

TEACHING DOSSIER

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I. BIOGRAPHICAL OVERVIEW

I am a fourth-year doctoral candidate in English Language and Literature at Queen's University, completing a dissertation on the intersections of gender, popular culture, literature, and representations of mental illness in the first decades of the twentieth century. I am approaching graduation, with a projected graduation date of 1 January 2017. Over the course of my doctoral studies, I have had the privilege of receiving methodical training in the instruction of literature and composition, and I have pursued extra-curricular teaching opportunities in the digital humanities. I am currently developing a second-year literature course for the Winter semester at Queen's University (see Appendix A). As this dossier demonstrates, I integrate digital humanities methodologies into my literature-focused pedagogy, with a keen attention to how traditional and emerging methodologies can support the development of the critical inquiry skills fundamental to the humanities. I also actively integrate my research practices and pedagogical practices. I am currently guest co-editing a special issue of *Digital Humanities Quarterly*, the longest standing journals in the digital humanities, on the topic of the digital humanities undergraduate student (see 7. Teaching Scholarship). I look for further opportunities to explore how contemporary technology may be used in service of humanities pedagogy, particularly in the study of literature and culture. We do not yet know the potential impact that contemporary learning, research, and analysis tools may have on student learning. I am deeply invested in carefully exploring this potential.

2. TEACHING PHILOSOPHY

My teaching philosophy rests on my faith in my students' engagement with challenging material and on my own ability to provide a trusting learning environment that supports students of diverse backgrounds and aptitudes. I have observed two trends in student aptitudes in my time teaching. First, students in the humanities value subtleties of text, language, and culture over quantifiable phenomena. Second, students expect literary text to reflect lived realities. I take these trends as a starting point from which to challenge students' understandings of culture and the ways that it may be critiqued and studied. My role as instructor is to provide a methodological framework upon which my students may construct and deepen their cultural critical interventions. In other words, text, culture, and the criticism of them are equally complex machines whose components may be analyzed. I provide guidance in taking them apart and putting them back together.

My primary instruction strategy is to demonstrate how to break the subject at hand into its constituent parts. This strategy encompasses writing instruction, cultural criticism, digital humanities skills development, and the study of literature and culture. In all instances, the object of study is constructed. The study of writing and language is that of close attention to the structure of sentences, to the links between ideas, and to the arc of argumentation. Cultural criticism relies on the ability to critique argument through various lenses, whether feminist, post-colonial, critical race studies, or contemporary media studies. Digital humanities is primarily a series of methodologies, but these methodologies require a grounding in cultural critical perspectives in order to understand their uses and implications. At large, the study of literature and culture are filtered through the various technologies of writing, cultural criticism, and digital humanities. A keen awareness of how these various approaches fit together deeply enriches students' aptitudes for observation. To understand and critique these interrelations is a fundamental skill of the humanities.

This central teaching philosophy adapts to multiple teaching environments. As a writing instructor, I emphasize practical feedback on clarity and structure in order to prepare my students for the writing demands of their various disciplines. As a tutorial leader, instruction in writing and literary analysis skills were my specific mandate (see 3.2 University Course Teaching Assistance). I implemented such techniques as anonymized, collaborative peer workshopping in addition to traditional written feedback (see 5.2 Selected Teaching Innovations). I have observed that multi-modal feedback allows students to engage more effectively with their own writing and their peers' writing, supporting the development of analytical skills by emphasizing clarity, comprehension, and community skill building. The social aspect of group peer workshopping makes the need for clear expression concrete and immediate. The introduction of digital tools often renders abstract concepts concrete. In order to teach metre and scansion, for instance, I used the digital tool "For Better for Verse" (<http://prosody.lib.virginia.edu/>) in small-group work; the tool provides immediate feedback on students' skills identifying this literary technique. Students could work with and against the results generated by the tool to comprehend the ambiguities of literary technique.

At the third- and fourth-year undergraduate level, I have implemented my teaching philosophy in digital humanities courses (see Appendix A for syllabus). For all of my students, this course was their first exposure to this technologically intense discipline, and some of them were working in second-language environments. I designed the course to progress students through the acquisition of skills in text encoding while they engaged with theories of digital editing and digital mediation. Students were also expected to engage with the underlying technologies that shape contemporary digital media and scholarship, including databases, networked knowledge, and interface design. In final presentations, students discussed their use of text encoding technologies and editorial theory to generate textual insights in an unconference-style event (see Appendix A for information on THATCamp). They produced intriguing observations about text, and demonstrated that their engagement with the course material and methodologies changed the way that they understood text and culture more generally.

The digital humanities has been at the forefront of reshaping the humanities classroom and I have been lucky to add my teaching and research to these efforts. Digital humanities experiments in pedagogy focus on two major innovations: project-based learning, and the research assistantship as a form of pedagogy. I have implemented both of these trends in my teaching. I structure both my digital humanities- and literature-focused courses on major projects with optional, public-facing components that allow students to take ownership of their work and situate it within a public scholarly community. I have co-supervised two students in the W.D. Jordan Special Collections Library Digital Humanities Student Assistantship, where I guided them to produce rigorously annotated and curated digital exhibitions based on the collections they digitized (see Appendix A for program description). Digital humanities pedagogy urges students to apply their critical engagement skills in the diverse environments of the classroom, the place of employment, and the public sphere. It encourages them to think of the contemporary technology as a set of tools that may facilitate their critical thinking. As I have worked to implement critical thinking pedagogy across these diverse environments, I have also benefited immensely from what my students have taught me, and I contribute these lessons as research outputs to my own scholarly community.

I am currently developing a second-year literature course for the Winter term at Queen's University (see Appendix A for syllabus). Literature courses provide an opportunity to bring all aspects of my teaching philosophy into play—effective writing, methodical analysis, comprehension of historical and contemporary media and technology, and engagement with the construction of literature and culture. This course requires that students engage with fiction in its original media and manipulate text through contemporary technologies. Lecture content includes the original magazine publications of twentieth-century literature. Cultural critical course content require that students engage with the diverse representation of authors from across racial, class, and gender backgrounds in the twentieth century, and that they contend with the global histories of English-language literature. Assignments entail the manipulation of and close attention to text through digital methodologies like mapping, text mining, and media analysis.

As an instructor, I expect that my students support each other's learning. I strive to model constructive, rigorous, and sensitive engagement. In particular, I am aware that digital humanities methodologies may be intimidating to students in the humanities—many of them choose the discipline because of their belief that they are non-technical. What I have observed, however, is that intimidation—or, more accurately, students' underestimation of their own abilities—occurs across pedagogical environments. For instance, students in my first-year English tutorials often protest that are not good writers. By exposing that writing is a set of skills and strategies, I can break down an intimidation barrier for these students.

A classroom is a community. When a community has a goal as complex as the acquisition and improvement of sophisticated skills in composition and critique, it must be a healthy one. Feedback and letters of support from my students demonstrate that my strategy to provide support and advocacy for students while expecting them to engage with challenging materials has been effective (see Appendix B and 4.2 Informal Student Commentary). I model healthy, respectful critique. I stress that positive reinforcement and honest, respectful critique are the most effective tools for learning.

3. TEACHING ACTIVITIES

3.1 UNIVERSITY COURSE INSTRUCTION

[IN DEVELOPMENT.] INSTRUCTOR. ENGLISH 244: MODERN BRITISH FICTION: NEWNESS AND GLOBAL MODERNITY

WINTER 2017

Department of English, Queen's University

Enrolment of 99 students—second year undergraduate

3 credit, half-term class

Responsibilities: syllabus development; course instruction; course administration; evaluation; supervision of teaching assistants

Topics: modernism; modernity; literary Paris; literary London; twentieth-century novel; twentieth-century magazines; twentieth-century short fiction; popular, middle-brow, and high art; race; gender; authorship

INSTRUCTOR. INTERDISCIPLINARY STUDIES 222: DIGITAL HUMANITIES 2: THEORY AND PRACTICE OF DIGITAL REPRESENTATION

SUMMER 2015

Bader International Study Centre at Herstmonceux Castle, Queen's University

Enrolment of 4 students—third and fourth year undergraduate

3 credit, half-term class

Responsibilities: syllabus development; course instruction; course administration; office hours; evaluation

Topics: TEI encoding; digital editing; digital humanities; databases; networks; interfaces; print and digital culture

