early modern England. Her current research investigates disciplinary differences in open access, altmetrics, and digital scholarship generally, as well as the disciplinarity of digital humanities.

Scott B. Weingart is the Digital Humanities Specialist at Carnegie Mellon University. He is concurrently finishing his PhD in Informatics and History of Science at Indiana University, where he researches early modern scholarly networks. His work has been published and presented across many disciplinary venues, as well as on his blog, the scottbot irregular, and via twitter through @scott_bot. Weingart is also an NSF Graduate Research Fellow, an incredibly silly juggler, a winner of the Fortier Prize in Digital Humanities, and a network analysis instructor at DHSI.

Who Is In the Space, and Why?: Building a Digital Scholars Lab at UC Riverside

Steven G. Anderson (University of California, Riverside)

In 2014, I was an advisor for the University Librarian and Associate University Librarians at UC Riverside. My task was to help the Library build a digital scholars lab, which is still in process and under construction. In the six years or so that I have been a graduate student at UCR, digital humanities and digital scholarship have become increasingly important for my own research, and also more and more visible on campus in general. I am also a coordinating member of Critical

Digital Humanities at UCR, a research collective of faculty and graduate students. When the creation of a digital scholars lab was proposed by the UCR Library, there was a clear match between the physical space and equipment the Library could provide and the needs of CDH as a mostly virtual group.

Across the summer and fall, I traveled for dissertation research and digital humanities workshops, in the process meeting many people working in digital scholarship. As the plans for the digital scholars lab at UCR began to take shape, however, one central question remained: who is in the space, and why? Many of the scholars I met while traveling were also confronted with this seemingly simple query in their own DS or DH labs and centers. Compounding this question of space and place within the Library at UCR were the needs of the wider campus, including office space and the hiring of new staff and faculty. In addition, the process for creating a clear vision for the lab has not been as easy as it might seem. Even with CDH as a ready partner there are also other factors to consider, from budgets and equipment, to the actual name and branding of the lab.

This short paper and presentation are designed to provide some experiences of the process of building a digital scholars lab at UCR, and also to solicit feedback and helpful comments from others undergoing similar processes at their own universities. In my own experience, I have seen how the discourse surrounding DH and DS labs and centers can be highly polarizing, drawing a wealth of praise as well as criticism and resistance. Interestingly, university politics plays an important role in the process of constructing a lab, which is not something most graduate students entering digital humanities would have as a central concern.

Biographical Note

Steve Anderson is a Ph.D. candidate in 20th Century American History at the University of California, Riverside. Steve's dissertation in progress, "The Digital Imaginary," focuses on digital culture and mainframe computing in the United States during the 1950s and 1960s. Steve teaches United States History and the History of Latin America, and he has been an adjunct instructor at the University of La Verne. At UC Riverside, Steve is a coordinating member of Critical Digital Humanities, a research collective of faculty and graduate students working on the theory and praxis of cyberculture and transmedia. Steve is currently working with the UC Riverside Library on a digital scholars lab, which will help graduate students, researchers, and faculty with digital humanities projects such as data visualization, text encoding, social media, cyberinfrastructure, and web development. Steve is also completing the Graduate Certificate in Digital Humanities through DHSI.

The Psychology of Violence, Pardons, and Forgiveness-related Motives: The Post-Arab Spring Egyptian Army and Paradoxes of Democracy

Abeer Aloush (University of Pennsylvania)

In this project, I will assess the structure of the motives invoked by people, whether to forgive or not to forgive. The relationship between these motives as regards demographic characteristics, conceptualizations of forgiveness, personality, psychology of the self, and culture will also be

analyzed. I will employ a cross-cultural model to examine how a sector of Egyptians met the military's pragmatic approach (which included aggravated violence) with "love." I will design a digital mapping interface to integrate social maps with the stories, photographs, songs, and documents of the Egyptians' daily life. I will collect these pieces by following websites, blocs, curated sets of video material uploaded to www.youtube.com, and various television shows. The ensuing analysis of the hypertextual narratives of digital environments drawn from Internet resources will extend beyond the digitized society in order to theorize non-hierarchical modes of representational and sociopolitical connectivity. I will use network analysis and visualization tools to explain the types of networks, such as social network map, through evolving social structures. In addition, I will discuss Full Spectrum Text Analysis as a computational method that allows one to compare the most frequent words used across texts. This method can be used to answer questions about authentic attribution and changes in people's attitudes during a very limited period of time (e.g., in the course of the three years since the revolution of January 25, 2011). Data analysis will be done via visualization tools through connections and database sets. My digital project will contribute to the field of research by defining new pardons and forgiveness-related motives through different piece of arts that represent the daily life of Egyptians. Also, other issues will rise due to the use of the digital form such as how well can long-form arguments be carried by digital forms? What potential relationships can be explored between procedural/process, argument, pattern and narrativity in digitally-situated secondary scholarship practices? By analyzing the digitized storytelling, we can see what are the implications and impact of real-time data streams in relation to traditionally static knowledge objects (i.e. monographs and journals)?

Biographical Note

Dr. Aloush has a PhD in French Studies from The State University of New York, The University at Albany where she majored in Cultural Studies and minored in Comparative Literature and Sociolinguistics. Also she has a MA in French Studies from SUNY Albany and a MA in Translation Studies from Cairo University. In addition to these degrees she obtained a Professional Degree in Online Instruction and Technology from University of Pennsylvania and she is finishing at present the Graduate Certificate in Digital Humanities from University of Victoria. She works at University of Pennsylvania since five years in the department of Near Eastern Languages and Civilizations and she established the first online Arabic Program at Penn. She teaches Arabic at different levels and Media and Reading in Social Sciences. Her field of research focuses on minorities (Muslims and Jews), multiculturalism, identity struggle and immigration. The regions she covers are France, Algeria and Egypt. Also, she specializes in second language acquisition (French and Arabic), Digital Humanities and Judeo languages such as Judeo-Arabic and Judeo-Provencal.

DHSI Colloquium Session 7, Wednesday June 17, 4.15 – 5.15pm (Hickman 105)

Chair: Élika Ortega (University of Kansas)

Élika Ortega is a Postdoctoral Researcher at the Institute for Digital Research in the Humanities at the University of Kansas. She writes about digital literature, (not necessarily digital) media, intermediality, materiality, reading practices and interfaces, books, networks, digital humanities,

and multilingualism in academia. She is currently developing the first Intro to DH course to be taught at KU. She is part of the executive committee of GO::DH, and a newly elected ACH executive council officer.

British History Online: a case study of long-term digital projects

Sarah Milligan (Institute of Historical Research)

Since British History Online (BHO), a digital library of primary and secondary sources of British history, first launched in 2003, it has had to adapt to new technologies, changing funding agendas and increasingly high user expectations. This presentation discusses the challenges of maintaining a long-term digital project, and beyond that, the difficulty in staying relevant when the digital humanities are constantly evolving. The age, size and scope of BHO make it a valuable case study for the long-term sustainability of a digital project.

As a twelve-year-old project, BHO has had mixed success. In 2015, it receives well over a million page views a month, has a digital library of over 1,200 transcribed or born-digital volumes, and has over 9,000 individual registered users, 10% of whom subscribe to the premium content. The project is mainly self-sustaining. However, BHO has struggled to assert itself as a DH project; it has had difficulty expanding its materials as funding for digitisation dries up; and the project had too much technical knowledge centred in a single person, whose departure required the team to re-evaluate and eventually rebuild the website and the structures behind it from the ground up.

In this presentation, I explore the challenges related to BHO in particular and how they relate to the broader issues that any digital project might face over its lifetime. I provide context by comparing BHO to similar projects and examining different attempts to create sustainability; I consider the importance of collaboration and shared knowledge in any project; I explain how limited funding for digitisation is pushing us outside of our original scope and the necessity of balancing new project innovations with existing project strengths; I discuss how we are driven by the research questions of our audience, which is made up of a wide variety of researchers, including academics, students and members of the public. In her review of BHO in early 2014, Vanessa Harding called the project “a significant but sometimes overlooked presence” in the world of digital history resources.¹ Ever since, BHO has been reinventing itself with the goal of becoming an inexorable fixture in that field while remaining consistent to what has brought us this far.

