

Society for Textual Scholarship

2011 Biennial International Interdisciplinary Conference

Workshops and Seminars

All four workshops and seminars will run concurrently on Wednesday, March 16, from 2:30 to 4:45 in the conference facilities at the Penn Stater (room locations TBA). Details regarding sign-up procedures and advance preparation are specified in each of the individual descriptions: attendees should contact the instructors directly. Please sign-up for no more than one of the four.

1. Workshop: How to Do Things with NINES

Instructors: Professor Andrew Stauffer and Dana Wheelles, University of Virginia

This workshop will introduce attendees to the various operations of NINES (Networked Infrastructure for Nineteenth-century Electronic Scholarship; <http://nines.org>), allowing for hands-on experience with our digital tools as well as conversations about the institutional issues (peer-review, promotion-and-tenure, sustainability, etc.) that the NINES community engages. Emphasis will be placed on our collation tool, JUXTA (<http://www.juxtasoftware.org>) and its relationship to textual scholarship; attendees are encouraged to bring digital texts in multiple versions to the workshop (in either XML or TXT format) for exploration. In addition, we will work through the search-collect-exhibit process of COLLEX, the NINES interface on the web. Finally, we hope to step back and talk together about the implications of the NINES model for other historical periods (our sister organization, 18thConnect, is now up and running), for the discipline of literary studies, and for the academic structures that sustain scholarship. Please send an email of intent to enroll, with a brief autobiographical note, to Andy Stauffer (amstauff@gmail.com) and Dana Wheelles (dw6h@virginia.edu).

2. Workshop: Bit by Bit: Preserving Floppy Disk Data

Instructor: Dr. Douglas Reside, Digital Curator for the Performing Arts, New York Public Library, dougreside@gmail.com

Although most creative work composed today is transcribed into a computer at some point in the writing process, few textual scholars are trained to work with these “born digital” witnesses. Often, these drafts are inscribed on obsolete media in formats generated by discontinued software. In this workshop I will lead students through the process of migrating all of the data (even deleted files) from a 3.5 inch floppy disk to a modern hard drive by creating a disk image. I will also demonstrate how to create a recursive directory listing of a set of such disks using a shell script, and how to use an emulator and a hex editor to examine the resulting disk images. Finally, I will also demonstrate a relatively new piece of hardware, “the FD5025” that can be used to migrate data from 5.25 inch floppy disks (such as those used by the Commodore 64 and Apple II).

By the end of the workshop, students will be capable of imaging standard, high density 3.5 disks and will have a better understanding of the resources available for learning about other kinds of disk

imaging.

This workshop can be productively run with no more than 12 students. Students should have a basic familiarity with using a modern operating system (able to, for instance, copy files from the My Documents folder in Windows to a memory stick) and will only be guaranteed hands-on experience if they bring a laptop over which they have complete administrative control (no locked down University laptops) and on which they can simultaneously use a CD drive and a 3.5 floppy drive (a USB floppy or CD drive is fine, but if both are connected via USB, you'll need one more USB port--sorry MacBook Air users). A USB 3.5 inch floppy drive can be purchased online from Newegg at <http://bit.ly/gbJosA> . I will accept the first twelve who apply.

3. Seminar: Re-Defining the Scholarly Edition

Facilitator: Professor Katherine D. Harris, San Jose State University, katherine.harris@sjsu.edu

Background:

In “The Rationale of Hypertext,” Jerry McGann urges literary scholars essentially to catch up with technology. At the same time he advocates for a new type of editorial practice that welcomes hypertext, hyperediting and hypermedia. In this 1997 article, McGann warns that “[t]o function in a ‘hyper’ mode, an editing project must use computerization as a means to secure freedom from the analytical limits of hard copy text” <15>. Alan Liu suggests in “The Humanities: A Technical Profession,” that information technology is more than functional – it is allegorical, representational and, according to Liu, “our preeminent form of contemporary poesis, or fictive making” <16>. By positing that information technology represents both poesis as well as capitalism, Liu calls for a combination of information technology and the Humanities under the same umbrella. After all, textual scholars have been the gatekeepers of the scholarly edition for centuries. Now that it has gone digital, what happens to those bibliographic and textual skills that are so important to creating an authentic scholarly edition? And, with all of our students being much more text-message-literate than research-oriented, this last fear is not so far off the mark.

The digital edition, for some scholars, is a medium that instills a fear of infection in much the same way that women were once thought to be contaminated by what they were reading – Matthew Lewis’ Gothic, lascivious and incestuous novel, *The Monk*, for instance, was thought to cause young women to believe that life was constantly full of excitement – when it really wasn’t. In much the same way, digital projects may threaten contamination of traditional print editions as well as scholarly standards. These projects even cause some to declare the end of the book while others mourn the loss of traditional archival work.