CO-INSTRUCTOR. INTERDISCIPLINARY STUDIES 222: DIGITAL HUMANITIES 2: THEORY AND PRACTICE OF DIGITAL REPRESENTATION

SUMMER 2014

Bader International Study Centre at Herstmonceux Castle, Queen's University

Co-Instructor: Dr. Shannon Smith

Enrolment of 5 students—third and fourth year undergraduate

3 credit, half-term class

Responsibilities: course co-instruction; office hours; evaluation

Topics: TEI encoding; digital editing; digital humanities

3.2 UNIVERSITY COURSE TEACHING ASSISTANCE

TUTORIAL LEADER AND TEACHING ASSISTANT. ENGLISH 100: INTRODUCTION TO ENGLISH LITERATURE FALL 2014 AND WINTER 2015

Department of English, Queen's University

Course Instructor: Dr. John Pierce

Enrolment of 27 students in tutorial—first year undergraduate

Tutorial for 6 credit, full-year class

Responsibilities: writing instruction; textual analysis instruction; office hours; evaluation

TUTORIAL LEADER AND TEACHING ASSISTANT. ENGLISH 100: INTRODUCTION TO LITERARY STUDY FALL 2013 AND WINTER 2014

Department of English, Queen's University

Course Instructor: Dr. Laura Murray

Enrolment of 25 students in tutorial—first year undergraduate

Tutorial for 6 credit, full-year class

Responsibilities: writing instruction; textual analysis instruction; office hours; evaluation

TEACHING ASSISTANT. ENGLISH 200: HISTORY OF LITERATURE IN ENGLISH

FALL 2012 AND WINTER 2013

Department of English, Queen's University

Course Instructor: Dr. Elizabeth Hanson

Evaluation of 30 second-year students—second year undergraduate

Responsibilities: 4 lectures; office hours; evaluation

3.3 WORKSHOPS AND PROFESSIONAL DEVELOPMENT INSTRUCTION

INSTRUCTOR. X.M.L. IS EVERYWHERE

SUMMER 2016

Digital Humanities Summer Institute @ Congress of the Social Sciences and Humanities

Professional skills workshop enrolment of 30 students—researchers, graduate students, librarians

Responsibilities: instruction; workshop design

CO-INSTRUCTOR. TEXT ENCODING FUNDAMENTALS AND THEIR APPLICATION

SUMMER 2015

Digital Humanities Summer Institute

Co-Instructors: Dr. Constance Crompton (UBC-O) and Lee Zickel (Case Western Reserve)

Professionalization seminar of 30 students—researchers, graduate students, librarians

Responsibilities: instruction; workshop design

INSTRUCTOR. INTRODUCTION TO T.E.I.

SPRING 2015

Demystifying Digital Humanities Series, Queen's University

Professionalization seminar of 7 students—researchers, graduate students

Responsibilities: instruction; workshop design

CO-INSTRUCTOR. INTRODUCTION TO T.E.I. AND E.A.D.

SPRING 2015

Staff Training Programme, British Library

Professionalization seminar of 5 students—librarians

Responsibilities: instruction; workshop design

CO-INSTRUCTOR. INTRODUCTION TO T.E.I.: CONTEXTUAL INFORMATION

SUMMER 2014

Digital Humanities Summer Institute

Co-Instructors: Syd Bauman (Women Writers Project, Northeastern)

Professionalization seminar of 30 students—researchers, graduate students, librarians

Responsibilities: instruction; workshop design

CO-LEADER. T.E.I. WORKSHOP AND CONSULTATION

SUMMER 2013

Amelia Alderson Opie Project, Queen's University

Co-Leader: Maya Bielinski

Project-specific training of 4 students—primary researchers, research assistants
Responsibilities: instruction; workshop design; consultation

3.4 UNDERGRADUATE SUPERVISION

CO-SUPERVISOR. DIGITAL HUMANITIES STUDENT ASSISTANTSHIP

FALL 2015 AND WINTER 2016

W. D. Jordan Special Collections Library, Queen's University

Student: Jenna Mlynaryk

Co-supervisor: Alvan Bregman, Curator (W. D. Jordan Special Collections)

Project: 19th-century women's fashion magazines

Requirements: HASTAC fellowship and blog (<https://www.hastac.org/u/jennamly>), presentation at undergraduate conference (<http://www.queensu.ca/iatq/sites/webpublish.queensu.ca.iatqwww/files/files/FINALiatqprogram2016c.pdf>), digital research project (<http://library.queensu.ca/virtual-exhibits/young-ladies-journal/>)

Responsibilities: academic supervision; digital humanities supervision; feedback; maintaining scheduling and deadlines

CO-SUPERVISOR. DIGITAL HUMANITIES STUDENT ASSISTANTSHIP

FALL 2014 AND WINTER 2015

W. D. Jordan Special Collections Library, Queen's University

Student: Tiffany Chan

Co-supervisors: Alvan Bregman, Curator (W. D. Jordan Special Collections); Dr. Shannon Smith (Queen's University)

Project: 19th-and 20th-Century stereoscopic photography

Requirements: HASTAC fellowship and blog (<https://www.hastac.org/u/tiffany-chan>), presentation at undergraduate conference (<address>), digital project (<http://library.queensu.ca/virtual-exhibits/stereoscopic/>)

Responsibilities: academic supervision; digital humanities supervision; feedback; maintaining scheduling and deadlines

3.5 TEACHING ADMINISTRATION

ASSISTANT DIRECTOR. FIELD SCHOOL IN DIGITAL HUMANITIES

SUMMER 2015

Bader International Study Centre at Herstmonceux Castle, Queen's University

Responsibilities: course administration; recruitment

4. EVIDENCE OF TEACHING EFFECTIVENESS

4.1 FORMAL STUDENT EVALUATION

INTERDISCIPLINARY STUDIES 222: DIGITAL HUMANITIES 2

The University Survey of Student Assessment of Teaching (USAT) was administered for both years that I taught Interdisciplinary Studies 222 with the Field School in Digital Humanities at the Bader International Study Centre, Herstmonceux Castle. This course was a 6-week intensive course during the summer.

For further contextual information on USAT: <http://www.queensu.ca/registrar/faculty-staff/USAT>

Selected USAT Scores from IDIS222: Digital Humanities 2

Question	Year	Mean Rating	Department Mean
I learned a great deal from this course.	2014	4.4	4.3
	2015	4.3	4.4
The instructor showed sensitivity to the needs and interests of students from diverse groups.	2014	4.4	4.4
	2015	4.8	4.4
The instructor was available for discussion outside class.	2014	4.4	4.5
	2015	4.8	4.6
The instructor encouraged students to express their opinions.	2014	4.4	4.5
	2015	4.8	4.6
The instructor in this course showed a genuine concern for students.	2014	4.2	4.5
	2015	4.8	4.6
This course stimulated my intellectual development.	2014	4.4	4.2
	2015	4.5	4.4
The instructor made useful comments on the assignments I turned in.	2014	4.0	4.4
	2015	4.5	4.4

These results demonstrate that my course was challenging and elicited intellectual engagement from students, as students responded positively to the statements “this course stimulated my intellectual development” and “I learned a great deal from this course.” I also scored particularly high in responses to the statements that I “showed sensitivity to the needs and interests of students from diverse groups,” “encouraged students to express their opinions,” and “showed genuine concern for students.” These results provide evidence that one of my strengths as an instructor is sensitivity to student needs and support for students as they engage with difficult material. My strengths in written student feedback is clear in the positive assessment that I “made useful comments on the assignments.” In almost all featured scores, I received higher scores than the departmental mean. My scores also improved from my first year teaching to my second year, an improvement that correlates with my move from co-instructor to instructor, taking on more responsibility for the course.

ENGLISH 100: INTRODUCTION TO LITERARY STUDY

The Teaching Assistants Evaluation Form was administered in the 2014-2015 academic year in which I served as Teaching Assistant and Tutorial Leader. This course was a year-long introductory course in English literature, for which my responsibilities included writing instruction, literary analysis instruction, and evaluation.

No departmental mean scores are available for the Teaching Assistant Evaluation Form.