Biographical Note

Sarah Milligan has been the publishing manager of British History Online (BHO) at the Institute of Historical Research (University of London) since September 2014. Since joining BHO, she has overseen the final stages of its recent redevelopment and now works at improving the usability of the site, preparing new content and promoting BHO to new audiences. She first started working in DH as an editorial and research assistant for three digital projects based at the

¹ Harding, Vanessa. “British History Online.” *History Today*. 10 Jan. 2013. Web. 14 Jan. 2015.

University of Victoria: the Victorian Poetry Network (VPN), the Internet Shakespeare Editions (ISE) and the Map of Early Modern London (MoEML). She continues to be a research affiliate for MoEML. Sarah completed her MA at UVic in 2012 on the invalid persona in Elizabeth Barrett Browning's *Sonnets from the Portuguese*.

Graduate Training in the 21st Century: Progress and Development

Melissa Dalglish (Research Institute, The Hospital for Sick Children)

Daniel Powell (King's College London and the University of Victoria)

#Altac means, and was always meant to mean, more than just alternative academic as a career path: it also reveals that within the monolith we call "the profession," there are multiple, varied, and multi-layered academies. If this is the case, what does the idea of #altac mean for the nature of graduate programs, their curricula, and the credentials they grant? If the future of academic work sees the profession made up of a blend of minority tenure track professors, armies of adjunct labourers, #altac positions, scholar-administrators, MOOCs, and so on, what is the present of graduate education? How we can begin to reshape graduate training in the face of a fundamentally altered academy, one that includes a collapsed job market, increasingly burdensome professionalization demands, ever-lengthening times to completion, an enduring focus on the traditional tenure-track job stream, a broken scholarly publishing model, and the sea-change of digital technologies and research techniques washing over humanistic study?

This presentation will discuss our ongoing efforts to understand and navigate this constantly-changing scholarly landscape: *_Graduate Training in the 21st Century_*, a cluster associated with the #Alt-academy Mediacommons/MLA Commons project. We first presented on this project at the DHSI Colloquium 2014, during which we had just released a call for papers encouraging submissions. Since 2014, we have developed a dedicated, online space within #Alt-Academy (<http://mediacommons.futureofthebook.org/alt-ac/graduate-training-21st-century>), and are near (as of January 2015) ready to publish our first cluster of content on *New Models for the Dissertation*. Contributions are in the final stages of editorial development. This presentation will publicise these contributions, many of which are from early career scholars. It will also serve as a CFP to a key community for the development of relevant future clusters. In describing the project, we will directly address the role of institutional & professional norms in forming consequent generations of academic professionals in DH and beyond. We also are able to model how junior scholars, alternative academics, and various DH-related professionals might intervene in professional discourses, as many of our contributors (and indeed, an editor) has not pursued a "traditional" academic pathway.

Biographical Note

Melissa Dalglish is the Research Training Centre Coordinator in the Research Institute at The Hospital for Sick Children, and a PhD candidate in English at York University. She co-edits the #Alt-Academy project *Graduate Training in the 21st Century*, which focuses on the changing nature of graduate education, and writes for the feminist academic blog *Hook & Eye*. A longtime EMiC graduate fellow, she works primarily on Canadian modernist poetics and graduate education and reform.

Daniel Powell is a Marie Skłodowska-Curie Fellow in the Digital Scholarly Editing Initial Training (DiXiT) Network in the Department of Digital Humanities at King's College London. He is also a Doctoral Candidate in English at the University of Victoria, where he is affiliated with the Electronic Textual Cultures Lab. He is a member of the Modern Language Association's Committee on Information Technology, Project Manager for the Andrew W. Mellon-funded Renaissance Knowledge Network, and editor (along with Melissa Dalglish) of *Graduate Training in the 21st Century*, a project within the agenda-setting #Alt-Academy collection

Cultural Taste-making: Mining the Vogue Archive for Art History

Lindsay M. King (Yale University Library)

Magazines with long publication histories, such as *Vogue*, contain a wealth of contemporary accounts of artists, exhibitions, and broader discussion of art over the course of the twentieth century. Full-text searching in a digital archive is a valuable tool; however, simply searching for keywords like "painting" or "Picasso" misses the richness of a complex and shifting discourse on visual culture. By using computational techniques to mine large digitized collections like the ProQuest *Vogue* Archive, digital humanists can provide art historians with a new way of studying the role of art in popular culture. Text mining approaches can uncover the ways in which magazine coverage of art, especially modern and contemporary art, presented potentially unfamiliar or difficult work to a general audience. *Vogue's* status as an arbiter of style has made it well-positioned for this role--its longtime art director, Alexander Liberman, was also a painter and sculptor closely attuned to the art world, and more recently, Editor-in-Chief Anna Wintour has been connected with the Costume Institute at the Metropolitan Museum of Art.

Art discourse in *Vogue* spans exhibition reviews, critical essays, and recurring features like "People are Talking About," "Talking about Art," and "People and Ideas," as well as thousands of articles without obvious art-related words in their titles. Well-known critics and artists have contributed to *Vogue* throughout its history, including Gertrude Stein, Salvador Dali, Rosamond Bernier, John Russell, Barbara Rose, and Harold Rosenberg. Rather than try to browse or keyword-search for these articles, one can expose the art-related discourse using topic modeling and other text-mining techniques to look for patterns as well as discover individual articles for further investigation.

Topic modeling reveals the relative saturation of the "art" topic across *Vogue's* 123 years of publication and enables discovery of recurring themes related to artists, museums, and galleries, as well as intersection with other topics such as "culture" or "Europe." Closer investigation will show how the art topic has changed over time: has *Vogue's* coverage of art shifted to focus on exhibition openings or wealthy collectors, for example, rather than critical essays? Has it become more about contemporary art than Old Masters? These are questions researchers can pose by applying algorithmic analysis to the corpus. N-gram tools allow analysis of usage of specific terms or phrases over time. Comparing the Union List of Artists' Names, recently released as Linked Open Data by the Getty Research Institute, could also reveal names of artists, patrons, critics, and art historians mentioned in *Vogue*.

Digital humanities techniques both reveal that art has been an important topic throughout Vogue's history and offer a new way of studying the magazine's role as a cultural, as well as sartorial, arbiter of good taste.

Biographical Note

Lindsay M. King is the Interim Assistant Director for Public Services in the Robert B. Haas Family Arts Library at Yale University. As a reference and instruction librarian for art, history of art, architecture, drama, theater studies and dance, she is interested in applications of digital humanities methods in the fine and performing arts. She reviews books on art history, fashion, and museum studies for various publications. With Peter Leonard, Director of the Digital Humanities Laboratory at Yale, she has been a partner on the Robots Reading Vogue project that brings data-mining techniques to the ProQuest Vogue Archive.

Data Dictionary Generator

Joe Easterly (University of Rochester)

The TEI standard provides myriad interpretive and analytical components, such that an editor could become quite happily lost in the possibilities for their texts. This tool was born from a need to support this kind of working environment — where the project plans and research goals grow in tandem with knowledge of the text and what the TEI guidelines can offer. The TEI Data Dictionary is a tool that analyzes and collects data about a TEI-formatted document. Specifically, it creates a glossary of every element and attribute in a TEI file, and includes for each: (1) a count of how many times the element appears, (2) the context in which it appears — its parent and child nodes (3) the types of data values they contain, (4) a definition / gloss from the TEI guidelines, and finally, (5) if provided by the editor, a local definition how the element should be used. By collecting this data and displaying it alongside information from the TEI guidelines in a manner that facilitates easy comparison, this tool helps team members assess current practice within their project and use that knowledge to create an editorial strategy—all within one document. This tool is ultimately meant to help create publishable prescriptive guidelines for a TEI encoding project. For more information, visit <http://humanities.lib.rochester.edu>.

Biographical Note

Joe Easterly is Digital Humanities Librarian for the River Campus Libraries at the University of Rochester. Prior to joining the University of Rochester, he was a librarian at the State University of New York at Geneseo. He holds a Masters of Library Science from the University at Buffalo. A native of upstate New York, in his spare time he enjoys playing the harp and baking.