Even the frenzy to highlight, develop and employ the latest in technology trends can seem viral at times. At the 2006 Digital Textual Studies Symposium, Julia Flanders and others asked if technology drives intellectual fascination with digitally collating and interrogating texts. Or, if the literature was the impetus. In other words, are digital editions and text analysis tools proliferating because we’re interested in the technology or because we’re interested in the scholarly results? I don’t have an answer for that. Instead, I’d like to complicate the question about digital editions in another fashion: Have digital editions provided access to literature that would not normally be accepted for publication by a reputable university press? And, therefore, with this online publication, widens the canon even further? Or, are digital editions just as marginalized as some of the literature that these editions represent?

The most prominent digital scholarly editions <the MLA-award-winning Blake Archive, Whitman Archive, the Dickinson Archive> have been using digital tools to create more than mere hyperlinked editions; they use tools in a way that expands the humanistic inquiry. For instance, in the Dickinson Archive users are able to arrange Emily Dickinson’s poetry or transcribe her handwritten texts. The Blake Archive tags their images to

facilitate searching through more than Blake's poetry. The Whitman Archive is beta-testing mapping Whitman's journeys in order to visualize the interplay between Whitman's geographical wanderings along with his poetic meanderings. More recently, the NINES Collex tool allows users to create "exhibits," or new forms of the scholarly edition. The Shakespeare Quarto Archive is the most dedicated revision of the scholarly edition in a digital medium – an archive that has been provided with substantial funding.

And, textuists haven't been silent on this issue of re-defining the scholarly edition. Kenneth Price discusses calling digital editions "silos" to articulate all that a digital scholarly edition requires. The UVA Shape of Things to Come Symposium addressed digital archives and editions in the context of preservation and was perhaps the most comprehensive articulation of the issues.

Some issues to address:

How can we set aside long-standing aesthetic biases against an author, literary genre or popular form with this new type of edition? Are digital projects epidemic or preserving what was really intended to be ephemeral? With the introduction of tools such as Collex, Monk, TaPOR, we might be closer to answering these questions. Then, there's visualizations. How will scholarly digital editions incorporate tools that are constantly evolving, and evolving for the better?

Outcomes:

Instead of addressing issues of sustainability, funding, project management, born-digital materials or electronic literature, this seminar will focus on re-framing the definition, meaning and imperatives of the print scholarly edition in our current digital, scholarly world.

Participants:

Though this seminar focuses on complicating the scholarly edition in the digital age, participation does not require advance knowledge of or participation in print or digital scholarly editions. Included in the readings below are sample digital scholarly editions as well as introductory materials on scholarly editions (for those who are not familiar with the scholarly edition).

This seminar is best suited to a group of 20-25 interested participants. Please send a 200-300 word statement of interest to Katherine, Harris katherine.harris@sjsu.edu.

Readings on Scholarly Editions:

Greetham, David. *Textual Scholarship: An Introduction*. Garland, 1994.

Greetham, David ed. *Scholarly Editing: A Guide to Research*. MLA, 1995.

MLA Guidelines for Editors of Scholarly Editions <http://www.mla.org/cse_guidelines>

McGann, Jerome. *The Textual Condition*. Princeton: Princeton UP, 1991.

Tanselle, Thomas. *A Rationale of Textual Criticism*. Philadelphia: U Penn P, 1992.

Sample Scholarly Editions:

Reiman Donald H. and Neil Fraistat. *Complete Poetry of Percy Bysshe Shelley*. Vol. 2. Johns Hopkins UP, 2004.

Taylor, Gary. *Thomas Middleton: The Collected Works*. Oxford UP, 2008.

Wolfson, Susan. *Felicia Hemans: Selected Poems, Letters, Reception Materials*. Princeton UP, 2001.

READINGS ON DIGITAL SCHOLARLY EDITIONS:

"ARCHIVE." *THE BLAKE ARCHIVE*. <[HTTP://WWW.BLAKEARCHIVE.ORG/BLAKE/ARCHIVE.HTML](http://www.blakearchive.org/blake/archive.html)>

ALL ARTICLES IN *DIGITAL HUMANITIES QUARTERLY* 3:3 (SPRING 2009).