Selected Teaching Assistant Evaluation Scores from ENGL100: Introduction to Literary Study—Tutorial

Question Category	Question	Year	Mean
Personal and Professional	Exhibited discretion and exercises sound professional judgment.	2013-2014	4.88
Teaching Skills and Strategies	Gave clear directions, analysis, and/or explanations.	2013-2014	4.82
	Demonstrated sound knowledge of subject matter.	2013-2014	4.94
	Spoke clearly and audibly.	2013-2014	5
	Posed appropriate questions about and perspectives on course material.	2013-2014	4.94
	Responded to students' questions and comments appropriately.	2013-2014	4.88
	Encouraged and valued student participation and interaction.	2013-2014	4.94
Classroom Management	Established and maintained positive rapport with students.	2013-2014	4.82
	Used consistent and positive management strategies.	2013-2014	4.88
Overall, the TA was an effective teacher.		2013-2014	4.94

These results demonstrate my ability to create a conducive environment for learning and peer support. I received particularly high scores in statements that I “encouraged and valued student participation and interaction,” “established and maintained positive rapport with students,” and “used consistent and positive management strategies.” The positive results to statements that I “demonstrated sound knowledge of subject matter” and “posed appropriate questions about and perspectives on course material” provide evidence that I am able to maintain an intellectually rigorous environment in tutorial.

4.2 INFORMAL STUDENT COMMENTARY

INTELLECTUAL RIGOUR

“Her enthusiasm was very engaging and she asked very thought-provoking questions.” (ENGL100—2014)

“Asking engaging and open questions and the ability to take an answer to another level by explaining it further.” (ENGL100—2014)

“We learned great skills that we would never have had the opportunity to acquire at Queen’s. Thank you!” (IDIS222—2014)

“I really enjoyed the practical aspect of ‘making’ something (which I don’t get to do very often in my discipline). Since TEI is such a big standard in DH and shows up everywhere (in articles, DH projects, etc.), I’m glad that this course gave me a good, grounded understanding of what TEI is, where and how it’s used, and why we use it.” (IDIS222—2014)

“I think the prof was wonderful in accommodating both our needs and interests. I don’t think I’ve ever effectively learned so much information in a twelve-week course, let alone a [six]-week course. I can tell that a lot of effort went into teaching effectively.” (IDIS222—2015)

SUPPORT AND SENSITIVITY TO STUDENT NEEDS

“Very likeable, enthusiastic, positive, understanding, fair, accommodating, challenging, and a warm personality. I looked forward to tutorial!” (ENGL100—2014)

“She is very helpful and makes it clear that we can come to her with any questions.” (ENGL100—2014)

“She was always there to help and took our suggestions and applied them to each tutorial (i.e. more group activities, etc.).” (ENGL100—2014)

“Overall, I thought you were an excellent supervisor. You were always willing to give me feedback, be flexible if something was going sideways, and be generally very supportive. I already flagged communication as a bit of a problem, but I think you knew that because it got better towards the end. Our last group meeting with [co-supervisors and technical staff] felt like it would either sort everything out or else be a complete disaster, and I don’t think it would’ve gone well at all without you there. You showed up when I really needed you, so I’ll always remember that.” (Undergraduate Supervisee, Digital Humanities Student Assistantship—2014-2015)

“The fact that though the information is hard to teach and learn, the professor always made herself available to discuss points of concern.” (IDIS222—2015)

ENGAGEMENT WITH STUDENTS

“Couldn’t have asked for a better TA.” (ENGL100—2014)

“I appreciated the enthusiasm demonstrated in this course—it opened my eyes to a vast array of possibilities I didn’t know existed. I appreciated the faith the instructor had in the students’ capabilities.” (IDIS222—2015)

5. COURSE DEVELOPMENT AND INNOVATIONS

5.1 COURSE DESIGN

[IN DEVELOPMENT] ENGLISH 244

I am currently developing a course within the second-year course cycle in the Department of English at Queen's University. In this course, I start from canonical conceptions of newness in the literature of the early twentieth century and complicate these conceptions by examining modernity on a global scale. I retain an emphasis on the mediated nature of newness by introducing students to the original media forms of the literature assigned in the class. Students will regularly engage with digitizations of magazines and original, serialized publications of literature.

The assignments in this course mirror its emphasis on the mediated nature of literature by asking students to interact with different analysis tools in their readings of the text. By using a tool that defamiliarizes media and asks student to pay close attention to the media-specific nature of literary text, I wish to communicate the defamiliarization and difficulty that these texts would have posed to their contemporaneous readers. See Appendix A for syllabus.

INTERDISCIPLINARY STUDIES 222

I redesigned a course to respond to the lack of critical perspectives on technology in the humanities at Queen's. I engaged deeply in the emerging field of digital humanities pedagogy. In so doing, I developed a course that emphasized knowledge of technological structures and uses in contemporary culture. A central course question was how technologies allow and disallow forms of cultural representation.

Moving away from teaching approaches that concentrate solely on either technological skills acquisition or aesthetic criticism of digital products, I produced a course that followed the principle of "Media Specific Analysis" (Hayles). Critics of technology and culture must acquire a keen perception of how technological structures continue, reflect, or shift the cultures and politics they emerge within. I chose critical material that exemplified the on-going debates over the role of technology in culture and scholarship. See Appendix A for syllabus.

This course was part of the Field School in Digital Humanities, a program at the Bader International Study Centre at Herstmonceux Castle. The Field School, for which I acted as Assistant Director in its second year, is built on principles of experiential learning. As such, my course and the Field School incorporated guest lecturers with digital humanities projects, hands-on involvement with on-going projects, participation in conferences and large-scale technological events and debates, and assignments that emphasized "making" and hands-on interaction with technologies.

5.2 SELECTED TEACHING INNOVATIONS

PEER EDITING EXERCISE

In tutorial for ENGL100, I developed a group peer editing assignment that would both demonstrate good examples of writing and allow students to develop techniques for improving their own writing and argumentation. I transcribed portions of my own writing and anonymous samples provided by students and projected them onto a whiteboard (all samples solicited from students were in the A-range in the class in order to provide positive examples). To begin the exercise, I asked students three core questions: 1) What is good about this piece of writing? 2) What can be improved? and 3) How can we improve it? Using whiteboard markers, I wrote down student feedback in real time, and edited portions of the transcribed passage as I would have on a printed page. I guided students towards editing particular problems in the selected passage, such as grammatical agreement, redundant language, or logical progressions. As students provided the suggestions for editing the passage, the class gained the tacit knowledge of strategies for editing work, the stronger student who anonymously provided a writing sample gained the input of his or her peers, and the weaker students benefited from seeing examples of strong work to emulate.

LITERARY ANALYSIS EXERCISE

In tutorial for ENGL100, we frequently read works whose use of literary techniques goes against conventional uses. In a tutorial on a short story, I designed an activity that sought to challenge students' assumptions about plot structure, a literary device that they would later be asked to analyze in their final exam. I drew upon the typical understanding of plot structure that students regularly come across in high school English classes: plot consists of exposition, rising action, a climax, falling action and a dénouement. I handed out poster paper and coloured markers to the class. I asked them to draw a visual representation of the plot structure of the assigned story. They had one rule: their representation **must not** look like the conventional plot structure. This exercise benefitted students by asking them to think outside of the way that literary devices are typically taught, to pay close attention to how the text at hand represented plot, and to do literary critical work in a creative and visual medium rather than a written one.

6. PROFESSIONAL DEVELOPMENT

[2016] **OnQ Course Management Training Session.** With Dr. John Pierce. Department of English and Centre for Teaching and Learning, Queen's University.

[2016] **Teaching Dossier Consultation.** With Dr. Andy Léger. Centre for Teaching and Learning, Queen's University.

[2014] **Using Technology in the Classroom. Teaching Development Day.** Centre for Teaching and Learning, Queen's University.

[2013] **Creating Classroom Communities. Teaching Development Day.** Centre for Teaching and Learning, Queen's University.

[2013] **Taking TEI Further: Teaching with TEI.** Women Writer's Project Advanced Seminar on Scholarly Encoding, Brown University.

[2012] **PSAC 901 Know Your Rights. Teaching Development Day.** Centre for Teaching and Learning, Queen's University.

7. TEACHING SCHOLARSHIP

7.1 PUBLICATIONS

[2016—Forthcoming] **Special Issue: Imagining the DH Undergraduate.** *Digital Humanities Quarterly*. Co-editor with Dr. Shannon Smith. Peer reviewed.

[Currently Submitted for Peer Review] **“Undergraduate Students and Digital Humanities Belonging: Metaphors and Methods for Including Undergraduate Research in DH Communities.”** Co-author with Dr. Shannon Smith. *Digital Humanities Quarterly*. Special Issue: Imagining the Digital Humanities Undergraduate.