DHSI Poster Session, Monday June 8, 5 – 6.30pm (University Club)

Spar: Public and Digital Humanities in Southwest Washington State

Rachel Arteaga (University of Washington)

The founding documents of Digital Humanities describe scholarship as a resource to be made available to audiences beyond the academy, and an emphasis on open access continues to define the ethos of the field. The project on which this presentation is based concretizes the commitment of DH to public audiences by extending its tools and findings to secondary education. It offers a rationale and set of best practices for adapting DH to the high school English and Language Arts classroom. Furthermore, it contributes four model lesson plans designed for, and currently in use in, that context. Each lesson plan leverages a different DH method; this presentation will showcase introductory curriculum for narrative mapping, sentiment analysis, text database, and word clouds. While DH and pedagogy have a richly mutually imbricated history at the graduate and, more recently, undergraduate level, this project is the first to explicitly develop curriculum with and for secondary education. A blog post by Elijah Meeks dated 11 February 2013, titled “Digital Literacy and Digital Citizenship,” offers an important starting point for theorizing the appropriate translation of DH into these new pedagogical spaces. His focus is on, first, the learning outcomes made possible by DH, and second, on information literacy and its role in the development of critical thought. To these important points, I will add the capacity of DH to make meaningful interventions in secondary education on the basis of social justice, and its potential as a site of professional development for instructors often institutionally disconnected from university research centers. This perspective is made possible by the hyper-local parameters of the project. Titled *Spar*, a term derived from the cultural histories of Pacific Northwest logging towns, it is an ongoing collaboration with high school English teachers in Grays Harbor County, Washington. I argue that the insights culled from public school districts historically isolated from higher education and marked by record unemployment numbers can usefully inform DH as it continues to theorize its role in relation to publics and users.

Biographical Note

Rachel Arteaga is a doctoral candidate in English at the University of Washington. Her dissertation, “*Sorrow Brought Forth Joy*”: *Feelings of Faith in American Literature*, draws upon theology and moral philosophy to develop new methods in affect theory. In the summer of 2014, she established *Spar*, a project in which the methods of the digital humanities are adapted for and extended to K-12 education. The name of the project cites the cultural and economic histories of the Pacific Northwest logging towns in which it does its work. Lesson plans developed in collaboration with educators in these school districts are aligned with the Common Core State Standards for English Language Arts and are open access.

Capital Talks

Stephanie Gamble (University of Kansas)

“Capital Talks” is a history project that analyzes diplomatic speeches between Native American diplomats and federal officials in the early American republic. The corpus of speeches, or “talks” as they were colloquially called, were crucial performances in the negotiations between Natives and U.S. administrators. This project brings together a rich documentary record of oral speeches and written “talks” exchanged in the capital between 1789 and 1814.

Applying text-mining and visualization tools to this corpus will suggest new questions to explore in diplomatic relations during this period. One particular question in which these tools will assist is determining how the language of relationships and familial terms were employed by each party, and in what ways the uses of these terms changed over time. Historians have often emphasized the role of the president as the “Great Father” to his indigenous “children” by drawing on this rhetorical vocabulary. Tracing the development and use of this term, however, particularly against other relational terms—notably brother and friend—will illuminate the way Native peoples and federal officials negotiated their respective positions as the young American nation developed. Text analysis will also help identify how they framed the meaning of their relationship by exploring which words were most used in proximity to each type of relationship, thus pointing to the ways diplomats and administrators leveraged familial relations and brought particular expectations to bear through their rhetoric.

The questions I bring to this project are but one approach to exploring these text, however, so this project also seeks to make the corpus of speeches available to other researchers, as well as Native nations, who may not have access to the archives where some of these text were collected. Making this corpus accessible and manipulable to additional audiences, who can augment the collection as well as make their own queries will expand our knowledge of Native rhetoric, presidential speeches, the diplomacy of the War Office, and the practice of diplomacy between American Indians and the American government in the early republic. To do so, I will need to not only compile and analyze the core corpus, but develop a sharable collection.

Biographical Note

Stephanie Gamble studies Native America and early American history, particularly cross-cultural diplomatic encounters. She received her PhD in History in 2014 at the Johns Hopkins University after defending her dissertation, “Capital Negotiations: Native Diplomats in the American Capital, 1789-1837.” Stephanie is a Learning Specialist at the University of Kansas Libraries where she works to develop the information literacy skills of undergraduates individually, in the classroom, and across the curriculum. Having relied on digital projects in her own research, Stephanie is eager to contribute to indigenous and early American scholarship through digital projects.

Embedding the teaching of digital humanities at the University of Warwick

David Beck (University of Warwick)

This poster will present some of the initial conclusions and outcomes of a Strategic Project entitled *Teaching Digital Humanities* which I have undertaken this year at the University of Warwick. Funded by the Institute of Advanced Teaching and Learning, this project has allowed me to spend nearly half of my working time over the course of the academic year 2014/15 looking at how to embed Digital Humanities at Warwick. As part of the project I’ve been working with academic staff from a range of disciplines including History, English, Hispanic Studies, Culture and Media Studies, the Centre for Interdisciplinary Methodologies, and Classics, as well as staff working in various roles within Student Careers and Skills, the Library and IT Services. The three major aims for the project at its outset were:

- To make it easier for academics to incorporate aspects of Digital Humanities research into their own research-led modules, both by providing support this year and frameworks for the future.
- To enable the teaching of digital literacy to students where relevant to the curriculum or pedagogy being employed, and develop the support network for this.
- To facilitate the sharing of good practice in the use of technology for assessment, to include video-projects, e-portfolios and data visualisation.

Digital Humanities teaching takes place at the intersection of digital technologies and the humanities disciplines – but what this means in practice differs greatly for different people. It may involve the application of digital technologies and "digital pedagogy" to pre-existing humanities modules and subjects; or may involve teaching based on research which itself relies on computational technologies (e.g. data mining, corpus linguistics, text encoding, crowd-sourcing, digital media...). At both ends of this spectrum, students are involved in activities with result in the improvement and importantly the evidencing of students digital literacy, a key aspect of future employability. And, in all cases, for these teaching practices to evolve beyond 'trailblazer' academics into 'normal' Departmental culture requires clear articulation of the benefits for students and staff, a support network, and a close-to-home evidence base. This poster will particularly be of use to those who are responsible for curriculum development within their Departments, those in roles which support academic teaching, as well as those interested in models for supporting the development of digital literacy among undergraduates.

Biographical Note

David Beck is based at the University of Warwick, where he completed his PhD in History in 2013. He is currently Academic Technologist for the Faculty of Arts, assisting colleagues in the Faculty with their use of technology for academic practice, co-designing innovative research projects as well as providing technical support and training. He also lectures for the Department of History, and in 2014/15 is leading a project on *Teaching Digital Humanities* at Warwick for the Institute of Advanced Teaching and Learning. David has published on physico-theology and natural history in late seventeenth-century England, and in 2015 edited a volume published by Pickering & Chatto entitled *Knowing Nature in Early Modern Europe*. His current research focuses on two areas of English-language intellectual culture around the turn of the eighteenth century: local natural history on both sides of the Atlantic, and the relationship between erotica/pornography and the early Enlightenment.

From Chronology to Network: Representing Gay Liberation

Jessica Bonney (University of British Columbia, Okanagan)
 Sarah Lane (University of British Columbia, Okanagan)
 Raymon Sandhu (University of British Columbia, Okanagan)
 Travis White (University of British Columbia, Okanagan)

Project PIs:

Michelle Schwartz (Ryerson University)
 Constance Crompton (University of British Columbia, Okanagan)

In 1986, the Ontario government added sexual orientation to the Ontario Human Rights Code. How did this addition, meant to protect LGBT Ontarians from harassment, eviction, and workplace dismissal, come about? What is the best way to represent the network of campaigns, people, and organizations that fought for that protection? We, four research assistants working on the Lesbian and Gay Liberation in Canada project, have visualized the chronology of the movement as a prosopographically enriched network graph. The graph, we suggest, helps us argue that the geographically specific work of activists, rather than the progression of time, creates social and legislative change.

