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## ENGL 2150: Literature and Digital Diversity

### Overview

This seminar will explore the use of digital tools for analyzing, preserving, and transforming literature and literary culture. Whose work is preserved and whose work isn't? Whose stories are told and whose are not? Do digital tools enable us to bring more diversity to the literary past and present?

We will read key texts from Shakespeare (*The Tempest*) to Shelley (*Frankenstein*) and learn how these texts have been transformed into digital form. And we will try our own hand at these digital transformations as well. We will also use digital methods to analyze these texts and their contexts.

Together we will consider how digital tools enable us to reconsider issues of gendered authorship, racial representation, and the links between archives and authority in the past and today.

### Use of Technology in The Classroom

Laptops and tablets can be used to take notes, complete exercises, or view online readings and resources only—do not allow them to become a distraction.

Cell phones should be turned off, not just silenced.

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## Goals

It is the aim of this class to enable students to develop the following:

- An understanding of how and why to encode literary texts in digital form.
- An understanding of how to use digital tools to analyze large corpora of digital texts.
- An understanding of what kinds of decisions and formats are used in creating digital archives of literary and historical materials.
- A capacity to think critically about the use of digital and archival tools with respect to issues of cultural diversity and inclusion.

## Requirements

1. **Attendance** is required and noted. The only excused absences are for documented medical issues and jury duty. Unexcused absences will result in lowered grades.
2. You will complete three major projects in text encoding, text analysis, and archive building over the course of the semester.
3. You will also complete many shorter exercises that will help you gain the skills you'll need for our major projects.
4. **All readings and assignments will be posted and updated on our class site. It is your responsibility to keep up with these assignments.**

## Required Texts

William Shakespeare, *The Tempest* (Norton Critical Edition)  
William Davenant and John Dryden, *The Tempest; or, The Enchanted Isle* (available online)  
Aimé Césaire, *A Tempest* (Theater Communications Group)  
Mary Shelley, *Frankenstein* (Norton Critical Edition)

All other readings will be linked through our class site.

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## Grading

Text Encoding Project	20%
Text Analysis Project	20%
Archive Project	30%
Class Exercises	30%
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	100%

## Plagiarism Policy

Plagiarism is passing off someone else's work as your own. It is a very serious offense that can bring a variety of sanctions, including expulsion from the University. Other authors' words or ideas, *whether quoted or paraphrased*, must be clearly credited, whether the source is in print or electronic. You must cite and fully document your sources both in a *Works Cited* page *and within the text*, following MLA style. MLA guidelines for scholarly citation are available online through Snell Library's webpage.

Any paper suspected of plagiarism or any form of cheating will be handed over to the *Office of Student Conduct & Conflict Resolution*. There are no exceptions to this policy. If you have any questions not answered in the MLA guidelines about how to consult or cite primary or secondary sources, or if you feel unsure of what requires citation, please contact an instructor in advance of the due date.

## Schedule

### PART I: Shakespeare in Many Forms: Textual Encoding

Week 1      Read: William Shakespeare, *The Tempest*, Norton Critical Edition  
David Birnbaum, “Even Gentler Introduction to XML”  
Julia Flanders, Syd Bauman, and Sarah Connell “Text Encoding  
Fundamentals with TEI”  
Explore: [To See or Not to See](#)

### Critical Approaches to Reading *The Tempest*: Authority, Race, Gender

Week 2      Read: William Shakespeare, *The Tempest*, [Folger Digital Texts](#)  
Susan Schreibman, “Digital Scholarly Editing”  
[Folger guide to using Early English Books Online](#)  
Explore: [EEBO-TCP](#)  
Practicum: Text encoding fundamentals; encoding Shakespeare’s *Tempest*  
Archive search: Bring in an archival document published between 1550 and  
1650 that relates to magic/religion and the production and control of knowledge

Week 3      Read: William Davenant and John Dryden, [The Tempest; or, The Enchanted Isle](#)  
Leah Marcus, “The Blue-eyed Witch” (in Norton)  
Explore: *The Tempest*, [Bodleian First Folio edition](#) and [EEBO-TCP XML](#)  
Practicum: Advanced text encoding; applying analytical encoding to  
Shakespeare’s *Tempest*  
Archive search: Bring in an archival document published between 1550 and  
1650 that relates to gender identities

Week 4      Read: Aimé Césaire, *A Tempest*  
Barbara Fuchs “Conquering Islands: Contextualizing the Tempest” (in Norton)  
Martin Mueller, “Shakespeare His Contemporaries: Collaborative Curation and  
Exploration of Early Modern Drama in a Digital Environment”  
Explore: *The Tempest; or, The Enchanted Isle*, [EEBO edition](#)  
[Shakespeare His Contemporaries](#)  
Practicum: Making and documenting editorial decisions; using XPath to search  
XML files  
Archive search: Bring in an archival document published between 1550 and  
1650 that relates to race or colonialism

### Historical and Literary Contexts

Week 5      Read: Aimé Césaire, *A Tempest*  
Julia Flanders and Matthew Jockers “A Matter of Scale”  
Paul Dingman, “Tagging Manuscripts: How Much is Too Much?”  
Explore: [Early Modern Print](#) and [Word Trees](#)  
Practicum: Digital publication of encoded texts

Keyword research: Using the *Word Tree* tool with either Shakespeare's or Davenant and Dryden's *Tempest* (or both, if you like), find three keywords that seem significant to you and look them up with the *Early Modern Print* tool. In what other contexts do you find these key terms?