7.2 CONFERENCE PAPERS

[2016—Forthcoming] **Keynote Panel: Imagining the DH Undergraduate.** Co-presenter with Dr. Shannon Smith. Matariki Digital Humanities Colloquium: Research and the Curriculum. Queen’s University.

[2015] **“‘Productive Failure’ for Undergraduates: How to Cultivate Undergraduate Belonging and Citizenry in the Digital Humanities.”** Co-Author with Dr. Shannon Smith (Queen’s BISC). Digital Pedagogy Institute: Improving the Student Experience. Toronto, ON.

[2015] **“Shaping the Undergraduate Scholar-Citizen Through Critical Digital Humanities Pedagogy.”** Co-Author with Dr. Shannon Smith (Queen’s BISC). New Directions in Humanities Conference. Vancouver, BC.

[2015] **“The Undergraduate Scholar-Citizen: A Case Study for the Development of an Undergraduate Critical DH Pedagogy.”** Co-Author with Dr. Shannon Smith (Queen’s BISC). Digital Humanities Summer Institute. Victoria, BC.

[2010] **“Linear vs. Visual Cognitive Style and Faceted vs. Visual Interaction in Digital Library User Interfaces.”** Co-Author with Dr. Ali Shiri (Alberta) and Dr. Stan Ruecker (Alberta). Delivered by Dr. Ali Shiri. Canadian Association of Information Science (CAIS-ACSI). Waterloo, ON.

7.3 TEACHING RESEARCH GRANT APPLICATIONS

[2015] **TAPAS Classroom.** Advisor and Participant. Dr. Julia Flanders (Northeastern, Primary Investigator). National Endowment for the Humanities—Digital Humanities Start-Up Grant.

APPENDIX A—SAMPLE COURSE SYLLABUSES

The original content of syllabuses has been abridged to exclude grade scales, academic integrity information, and any other extraneous materials. Full syllabuses for all courses are available upon request.

I have included in this section a sample of the requirements for the Digital Humanities Student Assistantship with the W.D. Jordan Special Collections Library. The requirements for this position stayed relatively static from year to year, with the majority of the improvement efforts to the assistantship concentrated on communications rather than program content. The requirements indicate sound pedagogical principles that guide the development of the assistantship.

English 244: Modern British Fiction	15
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[IN DEVELOPMENT] ENGLISH 224: MODERN BRITISH FICTION

ENGLISH 244: MODERN BRITISH FICTION
NEWNESS AND GLOBAL MODERNITY
WINTER 2017

INSTRUCTOR: EMILY MURPHY

What do we mean when we say “modern,” “modernity,” or “modernism”? How do space, nationality, or identity shape the modern experience? This course engages with these questions through the fiction of the first decades of the twentieth century, particularly the modernist period. Three major themes structure the course: Literary London, Literary Paris, and Global Modernity. Through these geographical themes, we will explore the dynamics of celebrity, authorship, personality, and artistry that emerged in the period.

We often expect fiction to represent our reality. It is held to standards of believability and realism that forms like poetry are not. But the texts in this course will expose how the external realities that we look for in fiction were often multiple, changing as the texts focus on different people and places. As we push this idea further, the idea that fiction is representative of certain realities also comes into question: why do we have this expectation of fiction? How does fiction break out of these expectations?

We typically read fiction in discrete novels or collections of short stories. But readers in the early twentieth century often came across fiction serialized in journals and juxtaposed to other texts. This course tries to communicate some of these original contexts. The material contexts of fiction also expose how literature exists in a specific media context. Rather than ignoring the mediated nature of text, the critical methodologies of this course use contemporary media and technologies to analyze and manipulate text. Close reading, which many of you are learning in other literature classes, is one of many ways to pay close attention to text. We will explore other methods of paying close attention to text, including mapping, computational analysis, and media-specific analysis.

Required Texts

Greenblatt, Stephen, et al. eds. *The Norton Anthology of English Literature*. Volume F. “The Twentieth Century and After.”

Selvon, Sam. *The Lonely Londoners*.

Rhys, Jean. *Wide Sargasso Sea*.

Stein, Gertrude. *The Autobiography of Alice B. Toklas*.

Woolf, Virginia. *Mrs Dalloway*.

Digital copies of other texts will be available on the course website.

Evaluation

Assignment	Word Count	Weight	Due Date
1 Methodology Experiment	300-500 words	20%	Variable
1 In-Class Response	500 words	15%	Class 1 Week 3
1 Major Assignment	1500 words*	30%	Class 2 Week 11
3 Pop-Quizzes	N/A	15% total (5% each)	To be determined
1 Final Exam	N/A	20%	To be determined

*** The major assignment has a digital option which cannot be quantified by word count alone. The major assignment must represent the same amount of work as an essay of 1500 words.**

Methodology Experiment – Variable Due Date

20%

This assignment is an opportunity for you to engage with one of the analysis tools that I feature in lectures, to experiment with what kinds of information you are able to draw out of texts, and to evaluate that information with a critical lens. You will be asked to analyze a text that we will discuss in class that day.

Each option asks you to apply a digital analysis tool to one or more texts. You will then produce a written response of up to 500 words that is a critical response to the results you produced using the analysis software. In general, a critical response should keep these kinds of questions in mind: What are the advantages of the digital analysis you performed? What are the disadvantages? What other kinds of information do you need to analyze the text?

For this assignment, you will be evaluated on the effort and depth of your experimentation with both the software and the literary text. You will not be evaluated on reaching a pre-approved result or on successful application of the software. All text files and software tutorials will be available on the course website. I will model how to analyze the results of each piece of analysis software in class, but you will be responsible for performing your own analyses on a text of your choice. As these methodologies will be new for many of you, I strongly recommend starting this assignment at least two weeks before it is due (this means reading the text early as well!). You should also seriously consider including screen shot images of the output from your use of the technology. These will help demonstrate illustrate your written discussion.

There are three options for this assignment each with different due dates:

Option 1 – Class 2 Week 4

The text for today's class is *The Lonely Londoners*. Choose another text on London that we studied during the semester, and use one of the digital mapping tools to map how each text relates to London geographically. Plain text files are available for you to use, but for this assignment I suggest that you keep track of place names during your reading.

For your written response, here are some questions to ask yourself: How does each text's representation of London differ? How are they similar? Can you account for these differences or similarities in light of the history of the city? Can you account for them in light of the subjects featured in the text?

Option 2 – Class 1 Week 5

The text for today's class is the magazine *transition*. Apply a textual analysis tool to the periodical publication. Plain text files of all articles in the publication are available for you to use.

For your written response, here are some questions to ask yourself: How do different aspects of a single publication complement or contradict one another? How does your analysis change when you account for the layout of the journal? What different insights do you gain by including or excluding certain entries in the journal? What is the "text" of a magazine or journal?

Option 3 – Class 1 Week 6

The texts for today's class are Gertrude Stein's *The Autobiography of Alice B. Toklas* and Radclyffe Hall's *The Well of Loneliness*. Apply a textual analysis tool to each text and compare the results.

For your written response, here are some questions to ask yourself: How does the vocabulary of each text differ? Based on your digital analysis, are these texts about similar themes? Based on your reading of the texts, are they about similar themes?

In-Class Response – Class 1 Week 3 **15%**

You will write an in-class critical response of about 500 words (2-3 paragraphs) on one of the texts assigned today (Virginia Woolf's *Mrs Dalloway* or tbd short text). Options for response topics will be provided in class on the day.

Major Assignment – Class 2 Week 11 **30%**

The major assignment may be either 1) a critical essay of 1500 words on one or more assigned text, or 2) a digital project that critically engages with one or more assigned text. For both options, substantial external research is not required, and detailed, close attention to the texts at hand will be the primary criteria for evaluation.

Prompts for both critical essays and digital projects will be distributed in Week Six. If you wish to use the analyses you produced in your Methodology Experiment, I encourage you to do so. However, the Major Assignment must represent a significant expansion from the Methodology Experiment assignment, and TAs will be attentive to whether you incorporated feedback from the Methodology Experiment into your Major Assignment.

Pop Quizzes – To be determined **15% total (5% each)**

Three pop quizzes will be given in class. The quizzes will consist of factual and short-answer questions on the text assigned for that day.

If you miss a pop quiz, there will be no opportunities to make up the mark. If you require specific accommodations for this kind of evaluation, please arrange a meeting with me within the first week of class.