We began our project with a base text, *Lesbian and Gay Liberation in Canada: A Selected Annotated Chronology*, by Donald McLeod. A two-volume chronology spanning 1964 to 1981, the text provides readers with short paragraphs describing events in the liberation movement. While a linear chronology helps researchers trace change over time, our network graph offers a new perspective on the text, privileging people, places, and events, and placing action and interaction at the centre of research. The prototype graph, included on our poster, has broader applicability, leading, we hope, to further investigation of how the digital representation of data shapes the way we understand cultural history.

Method

We encoded *Lesbian and Gay Liberation in Canada* using TEI, and added paratextual information about the places, periodicals, organizations, and demonstrations in the text. We are also creating a prosopography, augmented with further archival research, to collect information about the people in each event. We have recorded, when possible, each person's birth and death dates, occupation, religion, and criminal record. We have transformed our TEI into Cypher, the language that underpins our Neo4j graph database to see how people, places, demonstrations, and publications are connected through non-linear visualizations of the text.

Challenges

One of the challenges that we faced building this database was in determining the best way to leverage the formalization and regularization offered by the TEI and still ethically represent a movement predicated on challenging traditional sex, gender, and identity roles. Many members of the lesbian and gay liberation movement rejected labeling and rigid taxonomies; however, in order to create a digital representation of the movement we are making categorical statements, at the level of code, about movement participants. This leaves us with larger questions about the ethical best practices of representing people as code. We have chosen to address one facet of the issue of representation by only including self-declared sex, orientation, or gender in our prosopography, allowing questions of gender identity to play out as researchers visualize and read the results of their Neo4j searches. We look forward to a discussion of what might be lost and what might be gained by our approach to sexual orientation, sex, and gender as we seek to represent the way movement activists created social and legislative change.

Biographical Notes

Jessica Bonney is a writer and artist, currently finishing an undergraduate degree in Creative

Writing at the University of British Columbia - Okanagan. Jessica is Editor-in-chief of OK Magpie Publishing, and has spent the past year working as a research assistant in the LGLC project.

Travis White is currently finishing his undergraduate degree in English from the University of British Columbia- Okanagan. While he always enjoyed the Humanities, Travis discovered a passion for the digital after a DH introductory class in 2013. He jumped at the opportunity to work for the LGLC in the summer of that year. In the autumn of 2014, he became project manager. His suite of macros has greatly improved the speed and precision of TEI encoding.

Sarah Lane has worked as a Research Assistant on the LGLC Project since September 2014. She recently graduated from Ryerson University with a Bachelor of Arts in Psychology. Although her major was in Psychology, she pursued a passion in English and the arts through her electives, volunteering, and work experiences.

Raymon Sandhu is finishing his undergraduate degree in Computer Science from the University of British Columbia - Okanagan. Working in the Digital Humanities on the LGLC project has been a great way to blend his passions of Math, Computer Science, and English. He intends to work in the field of Machine Learning after graduating next year. Raymon joined the LGLC team during the fall of 2014. Since then, he has worked abroad from Sweden as an encoder.

Toward a Better Digital Edition: The History of the Han, a digital-literary combined edition

Scott Paul McGinnis (University of California, Berkeley)

The History of the Han, a digital-literary combined edition 漢書數文竝本 is an experimental digital edition of an early Chinese historical text, the *History of the [Western] Han* (hereafter: *Han shu*), being the most important textual source for the first long-lived imperial Chinese dynasty, the Western Han (205 BCE – 9 CE). In 100 chapters, with nearly 800,000 Chinese characters, the *Han shu* is massive; indeed, a historical work like this is the closest thing the early Chinese world had to “big data.” Its historical importance would be difficult to overstate, and it is well-suited for digital methods.

Several electronic versions of the *Han shu* exist, but they are difficult to navigate and make little use of the analytical capabilities of computer scripts. The goal of my project is to make a better edition of this text, by utilizing the TEI standard and XRX database architecture. XRX, which incorporates recent recommendations by the W3C standards body, shares the XML DOM and is therefore better suited for leveraging TEI-XML encoding than traditional MySQL-based relational databases. It will be hosted online, offering analytic tools such as sophisticated searching, concordances, interactive maps, and network visualizations, in addition to an HTML snapshot of the underlying TEI. The TEI files will also be made available through the website. These resources should be of interest to specialists in early Chinese history and literature, the primary audience for this edition, and to amateur Chinese historians as well.

This “digital-literary combined edition” will make use of recent developments in non-relational

databases to better exploit the depth of TEI-XML markup. It is at the same time designed to intervene in theoretical debates about the value of digital research techniques and the future of the book. Despite certain recent polemics, no inherent contradiction exists between close reading and “distant reading,” between reading text with your eyes and reading it with your computer scripts. There is no technological reason why a well-conceived digital edition cannot encourage both practices, a point I intend to demonstrate with this “combined edition.” To this end, unlike other online editions of Chinese classics, the website will be designed so that the text is first and foremost *readable*. Researchers and other readers navigating through the site will see something that resembles a book, rather than a database, an archive, or a blog, but at the same time, this book-like website will have digital analytical tools as its back matter.

This project is supported by the Andrew W. Mellon Foundation, under the auspices of the DH at Berkeley program for “Capacity Building and Integration in the Digital Humanities,” and is being conducted in collaboration with Amanda Gagel and Sharon Goetz at the Mark Twain Project, Bancroft Library, UC Berkeley.

Biographical Notes

Principal Investigator:

Scott Paul McGinnis 馬吉寧 (@majining) is a PhD candidate in history at the University of California, Berkeley, with a focus on early Chinese intellectual history and historiography. He first became interested in the digital humanities while pursuing a master’s degree at Washington University in St. Louis, where he worked on TEI-based text encoding projects for that university’s Digital Library Services unit. He is experimenting with ways to use computing technology in his research on early China, and he is interested in the digital humanities as a subject of inquiry.

Collaborators:

Amanda Gagel is Associate Editor at the Mark Twain Project, Bancroft Library, Univ. of California, Berkeley, where she has contributed to the editing of volume 3 of *Mark Twain’s Autobiography*, as well as other Twain writings published in print and online at marktwainproject.org. She completed her PhD at Boston University in 2008, concentrating on nineteenth-century British and American literature and the editing of critical editions of literary works. She is also general editor for the *Selected Letters of Vernon Lee (1856-1935)*, currently under contract, and consults with different digital editorial projects.

Sharon K. Goetz is Digital Publications Manager at the Mark Twain Project, Bancroft Library, Univ. of California, Berkeley, where she has primary responsibility for marktwainproject.org. She has also written software manuals, taught college writing, and completed a PhD investigating medieval English chronicles amidst their manuscript contexts. As time permits, she plays computer games and proofreads for *Strange Horizons*; an edition of the text-cluster sometimes called *Le Livre de Reis de Brittanie* or *Li Rei de Engleterre* is in preparation.

Myths on Maps

Lauren Mayes (University of Victoria)

In co-operation with the Humanities Computing and Media Centre at the University of Victoria, we are producing a searchable, interactive web-based map locating the ancient Greek myths and the authors of the texts that record them at their Mediterranean locations.

Searches of the map will display the myths pertaining to a site, a character, the character's relationships with other characters, journeys, the texts recording the myths, and a timeline showing chronological relationships between characters, where the myths suggest them, and between the texts themselves. This data, presented visually, will easily show the geographic connections which were self-evident to the original tellers, and will also make information about the political alliances and sympathies of the different cities at the time of telling visually accessible to the viewer.

This web-based map can be used by many scholars and teachers as a resource for their own research and teaching. The XML-tagged text produced by the project is open-source and will be freely available to other scholars for their own use. With the aid of an IRG grant we have ported into XML the database we had previously created of the geographic data contained in all the myths found in Apollodorus' Library, proofread and edited it, and have coded to XML the data from Homer's Iliad Book 2, including the Catalog of Ships, which is particularly geographically rich. The ultimate aim of the project is to map all major Greek and Roman myths, insofar as their geographic locations and that of their authors are known or noted. We are currently coding the rest of Homer's Iliad.

The poster will show the results of two sample map searches using data from Apollodorus and Homer, and a "journey" showing the movement of a character, and a group, through several locations.