<[HTTP://DIGITALHUMANITIES.ORG/DHQ/VOL/3/3/INDEX.HTML](http://digitalhumanities.org/dhq/vol/3/3/index.html)>

Buchanan, Sarah. "Accessioning the Digital Humanities: Report from the 1st Archival Education AND RESEARCH INSTITUTE." *DIGITAL HUMANITIES QUARTERLY* 4:1 (SUMMER 2010).
 <[HTTP://DIGITALHUMANITIES.ORG/DHQ/VOL/4/1/000084/000084.HTML](http://digitalhumanities.org/dhq/vol/4/1/000084/000084.html)>

Cohen, Dan. "Eliminating the Power Cord," UVA Shape of Things to Come Symposium.
 <<http://www.dancohen.org/2010/03/28/eliminating-the-power-cord/>>

GREENBERG, JOSH. "NOTES FROM 'THE SHAPE OF THINGS TO COME.'"
 <[HTTP://WWW.EPISTEMOGRAPHER.COM/2010/04/05/NOTES-FROM-THE-SHAPE-OF-THINGS-TO-COME/](http://www.epistemographer.com/2010/04/05/notes-from-the-shape-of-things-to-come/)>

GREETHAM, DAVID. "WHO'S IN, WHO'S OUT: THE CULTURAL POETICS OF ARCHIVAL EXCLUSION." *THE PLEASURES OF CONTAMINATION*. INDIANA UP, 2010.

Manovich, Lev. "What is Visualization?"
 <[HTTP://MANOVICH.NET/2010/10/25/NEW-ARTICLE-WHAT-IS-VISUALIZATION/](http://manovich.net/2010/10/25/new-article-what-is-visualization/)>

McGann, Jerome. "From Text to Work: The Emergence of Digital Tools and the Social Text." *ROMANTICISM ON THE NET* 41-42 (FEBRUARY-MAY 2006).
 <[HTTP://WWW.ERUDIT.ORG/REVUE/RON/2006/V/N41-42/013153AR.HTML](http://www.erudit.org/revue/ron/2006/v/n41-42/013153ar.html)>

Nowviskie, Bethany. "COLLEX: Semantic Collections & Exhibits for the Remixable Web." *NINES* (Nov 2005) <<http://www.nines.org/about/software/Nowviskie-Collex.pdf>>

"THE SHAPE OF THINGS TO COME" SYMPOSIUM PAPERS, ESPECIALLY GREG CRANE, MATT KIRSCHENBAUM AND RAY SIEMENS. <[HTTP://SHAPEOFTHINGS.ORG/PAPERS/](http://shapeofthings.org/papers/)>

SIEMENS, RAY, ET AL. "DRAWING NETWORKS IN THE DEVONSHIRE MANUSCRIPT: TOWARD VISUALIZING A WRITING COMMUNITY'S SHARED APPRENTICESHIP, SOCIAL VALUATION, AND SELF-VALIDATION." *DIGITAL STUDIES* 1:1 (2009).
 <[HTTP://WWW.DIGITALSTUDIES.ORG/OJS/INDEX.PHP/DIGITAL_STUDIES/ARTICLE/VIEW/146/201](http://www.digitalstudies.org/ojs/index.php/digital_studies/article/view/146/201)>

SMITH, MARTHA NELL AND LARA VETTER, "EMILY DICKINSON WRITING A POEM." *THE CLASSROOM ELECTRIC: TEACHING WITH THE ARCHIVES*.
 <[HTTP://WWW.EMILYDICKINSON.ORG/SAFE/](http://www.emilydickinson.org/safe/)>

WHALEN, ROBERT. "ENTER TAGGER: ENCODING <READING> THE DIGITAL TEMPLE." *DIGITAL STUDIES* 1:1 (2009).
 <[HTTP://WWW.DIGITALSTUDIES.ORG/OJS/INDEX.PHP/DIGITAL_STUDIES/ARTICLE/VIEW/145/195](http://www.digitalstudies.org/ojs/index.php/digital_studies/article/view/145/195)>

Sample Large-Scale Digital Scholarly Editions/Archives :

Dickinson Electronic Archives <<http://www.emilydickinson.org/>>
THE SHAKESPEARE QUARTOS ARCHIVE <[HTTP://WWW.QUARTOS.ORG/](http://www.quartos.org/)>
THE WALT WHITMAN ARCHIVE <[HTTP://WWW.WHITMANARCHIVE.ORG/](http://www.whitmanarchive.org/)>
THE WILLIAM BLAKE ARCHIVE <[HTTP://WWW.BLAKEARCHIVE.ORG](http://www.blakearchive.org)>
BROWN WOMEN'S WRITERS PROJECT <[HTTP://WWW.WWP.BROWN.EDU/](http://www.wwp.brown.edu/)>

SAMPLE SMALL-SCALE DIGITAL SCHOLARLY EDITIONS/ARCHIVES:

Forget Me Not Archive <<http://www.orgs.muohio.edu/anthologies/FMN/>>
The Poetess Archive <<http://unixgen.muohio.edu/~poetess/>>
At The Circulating Library: A Database of Victorian Fiction, 1837-1901
 <<http://www.victorianresearch.org/atcl/>>

4. Seminar: Making Primary Sources Primary: Pedagogical Practices and Models

Instructor: Dr. Gabrielle Dean, Curator of Modern Literary Rare Books and Manuscripts, Johns Hopkins University, gnodean@jhu.edu

Textual studies scholars often discuss the research benefits of working with primary sources. Whether our sources are manuscripts, books, ephemera, digital data, digitized archives or other fragments of material or digital culture, we recognize their potential to have an enormous scholarly impact. What we talk about less often is the excitement of working with these materials—the excitement of the discoveries they make possible.

Students need a taste of that joy, and we need them to taste it if intellectual labor is to compete with and inform the potent digital delights that surround them, for reasons that go beyond the battle for their attention: the experience of producing new knowledge, of “making” instead of “rehearsing” discovery, is precisely the experience that will help students develop cultural agency (Finlay and Smith) and “prepare [them] for a lifetime of innovation and of democratic self-rule in a challenging world that will demand new powers of autonomous inquiry and self-transformation” (Newfield). Nevertheless, it is often difficult to bring meaningful engagement with primary source materials into the classroom, especially the undergraduate classroom. Even the advances in flexibility and portability offered by digital texts have not yet led to a consensus about their pedagogical implications (Hirsch and Timney).

In this seminar, we will explore two layers of this dilemma, the practical and the theoretical. First, we will discuss current practices, especially those that participants have experimented with. What kinds of assignments and classroom activities have you developed? What adjustments to scheduling, classroom space, equipment, etc. are necessary? Have you worked with archivists, curators, librarians or technology specialists, and if so, how? This discussion of existing models and logistics will lead us to a broad-spectrum discussion of pedagogical goals. Why should we bring primary sources into the classroom? What should undergraduates know about them? If we were to make primary sources primary, how would that change or challenge our teaching philosophies, course descriptions and departmental curricula? What models should we invent?

Participants may be either experienced or novice teachers, and will be asked to submit a syllabus, syllabus-in-progress or course outline to share before the meeting. To get a sense of some current models for teaching with primary sources that are based in special collections libraries, the three articles below are recommended but not required.

You can expect this seminar to help you develop new course ideas and assignments, as well as refine classes you already teach. I hope our discussion will also help us more clearly articulate the value of primary source research for undergraduates and imagine improved modes of delivery that will be useful in defining future pedagogical agendas.

Cited Works:

Finlay, Linda Shaw and Nathaniel Smith. “Literacy and Literature: Making or Consuming Culture?” *College Literature* 18.2 (June 1991): 53-68.

Hirsch, Brett D. and Meagan Timney. “The Importance of Pedagogy: Towards a Companion to Teaching Digital Humanities” [abstract of conference poster presentation]. Digital Humanities 2010, King’s College, London. <http://dh2010.cch.kcl.ac.uk/academic-programme/abstracts/papers/pdf/ab-853.pdf>

Newfield, Christopher. "Avoiding the Coming Higher Ed War" *Academe* 96.3 (May-June 2010).
<http://www.aaup.org/AAUP/pubsres/academe/2010/MJ/feat/newf.htm>

Recommended Readings:

Alvarez, Pablo. "Introducing Rare Books into the Undergraduate Curriculum." *RBM: Journal of Rare Books, Manuscripts and Cultural Heritage*, 7.2 (September 2006): 94-103. <http://rbm.acrl.org/content/7/2/94.full.pdf+html>

Dean, Gabrielle. "Teaching by the Book: The Culture of Reading in the George Peabody Library." Forthcoming in Eleanor Mitchell, Peggy Seiden and Suzy Taraba, eds., *Past is Portal: Teaching Undergraduates Using Special Collections and Archives*. Chicago: Association of College and Research Libraries, 2011. [to be distributed in advance]

Gardner, Julia and David Pavelich. "Teaching with Ephemera." *RBM: Journal of Rare Books, Manuscripts and Cultural Heritage* 9.1 (Spring 2008): 86-92.
<http://rbm.acrl.org/content/9/1/86.full.pdf+html>

Sample syllabi:

Dean, Gabrielle. Syllabus for "Reading Culture in the 19th-Century Library." Johns Hopkins University, Spring 2010. [to be distributed in advance]

Sanders, Arnie. Syllabus for "Archeology of Text: Archival Research Methods and 'the Book' in the Internet, Print and Manuscript Eras." Goucher College, Fall 2009. <http://faculty.goucher.edu/eng241/>