Final Exam – To be determined **20%**

A final exam will be held during the official exam period. The exam will consist of short-answer and essay questions. None of the material that has been tested in pop quizzes will be included in the exam. You may not write on a text that you have written on your either your Methodology Experiment or your Major Assignment for the essay portion of the exam.

Course Schedule

LITERARY LONDON

Week One: January 9 to January 13

Class One Introduction and Class Overview

Class Two Theme: Modernism in the Magazines

Lewis, Wyndham. Selections from *Blast* (online resource)

Selections from *The Yellow Book* (online resource)

[Lecture Note: Model digital text analysis for reading magazines for Methodology Experiment Option 2]

Week Two: January 16 to January 20

Class One Theme: The English Novel

Lawrence, D.H. "Why the Novel Matters." *Norton Anthology of English Literature*.

Woolf, Virginia. "Mr. Bennet and Mr. Brown."

--. "Modern Fiction." *Norton Anthology of English Literature*.

[Lecture Note: Model comparative textual analysis for Methodology Experiment Option 3]

Class Two Theme: The Flâneur in London

Important Date: January 20 last day to drop Winter Term classes without financial penalty

Woolf, Virginia. *Mrs Dalloway* (required text)

Joyce, James. Selections from "Wandering Rocks" in *Ulysses*.

"Wandering Rocks" Twitter Adaptation.

[Lecture Note: Model digital mapping for the Methodology Experiment Option 1]

[Lecture Note: Pop Quiz on "Wandering Rocks"]

Week Three: January 23 to January 27

Class One Theme: Continuation of previous class.

Workshop: Methodology Experiment

Woolf, Virginia. *Mrs Dalloway* (required text)

Class Two Theme: London and Empire

Due Date: In-Class Response

Mrs Dalloway – Virginia Woolf

Short accompanying text?

Week Four: January 30 to February 3

Class One Theme: Modernity and Authorship

Selections from *Keep the Aspidistra Flying* – George Orwell

"Tradition and the Individual Talent" – T.S. Eliot

Class Two Theme: The Empire Writes Back

Due Date: Methodology Experiment Option 1

Selvon, Sam. *The Lonely Londoners*

LITERARY PARIS

Week Five: February 6 to February 10

Class One Theme: Magazines for Expats and Dispatches for Home

Due Date: Methodology Experiment Option 2

Flanner, Janet. Selected articles from "Letter from Paris" column. *The New Yorker*.

--. "Introduction." *Paris Was Yesterday*. Ed. Irving Drutman. USA: Viking, 1972. Print.

Jolas, Eugene. Selections from *transition*.

Class Two Theme: Authorship and Place

Hemingway, Ernest. Selections from *A Moveable Feast*.

[Lecture Note: Pop Quiz on *A Moveable Feast*.]

Week Six: February 13 to February 17

Class One Theme: The Queer Left Bank

Due Date: Methodology Experiment Option 3

Stein, Gertrude. *Autobiography of Alice B. Toklas*.

Hall, Radclyffe. Selections from *The Well of Loneliness*.

Class Two Theme: Women on the Left Bank

Stein, Gertrude. *Autobiography of Alice B. Toklas*.

Week Seven: February 20 to February 24 — Reading Week, No Classes

Week Eight: February 27 to March 3

Class One Theme: Literary Celebrity

Fitzgerald, Zelda. Review of *The Beautiful and the Damned* by F. Scott Fitzgerald.

Fitzgerald, F. Scott and Zelda Fitzgerald. Selected short stories.

Class Two Theme: Nostalgia and Modern Paris

Important Date: March 3 last day to drop Winter Term classes

Workshop: Major Project

Allen, Woody, dir. *Midnight in Paris*.

GLOBAL MODERNITY

Week Nine: March 6 to March 10

Class One Theme: Modernity, Sophistication, and New York

Loos, Anita. *Gentlemen Prefer Blondes*.

Parker, Dorothy. Selected journalism.

Class Two Theme: “Serious Literature” and the Middlebrow

Loos, Anita. *Gentlemen Prefer Blondes*.

Accompanying text.

Week Ten: March 13 to March 17

Class One Theme: The Harlem Renaissance

Larsen, Nella. Selections from *Passing*.

[Lecture Note: Pop Quiz from *Passing*.]

Class Two Theme: The Black Atlantic

Rhys, Jean. *Wide Sargasso Sea*.

Week Eleven: March 20 to March 24

Class One Theme: Modernism and Modernity in the Commonwealth

Rhys, Jean. *Wide Sargasso Sea*.

Class Two Theme: Newness and Adaptation

Due Date: Major Assignment

Rhys, Jean. *Wide Sargasso Sea*.

Week Twelve: March 27 to March 31

Class One Theme: Other Modernisms; Other Newness

Garner, Hugh. Selections from *Hugh Garner's Best Stories*

Class Two Theme: Other Modernisms; Other Newness (Women and Politics)

Livesay, Dorothy. Selections from *Right Hand, Left Hand*.

REVIEW AND WRAP-UP

Week Thirteen: April 3 to April 7

Class One Review and Overflow

Class Two Review and Overflow

Exam Period: April 13 to April 27

INTERDISCIPLINARY STUDIES 222: DIGITAL HUMANITIES 2

BADER INTERNATIONAL STUDY CENTRE, QUEEN'S UNIVERSITY

INTERDISCIPLINARY STUDIES 222: DIGITAL HUMANITIES 2

THEORY AND PRACTICE OF DIGITIZATION

SUMMER 2015

INSTRUCTOR: EMILY MURPHY

SCOPE AND METHOD

Introduction to Themes and Scope of the Course

Students will investigate the issues surrounding many of the technologies that structure contemporary cultural life. During the course, there will be two primary modes of engagement. First, students will engage deeply with one technology, TEI markup language for digitisation and editorial text modeling. Second, they will be introduced to a broad range of the technologies that structure relational tables, networks, and data curation (MySQL databases, network theory and visualization, RDF), the Internet and Human Computer Interaction (transfer protocols, hardware, and design). The aim of the course is to equip students to understand the way that technology supports such contemporary cultural phenomena as the Semantic Web, the turn to Big Data, the way that data structures allow or disallow certain modes of representation, and the design of the interfaces with which users engage. By engaging deeply with one technology, TEIP5 (<http://www.tei-c.org/index.xml>), students will develop an encoding practice and hands-on experience by thinking through the technological architecture of a digital project. By touching upon a broad range of technologies, students will situate their own encoding practice within the broader intersection of technology and culture.

Expected Learning Outcomes

Students will:

- Understand the process of translating a text from print to digital form
- Gain an intermediate understanding of the structure and purpose of the accepted humanities mark-up language, TEIP5
- Situate their encoding practice in relation to other approaches to digitization
- Distinguish theoretical concepts in data structure and the technology that underlies cultural products

Field Studies for this Course

The field studies for this course will consist of visits to two museums whose curation demonstrates how new and old technologies shape cultural understanding and production. **Field Study 1** will visit the Ancient Lives Exhibit at the British Museum in London, an exhibit that demonstrates the use of contemporary 3-D modeling technologies in history and archaeology. **Field Study 2** will provide students with hands-on experience of historical printing presses and textual production at the Ditchling Museum of Art and Craft. Students will respond to these visits using key theoretical concepts from the course in their Field Study reports.

Field Study 1: British Museum Ancient Lives Exhibit, Sunday May 17

Field Study 2: Ditchling Museum of Art and Craft, Saturday May 23

Guest Lectures

Students will also be expected to attend guest lectures at BISC concurrent to IDIS222. Lecture 1 features Dr. Gregory Adam Scott, Leverhulme Early Career Fellow at the University of Edinburgh, who will introduce students and the community at the BISC to technological approaches to building 3D models for scholarly study; this guest lecture will complement Field Study 1. Lecture 2 features Dr. James Baker, Digital Curator at the British Library, who will introduce students and community members to the

operations of the British Library Labs. Students in IDIS222 have the option of drawing upon material from the guest lectures to complement their Field Study reports.

Lecture 1: Dr. Gregory Adam Scott, Thursday May 21

Lecture 2: Dr. James Baker, Wednesday May 27

Primary Research Expectations

The process of digitisation in TEI and exercises to gain a cursory knowledge of other technologies act as primary sources for this course. In addition, students will engage at an introductory level with other data structures such as relational tables and networks as primary sources that support their central research into TEI. In investigating this process of digitisation, students will also engage with traditional primary sources – namely documents with historic and cultural value – as they apply theoretical concepts and practical skills to their transformation. (Please see information under the “Mark-Up Project heading for further detail.)