Biographical Note

Lauren Mayes received her master's degree in Greek and Roman Studies from the University of Victoria in 2010 and is a Research Assistant for the Myths on Maps project.

TEI Encoding: Not-so Micro Problems with Macro Solutions

Travis White (University of British Columbia, Okanagan)

Project PIs:

Michelle Schwartz (Ryerson University)

Constance Crompton (University of British Columbia, Okanagan)

The Digital Humanities allow scholars and students to perform traditional literary criticism with exciting new computational tools. Armed with thorough TEI markup, scholars can reveal patterns and connections in a text that might not be immediately apparent to a human reader. What percentage of dialog is spoken by women? Who shows up with whom? What does a text

look like? These are interesting, and more importantly, novel questions, the kind the Digital Humanities can readily answer. There are, however, two major drawbacks to traditional hand-typed code, namely the time it takes to encode and the likelihood of error.

Encoding is labour intensive. Markup for a city might look something like:

`<placeName corresp="places.xml#KEL">Kelowna</placeName>`. There are an extra fifty or so characters surrounding "Kelowna," and in hand-encoded projects, each keystroke has to be entered perfectly by a person. This hand-encoding process is time consuming, very error prone, and, for many, tedious.

This poster outlines an experiment in semi-automated encoding using macros on the Lesbian and Gay Liberation in Canada project event records. In the most recent academic year, I, in role of LGLC project manager, introduced incoming research assistants to TEI. The new assistants marked up the text by hand until they were proficient encoders. When they showed signs of fatigue I introduced Markup Maestro, a custom suite of macros I built using a macro program called Keyboard Maestro. I found that as long as the encoders have a working knowledge of TEI, they can use macros to speed up their work. The fifty-character "Kelowna" tag no longer requires fifty keystrokes, but five: "control+p" and "KEL." Our assistants went from encoding two or three event records an hour to encoding one every five minutes. Since the macros not only insert code, but also open and search through related files, the final code is clean and tidy, and requires little editing.

Markup Maestro automates repetitive tasks by emulating typing, copying, pasting, and clicking through menus. For example, the placeName macro is activated by highlighting a city name, for example "Kelowna," in the text and pressing a hotkey. The macro saves "Kelowna" as a string and emulates a window selection which navigates to a bibliographic file where cities data is saved. The macro then uses the XML editor's Find feature to look for "Kelowna" and asks the user to input the right XML id. The macro takes this result and moves back to the working file where it inputs the tag with attributes linking the city name to the cities file. This method can be quickly adapted to create and populate other tags (or can even be repurposed for other projects). Once this placeName macro was working and debugged, it only took half a day to copy and modify the macro, to create new one to markup periodicals, organizations, and demonstrations.

Finally, the unsung benefit of macros is that they teach the fundamentals of programming in a readily visible way that encoders find comprehensible. Keyboard Maestro teaches users how to use variables, if/then statements, programmatic loops, asynchronous functions—all general knowledge that new Digital Humanists need. Since macros control the same computer interfaces that novices already use, research assistants can see the outcome of their macro code in a real-life familiar situation.

Biographical Note

Travis White is currently finishing his undergraduate degree in English from the University of British Columbia- Okanagan. While he always enjoyed the Humanities, Travis discovered a passion for the digital after a DH introductory class in 2013. He jumped at the opportunity to work for the LGLC in the summer of that year. In the autumn of 2014, he became project

manager.

“Digital Immateriality:” Locating Surrounding Myths in Pedagogical Settings

Abi Lemak (University of Toronto)

Farrah Abdel-Latif (University of Toronto)

All texts are material objects, including ebooks. An ebook is a full-text electronic resource that is designed to be read through specific software, often on specialized electronic devices. It is a digital text that is delivered in code, rooted in software, and housed in hardware. However, differences between the interfaces of print and digital have led to popular theorizations of “digital immateriality,” in which proponents like Bertrand Gervais and Roger Chartier regard digital as ephemeral and illusive compared to print. The problem of digital immateriality is confronted with pivotal arguments for digital materiality by theorists like Katherine Hayles and Matthew Kirschenbaum. Digital (im)materiality is thus a complex and complicated issue in DH polemics.

This poster will debunk myths about digital immateriality that propagate in media, academia, and publishing spheres to show that “material differences between media” is important “if one wishes to account for the specificity of reading practices, the responses of users or readers to particular texts, and the nuanced effects that different kinds of texts can achieve” (Hayles, “What Cybertext Theory Can’t Do”). It challenges the constructed print/digital book binary to establish a more fruitful framework in which print and digital texts can be considered in conjunction. Without a standardization of long-term preservation for text repositories, digital texts will continue to live ephemeral lives. Though many members of the DH community would agree on the importance of projects that experiment with the building of such repositories, the question of how to translate their importance to members outside of the DH community persists.

How readers conceive materiality effect engagement with different texts. This relationship becomes increasingly apparent within the classroom, where continuing debates surrounding the (im)materiality of digital texts lend to a naturalized dismissal of ebooks as floating, intangible artifacts.

Biographical Notes

Abigel Lemak completed a BA in English Literature at the University of Guelph and is currently completing her MA in Book History and Print Culture at the University of Toronto under the English umbrella. Inspired by her work for The Orlando Project, she is an aspiring Victorianist with a taste for the Digital Humanities. Her current work focuses on mid to late-nineteenth century British fashion and lifestyle periodicals, ebook editions of Sherlock Holmes mysteries, and discussions surrounding digital publishing in Canada.

Farrah Abdel-Latif completed a BA in English Literature and Professional Writing at York University and is currently finishing an MA in English Literature and Book History and Print Culture at the University of Toronto. Designing a digital edition of Romeo and Juliet during undergrad sparked her passion for DH. Her interests range from the

intricacies of born-digital literature to the pedagogical benefits emerging from textual scholarship in digital spheres.

Ikenga Shrines and Iron Horses: A Reader's Guide to Chinua Achebe's Things Fall Apart Using Scalar

Catherine Kroll (Sonoma State University)

Digital Humanities comprise a set of tools scholars use to reinterpret the humanities. One of these is the practice of networking texts by building websites that link written works, visuals, and material objects to their historical and cultural matrices. For today's digital humanists and for the next generation of interpreters of the humanities, these DH tools and methodologies are fundamentally disruptive: they allow for thoughtful interventions into existing normative worldviews and thus for the creation of new knowledge and experiences.

Disruptive readings of commonly accepted narratives about West Africa are central to this reader's guide to *Things Fall Apart*. For Western readers to be able to perceive the cultural logic of Igbo society presented in the text, we must scrutinize the half-truths and hearsay about West Africa and the continent as a whole that we have absorbed through our schooling and through the American media. Because these narratives have already largely determined the knowledge frames that we bring to Achebe's text, interventions—particularly the kind of vivid, multimedia interventions made possible by DH tools—are particularly useful.

This is not to proceed naively and to suggest that Westerners can simply research or travel their way into emic (insider) perspectives. But an effort to fill out the historical context using African historiography, the words of African writers themselves, and examples of African material culture will surely advance us further into a state of openness with *TFA* than merely approaching it uncritically through numerous flawed, partial narratives.

I chose the Scalar interface for this project for three reasons: first, because of Scalar's linkages with major American museum collections and with major visual and media archives, such as The Metropolitan Museum of Art, The Getty Collection, Vimeo, SoundCloud, YouTube. Second, I wanted to test the usefulness of a Scalar book as a schema-building resource for undergraduates studying world literature. Third, I wanted to test the functionality of the interface for undergraduates working on their own creative research projects.

Biographical Note

Catherine Kroll teaches courses on the modern African novel, nineteenth-century British literature, and English education at Sonoma State University in Northern California. She has a strong interest in the pedagogy of multimedia projects. Her publications include essays on Cameroonian, Senegalese, and South African authors, including a long article on Alex La Guma and the anti-apartheid documentary image. She serves as a member of the Editorial Board of *Research in African Literatures*.

Schooling Donald Allen: Re-Locating Mid-Century American Poetry Networks

Lisa Chinn (Emory University)
Brian Croxall (Emory University)
Rebecca Sutton Koeser (Emory University)
Kevin Young (Emory University)

Drawing on extensive archival materials, “Schooling Donald Allen” analyzes networks of authorship and editing of mid-century poetry journals. In particular we are investigating how the “schools” that Allen created for organizing his influential anthology, *The New American Poetry*, correspond with the fuller, published record.