### *Text Encoding Projects Due*

## PART II: Frankenstein, Textual Corpora, and Digital Textual Analysis

Week 6      Read: *Frankenstein*, Norton Critical edition  
Katie Rawson and Trevor Muñoz, "Against Cleaning"  
Explore: [Texttexture](#)  
Practicum: Locating and evaluating corpora; preparing texts for large-scale analysis  
Here is a short list of some corpora that might be used for analysis; we will talk about how each is framed and discuss how to locate and evaluate additional corpora during class:  
[Women Writers Online](#), [Women Writers in Review](#), [DocSouth](#), [EEBO-TCP Project](#), [Gutenberg](#), [Victorian Women Writers Project](#), [Civil War Governors](#)

### Monsters and Makers: Representing Otherness

Week 7      Read: *Frankenstein*, Norton Critical edition  
Anne K. Mellor, "*Frankenstein*, Racial Science, and the Yellow Peril" (in Norton)  
Tanya Clement, "Text Analysis, Data Mining, and Visualizations in Literary Scholarship"  
Stephen Ramsay, "The Hermeneutics of Screwing Around; or What You Do with a Million Books"  
Explore: [Serendip Shakespeare Corpus](#)  
Practicum: Fundamentals for working in R Studio

Week 8      Read: Mary Poovey, "'My Hideous Progeny': The Lady and the Monster" (in Norton)  
Ted Underwood, "Seven Ways Humanists are Using Computers to Understand Text"  
David McClure, "(Mental) Maps of Texts"  
Explore: Shelley-Godwin Archive: [Frankenstein](#)  
Practicum: Basic text analysis with R

Week 9      Read: Benjamin M. Schmidt, "Do Humanists Need to Understand Algorithms?" and "Vector Space Models for the Digital Humanities"  
Ryan Heuser, "Word Vectors in the Eighteenth Century, Episode 1: Concepts" and "Episode 2: Methods"  
Explore: [Frankenstein Trans formed](#)  
Practicum: Analyzing corpora with word2vec

## Constructing Digital Diversity

- Week 10      Read: Lauren Klein, “The Image of Absence: Archival Silence, Data Visualization, and James Hemings”  
Ted Underwood, “The Gender Balance of Fiction, 1800–2007”  
And explore [the interactive visualization](#)  
Practicum: Text analysis with R (2)

*Text Analysis Projects Due*

## PART III: Archives and Arguments: Build Your Own Database

- Week 11      Read: Julia Flanders, “Curation”  
Kenneth Price, “Edition, Project, Database, Archive, Thematic Research Collection: What's in a Name?”  
Explore: [Shakespeare Documented](#),  
[Digital Anthology of Early Modern English Drama](#) (introduction [here](#))  
Practicum: Scoping and curating an archive
- Week 12      Read: Jacqueline Wernimont: “Whence Feminism? Assessing Feminist Interventions in Digital Literary Archives”  
Julia Flanders, “Electronic Textual Editing: The Women Writers Project: A Digital Anthology”  
Explore: [The Women Writers Project](#)  
Practicum: Introduction to CERES Toolkit
- Week 13      Read: Nicole Aljoe, Elizabeth Maddock Dillon, Benjamin Doyle, and Elizabeth Hopwood, “Obeah and the Early Caribbean Digital Archive”  
Explore: [Early Caribbean Digital Archive](#), [Digital Library of the Caribbean](#)  
Practicum: CERES Toolkit; creating metadata and textual tagging
- Week 14      Read: Angel David Nieves and Siobhan Senier, “Subaltern Archives, Digital Historiographies”  
Roopika Risam, “Beyond the Margins: Intersectionality and the Digital Humanities”  
Explore: [DocSouth](#)  
Practicum: Linking, exploration, and discovery in web archives

*Archive Project Due*

## SUMMARY OF ASSIGNMENTS

In addition to completing all readings and participating in class discussions, students will be asked to do exercises and activities that will enable them to become proficient in the technical aspects of this course. Some of these will be completed during class practicums and some will be done independently. Activities will include: practice TEI encoding, designing and running XPath

and XQuery searches, writing and running R code, loading texts and corpora in R studio, training word2vec models, and authoring metadata.

### Text encoding project

In the project, each student will encode a short archival document according to the TEI guidelines. Students will work on project teams to make collaborative decisions about how they wish to encode their texts—deciding, for example, how to handle regularization of the texts, representation of typographic features, encoding of linguistic features and named entities, and modeling of the texts’ structures. Students will also be asked to identify and encode significant analytical categories for their documents, such as references to monstrosity or magic, and make decisions about how they want their texts to be displayed online. Students will explain their encoding decisions by adding comments directly in the XML file and will write a brief (500 to 800 word) reflective response at the end of the assignment, discussing how their experience with encoding has shaped their understanding of both their archival document and Shakespeare’s *Tempest*.

### Text analysis project

In this project, students will use the programming language R to prepare a corpus of texts for analysis with the word2vec package for training and analyzing word embedding models. Students should identify selection criteria for their corpus, complete whatever processes are necessary to make text files that can be loaded into R studio, train their models, and then conduct analysis of their corpus with their trained models. For example, students will use their models to identify the words that are most like or unlike terms they identify as being of interest; they can also look for analogies (such as starting with the terms “man” and “woman” to find that “king” is the male analogue of “queen”). Students can work in small groups on creating and training their corpora, but they should come up with their own terms for analysis. Each student will write a report as the final portion of this assignment, describing the rationale behind their corpus selection, presenting the results of their analysis, and indicating some directions for future exploration.

### Archive project

In this project, students will develop an archive of their own, using materials from the Digital Public Library of America and working with the Northeastern University Library’s CERES Toolkit. Students will identify materials for their archives and build exhibits using the Toolkit. They will author contextual information for their archives, explaining their principles of selection, articulating how their collection can help to remediate the exclusion of marginalized materials from existing archives, and offering their users information about navigating the archive. Students who wish to take on larger archival projects can choose to work in small groups for this project.