ASSESSMENT REQUIREMENTS (AND PERCENTAGES) FOR THIS COURSE

Assignment	Weight
2 Learning Journal Entries	20% in total
<i>Learning Journal Entry 1/Max. 500 words</i>	<i>10% each</i>
<i>Learning Journal Entry 2/Max. 500 words</i>	<i>10% each</i>
Critical Tech Assessment/Max. 750 words	15%
Field Study Response	25%
Mark-Up Project	25% in total
<i>TEIP5-Encoded document (10%)</i>	<i>10% each</i>
<i>Customization Report (5%)</i>	<i>5% each</i>
<i>15-20 minute presentation explaining editorial decisions (10%)</i>	<i>10% each</i>
Participation	15%

Note 1: Up to 5% of the participation mark may be allocated towards optional hands-on learning responses from TEI-based classes.

Note 2: Students may earn up to 4 bonus points total (1 bonus point per submission) by contributing their Learning Journal Entries, Critical Tech Assessments, or Field Study Responses to the Field School programme blog (<http://dhhisc.queensu.ac.uk/>). This option is subject to approval by the instructor based on the quality of the assignment produced.

Presentations

Please see Part 2 of the Mark-Up Project for the Presentation in the “Essays” section below.

Essays

2 Learning Journal Entries

Learning Journal Entry 1/Max. 500 words Learning Journal 1

Due Friday May 15 by 9:00pm

Learning Journal Entry 2/Max. 500 words

Due Friday May 22 by 9:00pm

The Learning Journal will serve to assist the student in synthesising readings and class discussions about key course issues. Learning Journal Entries provide an opportunity for students to explore important theoretical concepts in the course as they arise and to receive instructor feedback on this exploration prior to submitting other assignments for the course. For IDIS222, Learning Journals must explore a topic, problem, or idea related to the TEI markup in order to assist students learning a technical skill. Assignments will be submitted via Moodle.

Critical Tech Assessment

Max. 700 words

Due Friday 29 May by 9:00pm

Students will choose one of the technologies covered in the course other than TEI and complete a report on 1) their experience engaging with the technology and 2) their understanding of its applications in the Digital Humanities. The assignment may incorporate some outside research and examples of DH projects or objects of study, and should demonstrate a critical understanding of how the technological approach at hand may allow or limit certain forms of engagement.

Field Study Response

Max. 1500 words

Due 1 week after Field Study by 9:00pm

Following either Field Study 1 or Field Study 2, students will complete a response paper that uses the experience to illuminate a key theoretical idea from the course drawn from the course's weekly themes (Language and Representation; Representing Form and Content, etc.). The response will incorporate material from at least two of the weekly readings and will be submitted via Moodle.

Mark-Up Project

Encoded Document + Max. 1000 written words total + Presentation

Part 1 Due Friday June 12 at 9:00pm

Part 2 Presented Wednesday June 17 at BISC THATCamp

Using the TEI practical focus of the course, students will work to encode primary source materials from The Amelia Alderson Opie Archive, a small SSHRC-funded digital archive based in the Department of English at Queen's (<http://post.queensu.ca/~mrsaopie/>). The materials include literary manuscripts, letters, and other documents of cultural and historical significance connected with the late 18th and early 19th-century writer, Amelia Alderson Opie. Student projects that meet the archive's standards for encoding may be incorporated into the archive with attribution given to the student participant.

The project consists of two parts.

Part 1: The first part of the project is the encoded document itself, which will be submitted to the instructor in Week 5 (approximately two weeks after the end of class instruction). This encoding must include documentation in the form of a customized

schema or a 500 word write up of what customizations the student would have liked to make, and an editorial statement of approximately 500 words that explains and defends the content model of the encoding.

Part 2: The second part of the project is a 15-20 minute presentation the student editor will give, explaining the process of transforming the object from the material to the digital and detailing the editorial decisions made along the way. The students may incorporate material from their editorial statement into the presentations. The students' presentations of their projects will be incorporated into the programme of events during the student-led THATCamp.

READINGS

Required Books and Materials

All readings and materials will be linked to the syllabus or available through Moodle. Please note that much of the material consists of programs and exercises downloaded from the Internet; students should engage with the exercises thoroughly and ensure that they have successfully downloaded all materials before the class in which we will be discussing them.

The primary technology that the class will work with is the encoding language TEIP5. We will use the XML Editor, oXygen, a software programme that students may download here: http://www.oxygenxml.com/download_oxygenxml_editor.html. Students will find a 30-day trial license for the software here: <http://www.oxygenxml.com/register.html>.

Recommended Resources

Students are very strongly recommended to refer frequently to the TEI Guidelines (tei-c.org) and become very familiar with this resource as they learn the TEI markup language.

WEEKLY PROGRAMME

Lesson Plan, week by week, with assigned readings or materials, assessment due dates, and topics for discussion.

Week 1

Assignments Due

Learning Journal 1 (Due Friday May 15 by 9:00pm)

Field Studies and Guest Lectures

Field Study 1: British Museum Ancient Lives Exhibit, Sunday May 17 (Report Due 1 week after Field Study by 9:00pm)

Monday

14:00 - 15:20 **Introduction to Making in the Digital Humanities**

1) Ramsay, Stephen. "Who's In and Who's Out." Panel: History and Future of Digital Humanities. MLA 2011. Los Angeles, CA. <http://stephenramsay.us/text/2011/01/08/whos-in-and-whos-out/>

2) Ramsay, Stephen. "On Building." stephenramsay.us. Web. <http://stephenramsay.us/text/2011/01/11/on-building/>

Tuesday

10:30 – 11:50 **Text Encoding in the Digital Humanities**

Renear, Allan H. "Text Encoding." *A Companion to Digital Humanities*. Eds. Susan Schreibman, Ray Siemens and John Unsworth. Oxford: Blackwell, 2004. <http://digitalhumanities.org/companion/view?docId=blackwell/9781405103213/9781405103213.xml&chunk.id=ss1-3-5>

14:00 - 15:20 **What is Data?**

1) Bellinger, Gene, Durval Castro and Anthony Mills. "Data, Information, Knowledge, and Wisdom." *Systems Thinking.org*. <http://courseweb.lis.illinois.edu/~katewill/spring2011-502/502%20and%20other%20readings/bellinger%20on%20ackoff%20data%20info%20know%20wisdom.pdf>

2) Gitelman, Lisa and Virginia Jackson. "Introduction." "*Raw Data*" *Is An Oxymoron*. Ed. Lisa Gitelman. Cambridge, M.A.: MIT Press. 1-14. Print. (Available on Moodle.)

Thursday

9:00 – 10:20 **Scholarly Editing**

Buzzetti, Dino and Jerome McGann. "Critical Editing in a Digital Horizon." *Electronic Textual Editing*. Eds. Lou Bunard, Katherine O'Brien O'Keefe and John Unsworth. New York: Modern Language Association of America, 2006. . 53-73. Print.

10:30 – 11:50 **Introduction to eXtensible Markup Language (XML)**

TEI Consortium. "A Very Gentle Introduction to XML." *P5: Guidelines for Electronic Text Encoding and Interchange*. Web.

<http://www.tei-c.org/release/doc/tei-p5-doc/en/html/SG.html>

14:00 - 15:20 **Planning the Digital Object**

1) Take a look at the Project Texts on the Course Website.

2) Download worksheets from Moodle.

Week 2

Assignments Due

Learning Journal 2 (Due Friday May 22 by 9:00pm)

Field Study Report for Field Study 1 (Due Sunday May 24 by 9:00pm)

Field Studies and Guest Lectures

Field Study 2: Ditchling Museum of Art and Craft, Saturday May 23 (Report Due 1 week after Field Study by 9:00pm)

Guest Lecture 1: Dr. Gregory Adam Scott, Thursday May 21

Monday

9:00 – 10:20 **The Database**

1) Folsom, Ed. "Database as Genre: The Epic Transformation of Archives." *PMLA* 122.5 (October 2007): 1571-1579. Print. (Text on Moodle.)

2) Responses to Ed Folsom's "Database as Genre: The Epic Transformation of Archives." *ibid.* 1580-1612. Print. (Text on Moodle.)