Introduction

In 1960 Donald Allen published the influential anthology, *The New American Poetry*. In it he presented “new younger poets” whose work “appeared only in a few little magazines” (xi). To provide a schema for the anthology, Allen organized the poets in five groups or “schools.” While he acknowledges that these schools are somewhat arbitrary, Allen’s groups have remained fixed as the most common way for scholars of mid-century American poetry to name and understand the poetic landscape (see Perloff; Brito; Johnson).

“Schooling Donald Allen” is an attempt to make sense of Allen’s classifications of poetry over and against a more complete record of what was published in the years preceding and following his anthology. Using the little magazines in the Raymond Danowski Poetry Library at Emory University we are creating a database of all the work published in 12 influential, mid-century poetry journals that scholars have associated with Allen’s schools and analyzing the networks of relationships that emerge among the participants. We hypothesize that our work will reveal how Allen’s sense of “the new American poetry” is far more limited and provincial than those communities of poetry actually turned out to be.

Methodology

We are collecting the publication information of poems, essays, and more from 12 influential poetry journals, many of them named in the introductions to *The New American Poetry* and *The Postmoderns*, including the names of poets, editors, publishers, and translators. To date we have captured almost 4,000 published items using the editorial guidelines that we have created.

Conclusion

We hope to find larger networks, both social and geographical, that can speak to the larger poetic picture of the post-1945 period. While we anticipate that we will find Donald Allen’s schools to be too parochial in their conception we also see this as a chance to build on his work of providing a better understanding of the period as a whole. Moreover, “Schooling Donald Allen” serves as a test case for how “big data” approaches can be applied to archives of rare materials that have yet to be digitized.

Biographical Notes

Lisa Chinn is a PhD student at Emory University. She is working on a dissertation on mid-century American poetry and print culture.

Brian Croxall, PhD, is Digital Humanities Strategist at Emory University. He works with the Emory Center for Digital Scholarship and has recently completed a large-scale digital project with Rebecca Koeser entitled ""The Belfast Group."

Rebecca Sutton Koeser, PhD, is Senior Software Engineer at Emory University. She is in the process of completing "The Belfast Group" project with Brian Croxall.

Kevin Young is Charles Howard Candler Professor of English and Creative Writing and Curator of Literary Collections at Emory University.

Northeastern University's Digital Repository Service (DRS) and Project Toolkit

This poster will provide an overview of Northeastern University's Digital Repository Service. As more digital humanities projects are created and developed at Northeastern, the library's Digital Scholarship Group has considered the need for improved tools and interfaces to help project managers store and showcase their data. In addition to overseeing the redesign of our Digital Repository Service and the development of the DRS API, the Digital Scholarship Group has piloted a Project Toolkit to help with the ingestion and curation of digital materials. Context for the toolkit's components will be provided, as well as a progress report on our ongoing work with our initial wave of pilot projects.

Biographical Note

Jim McGrath is a doctoral candidate in English at Northeastern University. He is the Coordinator for Northeastern's Digital Scholarship Group and the Project Director of Our Marathon: The Boston Bombing Digital Archive (a community project hosted at Northeastern). After successfully defending his dissertation this August, Jim will become a postdoctoral fellow in public digital humanities at the John Nicholas Brown Center for Public Humanities at Brown University.

Local Knowledge: small boat losses on La Pérouse's 1786 expedition in Lituya Bay, re-interpreted with moon and tidal data

Paula Johanson (University of Victoria & Kayak Yak website)

Jean François de Galaup, comte de La Pérouse led an expedition of two ships from France in 1785, intending to complete the second French circumnavigation of the world. In July 1786 while claiming Lituya Bay for a French base on the North Pacific coast in what is now Alaska, the French expedition lost two small boats and twenty-one men. Recent commentators discuss the Lituya Bay incident only in terms of first contact between two cultures with gaps in understanding. To the study of chapters VII and VIII in volume 2 of the journal La Pérouse kept

during his voyage, I (as an experienced user of small boats) bring a new element: using online moon and tide databases to understand the fate of the French expedition's small boats in Lituya. Two small boats were lost in the current at the mouth of Lituya Bay in good weather, while a similar boat in the same conditions was undamaged. When I read the account of this tragic wreck, it seemed familiar. My kayaking group had been through a similar event on a much smaller scale. I found online moon phase and tide table resources which help explain how these experienced sailors could get caught in such a current. The softwarization of study of chapters VII and VIII allows modern readers to understand conditions in which the French expedition was using small boats. What some commentators see as a story of gaps in understanding between cultures, or La Pérouse acting as his own spin doctor, is primarily a story of hubris and lack of local knowledge of water conditions.

Biographical Note

Paula Johanson (MA in Canadian Literature) is in the Digital Humanities Graduate Certificate program in the English Department at University of Victoria. She was a Community Fellow at UVic's Centre for Cooperative and Community-Based Economies. Her published fiction includes a novel, short stories, and poetry, while her published nonfiction includes thirty books on science, health, and literature for educational publishers, written while teaching writing workshops, working an organic-method small farm, and raising gifted twins. She has twice been shortlisted for the Prix Aurora Award for Canadian science fiction, and served on the 2015 jury for the Sunburst Award for Canadian speculative fiction. Check out her kayaking group's website Kayak Yak at <http://kayakyak.blogspot.ca> -- and ask how hearing aids have improved her studies!

Where Heidegger and Doctorow Intersect in the Creative Commons Licensing of Pirate Cinema

Paula Johanson (SF Canada Association of Canadian Science Fiction Professionals and University of Victoria)

This paper was for the symposium "The Many Masks/Masques of Heidegger: Technology, Poiesis and Humanism" May 7th, 2014 at Vancouver Island University, directed by Richard J. Lane and Emily Marroquin for their research series on "Heidegger in the Digital Age: Being and Time, Technology and Humanism" organized by the Seminar for Advanced Studies in the Humanities. It might seem odd to discuss a science fiction novel for young adults at the same time as an article by Heidegger which calls for an understanding of technology which primarily involves creativity, but there is a place where the interests of the philosopher Heidegger intersect with the interests of novelist Cory Doctorow. That place is the issue of Creative Commons licensing. The novels of Canadian author Cory Doctorow have all been released in free digital download format simultaneous with each title's release in print format. This controversial marketing strategy is a crucial element in Doctorow's creative paradigm and in his entrepreneurial activities in the emerging digital economy. For the release of his 2012 novel *Pirate Cinema*, Doctorow has amended his usual Creative Commons License for this novel to indicate that no derivative works are to be allowed without permission. This subtle but significant change allows him to keep track of any foreign translations for his literary agents, and

shows how Doctorow, like Heidegger, is calling for an understanding of technology which primarily involves creativity.

Biographical Note

Paula Johanson (MA in Canadian Literature) is in the Digital Humanities Graduate Certificate program in the English Department at University of Victoria. She was a Community Fellow at UVic's Centre for Cooperative and Community-Based Economies. Her published fiction includes a novel, short stories, and poetry, while her published nonfiction includes thirty books on science, health, and literature for educational publishers, written while teaching writing workshops, working an organic-method small farm, and raising gifted twins. She has twice been shortlisted for the Prix Aurora Award for Canadian science fiction, and served on the 2015 jury for the Sunburst Award for Canadian speculative fiction. Check out her kayaking group's website Kayak Yak at <http://kayakyak.blogspot.ca> -- and ask how hearing aids have improved her studies!

Searching for the Past: Borrowed Methods for Uncovering Historical Consciousness, as Expressed Online

Shawn Anctil (Carleton University)

Over the past 17 years, American, Australian and Canadian scholars published three separate national surveys aimed at assessing levels of interest in historical subject matter in their respective countries. Drawing on conversations with 500 to 3,419 respondents, these surveys took years to complete, involved multiple contributors, and required significant investment. While all three studies briefly discussed the Internet's role in connecting people to different pasts, these discussions need to be expanded by using readily available data from the Internet's own tools.