10:30 – 11:50 **Data and Metadata**

Poole, Alex H. "Now is the Future Now? The Urgency of Digital Curation in the Digital Humanities." *Digital Humanities Quarterly* 7.2 (2013): ADHO. Web. <http://www.digitalhumanities.org/dhq/vol/7/2/000163/000163.html>

14:00 - 15:20 **Hands-on** *Computer Lab*

Download Database Modeling Exercise (from Moodle).

Tuesday

9:00 – 10:20 **Basic TEI Markup** *Computer Lab*

No prep.

10:30 – 11:50 **TEI Header and Metadata** *Computer Lab*

No prep.

14:00 - 15:20 **Hands-on** *Computer Lab*

No prep.

Wednesday

9:00 – 10:20 **The Interface**

Lecky, Kat. "Humanizing the Interface." *Hybrid Pedagogy*. Eds. Jesse Stommel et al. Web. <http://www.hybridpedagogy.com/journal/humanizing-interface/>

OR

Drucker, Johanna. "Humanities Approaches to Interface Theory." *Culture Machine* 12 (2011). Web.

<http://culturemachine.net/index.php/cm/issue/view/23>

10:30 – 11:50 **What is the Internet?**

1) Strickland, Jonathan. "How Does the Internet Work?" [howstuffworks.com](http://computer.howstuffworks.com/internet/basics/internet.htm), <http://computer.howstuffworks.com/internet/basics/internet.htm>. Web.

2) Berners-Lee, Tim, James Handler, and Ora Lassila. "The Semantic Web." *Database and Network Journal* June 2006: 7+. *Academic OneFile*. Web. (Available through Queen's Library.)

14:00 - 15:20 **TEI Visualization in Boilerplate** *Computer Lab*

Download TEI Boilerplate Package from Course Website.

Thursday

9:00 – 10:20 **Image Markup** *Computer Lab*

Download Image Markup Tool from Moodle.

10:30 – 11:50 **Contextual Information** *Computer Lab*

No prep.

14:00 - 15:20 **Introduction to Customization** *Computer Lab*

No prep.

Week 3

Assignments Due

Critical Tech Assessment (Due Friday 29 May by 9:00pm)

Field Study Report for Field Study 2 (Due Saturday 30 May by 9:00pm)

Field Studies and Guest Lectures

Lecture 2: Dr. James Baker, Wednesday May 27

Monday

9:00 – 10:20 **The Network**

Weingart, Scott. "Demystifying Networks." the scott bot irregular: data are everywhen. <http://www.scottbot.net/HIAL/?p=6279>

10:30 – 11:50 **Hands-on** *Computer Lab*

1) Download Gephi: <http://gephi.github.io/>

2) Follow instructions for using Facebook API: <https://www.youtube.com/watch?v=kbLFMObmLNQ>

3) Here is some extra reading to help: <http://thepoliticsofsystems.net/category/network-theory/>

14:00 - 15:20 **TEI Lab Time** *Computer Lab*

No prep.

Tuesday

9:00 – 10:20 **TEI Class System** *Computer Lab*

No prep.

10:30 – 11:50 **Customization II** *Computer Lab*

No prep.

14:00 - 15:20 **Tying Together the TEI Project/Review** *Computer Lab*

Download and fill out Project Evaluation forms from Moodle.

Wednesday

9:00 – 10:20 **TEI Troubleshooting and Lab Time** *Computer Lab*

No prep.

10:30 – 11:50 **TEI Troubleshooting and Lab Time** *Computer Lab*

No prep.

14:00 - 15:20 **TEI Troubleshooting and Lab Time** *Computer Lab*

No prep.

Thursday

9:00 – 10:20 **TEI Troubleshooting and Lab Time** *Computer Lab*

No prep.

10:30 – 11:50 **TEI Troubleshooting and Lab Time** *Computer Lab*

No prep.

14:00 - 15:20 **TEI Troubleshooting and Lab Time** *Computer Lab*

No prep.

Weeks 4 – 6

Assignments Due

Mark-up Document and Documentation (Due Friday June 12 at 9:00pm)

Mark-up Project Presentation (Presented Wednesday June 17 at BISCTHATCamp)

For the first 3 weeks of the Field School, students will receive the equivalent of a full course of instruction and lab time in IDIS222, including significant time dedicated to workshopping and trouble-shooting challenges that may arise during the Mark-up Document assignment. Students should spend the two weeks between the end of IDIS222 instruction and the due dates for the Mark-up Assignment and Presentation to polish their mark-up and refine the conceptual aspects of their project before they present. The

instructor will be available for 1-2 meetings with students over Skype during this two-week period for the purposes of providing feedback and discussing the progress of the project. Appointments will be arranged by sign-up in Week 3.

As IDIS222 is the more technical of the two courses in the Field School, many of the technological concepts introduced here support the cultural approaches to similar issues presented in IDIS221. Students will build upon the knowledge developed in IDIS222, presenting their technical work within a rubric of critical engagement, scholarly community, and cultural awareness at the THATCamp hosted at the BISC; this critical and community engagement will provide the basis for their participation in the King's College London Conference, "Blue Skies Above, Solid Ground Below: Innovation and Sustainability in Digital Humanities" with IDIS221.

DIGITAL HUMANITIES STUDENT ASSISTANTSHIP

W.D. JORDAN SPECIAL COLLECTIONS LIBRARY, QUEEN'S UNIVERSITY

DIGITAL HUMANITIES STUDENT ASSISTANTSHIP

2014-2015 STUDENT: TIFFANY CHAN

2015-2016 STUDENT: JENNA MLYNARYK

CO-SUPERVISORS:

EMILY MURPHY (ACADEMIC AND DIGITAL HUMANITIES)

ALVAN BREGMAN (CATALOGUING AND LIBRARY PRACTICE)

SHANNON SMITH (SUBJECT SPECIFIC ACADEMIC, 2014-2015 ONLY)

BISC DHFS/QUL Student Assistantship Programme 2014-15

Deadline for the Submission of Complete Application Packages (including Letter of Reference): MONDAY, 11 AUGUST, 2014

Programme Description

In the 2014-15 academic year, Queen's University Libraries, in co-operation with the Bader International Study Centre's 2014 Field School in the Digital Humanities are offering two positions as Queen's University Libraries Digital Humanities Student Assistants.

The QUL DH Student Assistants will undertake projects in the Jordan Special Collections and Music Library, applying knowledge acquired at BISC DHFS. Please see **Appendix A** for further details about **Guidelines** and **Learning Outcomes**.

Project details will be determined collaboratively by the student, a Field School Instructor, and the Curator of Special Collections, drawn from a list of prioritised projects derived from current holdings which have been targeted as key in the dissemination of collections to a broader audience. Please see **Appendix B** for a **current list of possible projects**.

Each QUL DHFS Student Assistant will be co-supervised by the Curator of Special Collections and a 2014 BISC DHFS Instructor, thus ensuring an integration of the student's academic experience at the BISC DHFS with the academic and research environment on Queen's main campus.

As part of their work in library, the QUL DHFS Student Assistants will:

- contribute an agreed number of blog posts of a pre-determined length, discussing their research experience, to the [dhbisc blog](#). These posts are to provide the Student Assistants with an opportunity to think critically about their on going experience, laying the groundwork for the presentation they will give at the [Inquiry@Queen's Undergraduate Research Conference](#) in March 2015.
- deliver project presentations or posters at the annual [Inquiry@Queen's Undergraduate Research Conference](#) in March 2015.

The QUL DHFS Student Assistants will also:

- apply to incorporate their blogged research experience into the HASTAC network of Digital Humanities Scholars through submitting an application to the [HASTAC 2014-15 competition](#). Please note: QUL DHFS Student Assistants will only be required to produce one set of blog posts related to their research experience; these will be cross-posted to different networks to ensure the broadest dissemination possible.

The QUL DHFS Student Assistants may also volunteer to:

- help to facilitate the [Day of DH activities](#) at Queen's in April 2015

Duration and Remuneration

The QUL DH Student Assistantships are paid positions with flexible schedules averaging up to 10 hours per week for 12 weeks in the Fall 2014 academic term.

Eligibility

Only registered Queen's University students who are enrolled in, and who go on to successfully complete, the 2014 BISC DHFS are eligible to apply for the two QUL DH Student Assistantships. Student applicants must present a solid record of academic achievement and must register an interest in research through the Applicant Statement portion of the QUL DH Student Assistantship application package.

Requirements

A completed application consists of all the documents contained the Application Package:

Application package

- a. An **Applicant Statement** of no more than 500 words, detailing a provisional project derived from the list of possible project areas provided by Queen's University Libraries and listing any potentially relevant skills or background external to the 2014 BISC DHFS training that might be of use in a digital project (i.e. software competencies, facility in coding or programming, etc.)
- b. A **Biography Paragraph** of no more than 250 words detailing your academic interests outside the project proposed in your Applicant Statement; please include **3 keywords** that describe your academic interests (i.e. game studies, performance studies, pedagogy)
- c. An **Academic Transcript** of your recent marks (as of April 2014). SOLUS produced unofficial transcripts will be accepted.
- d. One **Letter of Reference** from a former or present educator who is **not** currently a BISC DHFS 2014 Instructor.

APPENDIX B—LETTERS OF SUPPORT

Jenna Mlynaryk

Undergraduate Student

Queen's University

13jm33@queensu.ca

To Whom It May Concern,

It is my privilege to write on behalf of Emily Murphy. I was first introduced to Emily at the Bader International Study Centre in May 2015, where she instructed a summer course in affiliation with the Digital Humanities Field School. My relationship with Emily continued this past academic year as she supervised my research project undertaken in W.D. Jordan Special Collections library. In both of these roles, Emily went above and beyond the necessary effort to ensure my academic success, and I would like to take this opportunity to acknowledge her outstanding impact on my undergraduate career.

Emily is incredibly dedicated to her responsibilities as a mentor. She has an innate ability to balance professional guidance with personal encouragement, and has strived to create an environment where I feel both challenged by my work and confident in my achievements. When I first began the process of conducting independent research, she provided me with an incredible wealth of resources, all of which she demonstrated an extensive understanding of despite being outside her own particular areas of study. While Emily took the time to thoroughly answer any questions that these resources presented to me, she also taught me methods for continuing to ask and answer questions on my own, thus teaching me how to assert and defend my own academic interpretations. Emily made herself available at all times for open communication, and reviewed and returned all of my work with thoughtful and constructive criticism. She was also supportive in helping me navigate my employment at Jordan Library. As my first experience in the working world posed many unfamiliar challenges, I felt secure and confident knowing that Emily was advocating for my rights and abilities.

In the time that I have known her, Emily has consistently demonstrated her passion for the progress of undergraduate education. Her interest and her efforts in providing me with a positive introduction to the world of academia stand out as one of the most genuine teaching examples that I have ever encountered, and it has been my pleasure to work under her guidance and supervision.

Sincerely,

Jenna Mlynaryk

APPENDIX C—SAMPLE CLASSROOM ACTIVITIES

English 100: Tutorial Presentation And Peer Feedback Assignment	36
English 100: Tutorial Wiki Discussion And Peer Feedback Assignment	37

ENGLISH 100: TUTORIAL PRESENTATION AND PEER FEEDBACK ASSIGNMENT

Possible 3 marks out of 10: Maximum 5 minute *Analytical Presentation*.

Possible 3 marks out of 10: *Peer Feedback* on presentations.

Possible 4 marks out of 10: *Participation* in tutorial, including constructive feedback to peer presentations, literary discussion, and any other assigned homework.

Analytical Presentation—3 marks

Choose one of the assigned texts for tutorial that day and prepare a **short** (maximum 5 minutes, I will time you) presentation on it. Your presentation should consist of one to two analytical paragraphs (like the ones we've been learning in class) about the text you've chosen. You don't have to stick strictly to the analytical paragraph form, but it should be very clear what your claims, evidence, and analysis are (this will be the basis on which I assess your presentation). You may choose to use visual aids, particularly if you draw quotations from a large amount of text. A good presentation will consist of a contained but interesting argument about a certain aspect of the text and will be clear and easy to follow. It should also aim to spark interesting conversation in the tutorial afterwards. A 5-minute presentation is roughly equivalent to maximum 2 pages or maximum 5 slides.

What to hand in: Bring two printed-out copies of the script, outline, or detailed presentation notes to the class in which you present. One is for me and one is for peer feedback. *It's a good idea to make this as detailed as possible so that your reviewer can better assess your work.

Peer Feedback—3 marks

For one of your peers' presentations, please prepare a written feedback report. The report should have this format: 1) 3-4 sentences of what was *good* about your peer's presentation; 2) 3-4 sentences about what *could have been better*; 3) a one-paragraph analysis in which you, the reviewer, show your peer how you would have done the analysis differently.

What to hand in: Bring two printed-out copies (one for me, and one for your peer) of your feedback to class the week after the presentation for which you're providing feedback. For example, if you review a presenter from Week 3, your feedback would be due in tutorial on Week 4.

Participation in Tutorial—4 marks

The remainder of your participation marks will be allocated based on how consistently and thoughtfully you respond with questions and comments to your peers' presentations. As always, you must attend at least 9 tutorials to be eligible for any marks.

Please note that I reserve the right to the quality of your tutorial homework and how many points will count towards participation grades (just as I reserve the right to evaluate all of your written and oral work during the course). Also note that I will keep track of participation at every class; each student will be expected to thoughtfully contribute to tutorial discussion in some way every week.

*If you *really* don't want to give a presentation to the tutorial, we can discuss the possibility of presenting just to me and your peer reviewer at a time convenient to all parties. I would prefer, however, that you present to the tutorial: it will help to create an atmosphere of supportive, mutual improvement for our analytical skills; it is generous towards your peers; and it will provide you with more valuable feedback on your ideas during class discussion.

ENGLISH 100: TUTORIAL WIKI DISCUSSION AND PEER FEEDBACK ASSIGNMENT

In Semester 2, your participation mark will depend upon a **mandatory** discussion question based on the readings for tutorial. Here is the breakdown for your participation mark:

- ½ mark: **Mandatory** discussion question posted to the Moodle by **12:00pm (noon) on Thursday for it to count towards your participation grade**. A good guide for your discussion question is to point to something specific in the text that you'd like to discuss, that is difficult to understand, or that jumped out at you, and then to demonstrate why you'd like to discuss that part of the text (Why is it interesting? How does it relate to the rest of the text? Why is it significant?). It is always a good idea to quote from the text in order to ground discussion in close reading, and to provide citations for your quotations.
- ½ mark: Thoughtful, good quality participation in tutorial **or** a thoughtful written response to a Moodle question of your choice. The written response must be posted by **9:00pm on Thursday for it to count towards your participation grade**.

How do you get full participation marks? You must submit ten, good quality discussion questions to the Moodle, and then either participate in tutorial or post a written response ten times. **If you do not attend a tutorial, you will not receive participation marks for that tutorial even if you have submitted a question and response.**

APPENDIX D—PUBLICITY FOR TEACHING AND STUDENT WORK

FIELD SCHOOL IN DIGITAL HUMANITIES

ARTICLES IN QUEEN'S GAZETTE

Article: *Queen's Gazette*, online edition, May 26, 2016

<http://www.queensu.ca/gazette/stories/maximizing-impact-research-data>

Article: *Queen's Gazette*, paper edition, May 12, 2014

<http://www.queensu.ca/gazette/sites/default/files/assets/pdf/Gazette-2014-05-13.pdf>

DIGITAL HUMANITIES STUDENT ASSISTANTSHIP AT W.D. JORDAN SPECIAL COLLECTIONS LIBRARY

TIFFANY CHAN—2014-2015 DIGITAL HUMANITIES STUDENT ASSISTANT

Digital Exhibit: <http://library.queensu.ca/virtual-exhibits/stereoscopic/>

HASTAC Bio and Blog: <https://www.hastac.org/u/tiffany-chan>

Selected Blog Post: “An Undergraduate’s Love Letter to Digital Humanities Research”

<https://www.hastac.org/blogs/tiffany-chan/2015/06/03/undergraduates-love-letter-digital-humanities-research>

JENNA MLYNARYK—2015-2016 DIGITAL HUMANITIES STUDENT ASSISTANT

Digital Exhibit: <http://library.queensu.ca/virtual-exhibits/young-ladies-journal/>

HASTAC Bio and Blog: <https://www.hastac.org/u/jennamly>

Selected Blog Post: “‘Searching’ Victorian Print: The Process of Joining Text and Illustration”

<https://www.hastac.org/blogs/jennamly/2015/11/13/searching-victorian-print-process-joining-text-and-illustration>