Using Google's Keyword Planner service, this study analyzes thousands of historically-related search terms, or keyword phrases, representing millions of average monthly queries by users in Australia, Canada, and the USA. Keyword phrases range from searches for History Channel programs, to local and national histories, to inquiries about family history. Borrowing from writer and consultant John Battelle's self-reflexively hyperbolic argument that Google is a "database of intentions," I argue that (1) meaningful expressions of historical interest can be found in analyzing the digital ephemera created every time we search for the past online, and (2) making sense of this data can be aided by utilizing methods that treat keyword phrases as artifacts of material culture.

While data scientists have leveraged Google search terms to assess global interest in uterine fibroids, solariums and angling, as well as to conduct real estate forecasting, digital humanists are only now beginning to theorize Search. The August 2014 issue of *Representations*, for example, included a special section dedicated to exploring the ethical, aesthetic, and logistical issues that underpin the act of searching for information in both public and private academic databases. In taking methods used more often in the sciences, this research makes an initial foray into using search data to evaluate problems in the field of public history.

Biographical Note

Prior to starting his PhD at Carleton University, Shawn worked as a project manager and web content writer with a web marketing in Ottawa. He has consulted on two maritime piracy exhibits with the Montreal Museum of Archaeology and History at Pointe-a-Calliere, and has lectured during the Universite de Montreal's *Belles Soirees*, as well as for a group of level designers on *Assassin's Creed IV: Black Flag*. His current research explores the role of the web, and web search in particular as sites of public history.

Deciphering *The Dynamiter*: A Study in Authorship Attribution

Mingyuan Chen (University of Edinburgh)

Carlos Fonseca (University of Edinburgh)

Anouk Lang (University of Edinburgh)

Laura McAleese (University of Edinburgh)

Alba Morollón Díaz-Faes (University of Edinburgh)

Elizabeth Nicholas (University of Edinburgh)

Robyn Pritzker (University of Edinburgh)

In 1885, Robert Louis Stevenson and his wife Fanny van der Grift Stevenson published *More New Arabian Nights: The Dynamiter*, a collection of stories linked together by a frame narrative and which, according to a preface written by Fanny some years after Louis's death, were collaboratively authored. However, the precise circumstances of the collaboration have been a puzzle for Stevenson scholars, and so far no authorship attribution analysis has been carried out on the volume which might offer a computational angle on this question. The central challenge presented by the volume is that while there is great deal of text authored by Louis which can be used as a training sample, there is much less text available which is known to have been authored by Fanny: ten short stories, which come to around 42 000 words.

This poster reports on what occurred when students taking the MSc course Digital Humanities for Literary Studies at the University of Edinburgh were given this research problem, and were set the task of using techniques from stylometry alongside their skills of conventional literary historical research to come to a conclusion about which of the Stevensons might plausibly have authored which sections of *The Dynamiter*. Using Eder, Rybicki, and Kestemont's R package Stylo to apply Burrows's Delta (2002), along with some modifications suggested by Hoover (2004), the group used Principal Components Analysis, Multidimensional Scaling and Cluster Analysis to visualise the results. These results, in tandem with investigations of some of Fanny's other works and their divergence from her husband's texts, suggest that the lessons learned from stylometry about the stories' "authorial fingerprint" (Juola 2006: 241) differ in key ways from the story about the co-authorship of the volume that the Stevensons took pains to construct for the public record.

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Biographical Notes

Mingyuan Chen is currently studying for a MSc in Material Cultures and History of the Book at the University of Edinburgh, following a four-year course in English Language and Literature at the University of Nottingham (Ningbo Campus). She is writing her Masters dissertation on digitisation and electronic reading, exploring new techniques for content display and information acquisition, and their consequent implications on the changing reading experience and cognitive process.

Carlos Fonseca was born in Managua, Nicaragua (1988). He completed his undergraduate degree in Literary Studies at the University of Barcelona, and he is currently completing an MSc in Comparative Literature at the University of Edinburgh. He is enthusiastic about interdisciplinary approaches to different fields, including Literary Theory, Aesthetics, Philosophy of Language, and Cultural Studies, amongst others.

Anouk Lang is a Lecturer in Digital Humanities in the Department of English Literature at the University of Edinburgh, where she teaches digital humanities, C20th/C21st literature, and postcolonial studies. She is the editor of *From Codex to Hypertext: Reading at the Turn of the Twenty-First Century* (U Massachusetts P, 2012), the co-editor of *Patrick White: Beyond the Grave* (Anthem, July 2015), and is part of the inaugural cohort taking the Graduate Certificate in Digital Humanities at the University of Victoria. In 2014-2015, the MSc students in her Digital Humanities for Literary Studies class undertook a project on the authorship of *The Dynamiter*, and the poster presented at DHSI showcases the results of that research.

Laura McAleese is currently a postgraduate student in Modern and Contemporary Literature at the University of Edinburgh. Her academic background from Ludwig-Maximilians University of Munich ranges from English Literature and Linguistics to Music, Theatre, and Cultural Studies. As well as incorporating corpus-based analysis of word patterns and themes into her research areas of Modernist fiction and poetry and experimental literary representation in the 20th and 21st century, Laura is intrigued by the possibilities of enriching conventional scholarship and indeed all academic and creative thought processes with the means of technology.

Alba Morollón Díaz-Faes is currently completing a master's program in Literature and Modernity at the University of Edinburgh. Originally from Spain, her previous academic pursuits focused on English linguistics, literature and teaching. Her research interests range from modernist novels to contemporary media of all kinds, with a special interest on the representations of gender and sexuality in fiction, film, and television.

Elizabeth Nicholas is an MSc candidate in the University of Edinburgh's Literature and Modernity program, and her research focuses on trauma studies and post-World War II American literature. Trained in history as an undergraduate at Harvard University, she is interested in the intersection of history, literature, and media, and how computational and digital tools can expose and explore new paradigms for traditional subjects of study.

Robyn Pritzker is one of five students in the MSc Book History program at the University of Edinburgh. Intrigued in particular by the periodical press in the late Victorian and Edwardian periods, women in the early 20th century publishing industry, and women's book history more holistically, Robyn hopes to continue exploring these fields in the future. With many years of experience as an aide in a Montessori classroom, and an additional background in social media management, she is thrilled to see the pedagogical opportunities offered by Digital Humanities.

Curio: A Research Platform for Citizen Science

Edith Law (School of Computer Science, University of Waterloo)

Science is increasingly data-intensive; yet, many research tasks involving the collection, annotation and analysis of data are not yet fully automated by computers. The idea of citizen science is to engage massive number of people over the Web to contribute and process scientific data, to tackle problems where the scale, spread and complexity of the data is beyond the analytic capability of algorithms or the bandwidth of small teams. For example, Galaxy Zoo [3] has more than 200,000 participants making more than 100 million classifications of galaxies; E-bird [2] has over a period of five years attracted over 500,000 users to contribute over 21 million field observations.

Despite these success stories, there are challenges preventing citizen science systems from widespread adoption. Many researchers who are interested in leveraging crowdsourcing to support their work, the barrier of entry is significant. They lack intuitive-to-use tools for creating and managing crowdsourcing projects. It is unclear how citizen science systems can be designed to motivate and sustain participation from citizen scientists.

Our research focuses on studying a new model of citizen science that is predicated on the idea of curiosity. In this model, contributors work in mixed-expertise groups to annotate objects (e.g., images, audio, video, text, time series) towards answering a specific hypothesis, with frequent feedback from the system providing partial results confirming or disconfirming that hypothesis. This work is carried out using a research platform we are developing called Curio [1], which enables researchers from sciences and humanities, who are domain experts but not necessarily technically savvy, to create crowdsourcing projects and engage with participants. Our poster will describe the design rationale behind Curio, and its applicability to digital humanities.

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[3] Kyle W. Willett et al., Galaxy Zoo 2: detailed morphological classifications for 304122

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Biographical Note

Edith Law is an assistant professor at the David R. Cheriton School of Computer Science, University of Waterloo. Previously, she was a CRCS postdoctoral fellow at the School of Engineering and Applied Sciences at Harvard University. She graduated from Carnegie Mellon University in 2012 with Ph.D. in Machine Learning, where she studied human computation systems that harness the joint efforts of machines and humans. She is a Microsoft Graduate Research Fellow, co-authored the book "Human Computation" in the Morgan & Claypool Synthesis Lectures on Artificial Intelligence and Machine Learning, co-organized the Human Computation Workshop (HCOMP) Series at KDD and AAAI from 2009 to 2012, and helped create the first AAAI Conference on Human Computation and Crowdsourcing. Her latest research focuses on crowdsourcing in the scientific and health domains.

Collaborative, Speculative, Possible Technologically-Enhanced Mobile Libraries, Or How Davidson College Students Learned to Stop Worrying and Love the Library

Caitlin Christian-Lamb (Davidson College)

This poster will discuss a collaborative assignment given to the first iteration of the DIG 360: History & Future of the Book course at Davidson College, a small private liberal arts college in North Carolina. The course was taught by Dr. Mark Sample, with the "Speculative Mobile Book Design" assignment forming the crux of a collaboration with Caitlin Christian-Lamb, Davidson College's Associate Archivist.

As part of their coursework, the 10 enrolled undergraduate students were asked to come up with speculative designs of a "technologically-enhanced mobile library," with the goal of answering the question: "What kind of mobile book-sharing platform would build reading and community in Davidson?" The assignment was worth 10% of each student's grade, and when planned by Sample and Christian-Lamb, included a series of discussions on libraries, archives, and mobile capabilities to set the table for students' free-form exploration of possible designs.

The concept of the technologically-enhanced mobile library as described to the class was a combination community bookshelf, literacy outreach module, and experimental book-based playground of sorts, with many of the core elements and purposes left to students to define and expand upon. Students took this prompt and ran with it - several based their designs on buses or trucks (including a Davidson Maker Bus and BiblioBurgers, a combination food truck and lending station), and each questioned their own or their community's assumptions about libraries and literacy.

Prior to the first class discussion, Christian-Lamb asked the students to take the Pew Research Internet Project's Library User Quiz out of curiosity, and was surprised that find that, although the majority of the students fell into the Pew-defined "Library Lovers" and "Information Omnivores" groups, the group data indicated that a smaller percentage than the general public felt that libraries promoted literacy or that a local public library closure would have a major

impact on the community as a whole. Based on these results, the first project discussion instead veered in the direction of libraries as public intellectual commons, the role of librarians and archivists, and what values library services are designed to fill. Subsequent class discussions elaborated ideas of libraries and archives as social justice centers; idealized possible libraries; libraries as playful, creative spaces (and the relationship of libraries to makerspaces); and Little Free Libraries and other DIY collections.

In addition to illustrating the student outputs, this poster will share the resources curated for class discussion on libraries, archives, makerspaces, and their community values, as well as demonstrating one example of an experimental pedagogy and the ways in which open, synergistic exploration of preconceived notions on behalf of the students and instructors resulted in a better product than the original assignment.

Biographical Note

Since 2013, Caitlin Christian-Lamb has served as the Associate Archivist of Davidson College, a small liberal arts college near Charlotte, North Carolina. Her work focuses on blending "traditional" archivist duties (such as reference services, processing collections, leading archival instruction sessions, and planning outreach events) with a more digital humanities and scholarly communications-based role (including fostering collaborations across the campus and community, managing the web presence of the Archives & Special Collections, serving as a core member of the institutional repository working group, teaching digital-skills focused course modules, and acting as a liaison to the Digital Studies minor). Prior to joining Davidson's staff, Caitlin served as a project producer for the Berkman Center for Internet & Society at Harvard University's metaLAB (at) Harvard project, as a research associate at the Massachusetts Historical Society's Adams Papers Editorial Project, and as the first on-staff archivist at the Nichols House Museum. Caitlin earned a BA in History from SUNY Purchase College, and a MA in History and a MS in Library and Information Science (archives management concentration) from Simmons College.

Novel Analysis Program

Tracey El Hajj (University of Victoria).

The Novel Analysis Program (NAP) collects the data by asking users for input, and storing them in a corresponding Neo4j database. The data is born interconnected, yet still stands alone. The automation is at the level of the connections and relationships between nodes. After the data is stored and finalized, the user can query the database for the needed data. The results can come out in tabular forms or JSON files. When it comes to visualization, Neo4j allows the following representation:

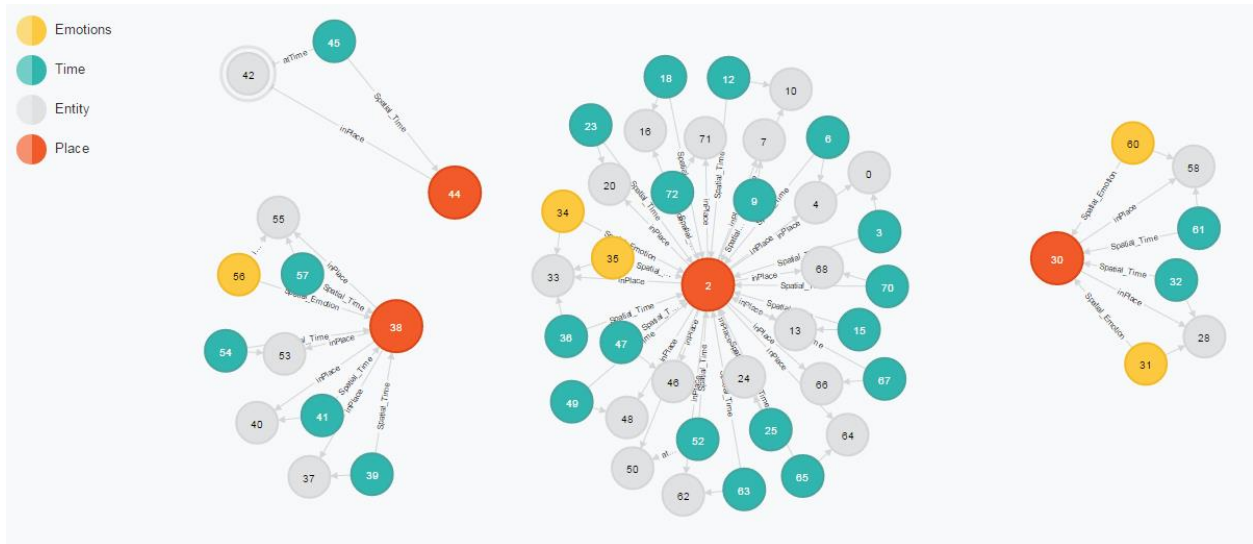


Figure 1: Neo4j Visual Representation

In later stages, NAP should hopefully store data, allow filtered and non-filtered data export, and provide visual representations. What differentiates NAP from traditional data collection and storage in excel sheets are two main issues:

1. Automatically connected nodes:
As previously mentioned, the nodes created are connected as necessitates. For example, all information is connected to the entity they belong to. Characters, time, and emotions are all connected to corresponding places. This is for the purpose of creating spatial data.
2. Common nodes:
By common nodes if mean that once a character is created and given it properties, it is saved in the database. The same goes for places, while the user has to choose from a list of emotions readily available. Therefore, X is entered once into the database, and when referred to it is retrieved. This means that if character X is present in more than one entry, these different entities become connected through X. The same applies for places (and emotions at a later stage).

The elements currently available in NAP are: Character, Emotion, Place, and Time, all connected to the element entity (number given to define and specify each entry made by the user). An event element might be added at a later stage. It is important to note that NAP is a tool developed for the purpose of a Master's thesis project. It is subject to modifications and developments, and is not meant for big data, but for specific novel analysis.

Biographical Note

Blog: traceymh91.wordpress.com, twitter: @TraceyDH_Leb

A fresh MA in English Literature graduate from the American University of Beirut, accepted to

the Graduate Certificate in Digital Humanities program and to the PhD in English program at the University of Victoria. I am interested in the Digital Humanities world, and its applications onto post-war and post-modern novels. My Digital Humanities work mostly includes critical coding, Social Network Analysis (SNA), as well as digitally analyzing and visually representing Lebanese post-war novels. In the coming years of my career I plan on working with a more technically developed and computationally focused approach, investing in the digital methods of working with novels and literary theory.