

Faculty Information Literacy Stipend Final Report

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Course: ENGL 2318 Intro to Digital Literature
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Introduction

ENGL 2318 is a new course providing an introduction to digital humanities in English literature, exploring how technology is being used to analyze, represent, and promote literary research. Information literacy is the beating heart of digital humanities, informing us about who is creating data, how and why they are doing so, how and why that data is structured in a particular way, and the impact of the ways in which data is created upon research strategies and research outcomes. Key to all successful digital humanities projects is a sound data structure or approach to data analysis, and by calling on the ACRL's six pillars of information literacy as part of the core student learning outcomes in a 3-stage assignment counting for 50% of the overall grade for the course, my aims were twofold: 1. To enable students to become fluent in all of these areas specifically to enhance their understanding of digital humanities scholarship and to enable them to carry out their own exacting digital humanities research; 2. To enable students to take that skillset and carry it forward with them into their onward work, both digital and analog, in the humanities and further afield. Information is everywhere, and being confident and able navigators and wielders of it is the way to empower student-driven research and creative activity.

In my former tenure-track job, I was in a dual appointment between English and Libraries, where I ran numerous collaborative teaching initiatives. To achieve the information literacy outcomes of my course and to empower our students to learn through the research process, it was a natural fit to me to reach out to the librarians at SMU and to call on their expertise so that, through our collaboration, students could learn about information literacy from all angles, from the work of creating information and data to sharing it publicly, and to scrutinize it in detail to create original research. To achieve these goals, I am honoured to have collaborated with English liaison librarian **Rebecca Graff**, Archivist at the Bywaters Special Collections **Emily Grubbs**, and **Cindy Boeke**, Assistant Director, and her team at the Norwick Center for Digital Solutions. Together we identified holdings within the Bywaters Special Collections which students would work with to research and to create their own digital archive. In this way, they would learn about working with original and rare materials in the archive; discover how these are processed when they are digitized, and the research (and hard graft!) involved in documenting and describing these materials for a public-facing website and in order to make them analyzable by search engines and other digital technologies; and learn how to engage with a wide range of information, from primary source databases to critical works, journals, monographs, newspapers, theatrical reviews, and more in order to use those in combination with their own archival inquiries to write research papers introducing these materials to the general public in a way that was original and engaging. I wanted to expose students to the resources and expertise available within libraries in order that they could truly understand what goes into becoming genuinely **information literate**, and my colleagues in the Libraries truly made that come to life.

Description of the information literacy assignment or activities

In this 3-stage **Digital Project Assignment**, students in ENGL 2318 created their own public-facing web resource of materials about SMU's original amateur dramatics group, the Arden Club, which performed a rigorous schedule of plays, including the annual commencement play (usually Shakespearean), every year from 1916 until 1969 when it officially merged with today's Theatre Department in the Meadows School of the Arts. They searched for, researched, curated, created metadata for, and presented items from special collections to document the Arden Club for researchers on the web as the first version of a large-scale digital humanities project to be continued by future iterations of the class in years to come.

The assignment documents are included in the Appendices at the end of this report, and I'd be glad to answer questions if anyone was thinking about doing a similar project in their classes.

To create a successful digital humanities project, students had to be model citizens of the information literati, and they achieved this status by working closely with our subject liaison librarian as well as our archivist and digitization specialist to understand what it means to:

1. Conduct hands-on archival research;
2. Research secondary sources *about* that archival research;
3. Digitize archival items;
4. Mediate those digitized archival items to present them in a website for public consumption;
5. Be responsible digital curators and mediators;
6. Mediate a digital resource as an act of authority and interpretation.
7. Research archival materials thoroughly using a wide range of primary and secondary sources, but then present that research in a lucid, engaging paper suitable for a general readership – in other words, to make humanities research come to life for the public.

I had prior experience of creating digital archives and exhibitions with classes as a way of getting them hands-on experience as content-creators and digital humanists actively *producing* research resources, but it was Archivist Emily Grubbs of the Bywaters Special Collections who introduced me to SMU's amateur dramatics group, the Arden Club of SMU. I had been scouring for potential collections for ENGL 2318 to work with, and came across Emily's very helpful guide to the Arden Club collection online, but it was meeting with her, Rebecca Graff, and Cindy Boeke in person that allowed the project to come into focus. Emily walked us through the collection, taking great care to show me through multiple sessions the range of materials (programs, scripts, meeting minutes, photographs, and more) and working with me to decide which kinds of item would be most interesting, accessible, but also **challenging** and **exciting** for the students to work with. We settled on programs, photographs, materials documenting the Club's history such as narrative accounts of it, and various other items documenting performances, as well as a curve ball: the Club's minutes. These were handwritten, and for this first iteration we were working with materials from the 1910s to 1920s, so the penmanship was largely unfamiliar to our students, and this in and of itself proved a really valuable point in prompting additional sideways research to decipher words and names in these documents, meaning that a keystone of information

literacy, **resourcefulness**, came to the fore. Cindy Boeke and her team at the Norwick Center for Digital Solutions digitized the materials which we had identified and shared these with us electronically, as well as agreeing to introduce students to the process of digitization in specially-designed **hands-on** learning sessions so that, whilst it was unrealistic to have the class digitize all of their own research materials, they would at least learn how that was accomplished.

To document the archival materials for their digital database, students had to conduct extensive secondary research into the materials themselves, people and plays mentioned in them, and Dallas' theatrical scene broadly conceived in the 1910s and 1920s. Rebecca Graff led us through structured class workshops, in which she taught students how to create their own learning guide documenting key databases, monographs, journals, newspapers, and more that would support their research quest. She and I collaborated closely through several onward sessions to give guidance to students engaged in this research process, and that one-on-one or small-group consultation was invaluable both in the immediate sense of providing answers to questions, but also much more broadly in giving students a realistic sense of what it means to be a professional researcher in pursuit of **your own** research question, and how to leverage the resources available to you. Not to mention the huge work involved!

Method of assessment

For this assignment, students had to produce:

1. A short paper analyzing a digital humanities resource
 - a. This paper was assessed for the students' abilities to scrutinize a digital resource in detail, thinking about how it functioned as an information resource, the decisions which had been made in presenting its information in a particular way, and the implications which those decisions had for research.
2. Metadata documenting at least 5 items from a particular year of SMU's Arden Club archives
 - a. This was the first half of their Arden Club assignment and was weighted equally alongside the research essay. Students were assessed for their accuracy in capturing information to describe their archival materials, the resourcefulness which they demonstrated in researching tricky elements of those materials, their persistence in discovering hard-to-find details about those materials, and their ability to find an interesting feature of those materials to research and document in the 'Notes' section of their metadata for each item.
3. A research essay about a particular topic concerning the Arden Club in the year which they were investigating.
 - a. This was the second half of their Arden Club assignment, and was assessed in terms of the students' use of their information literacy skills to come up with an interesting and original but also workable topic in the timeframe given, and then to pursue that topic as far as possible using a range of both primary and secondary sources, as well as their ability to digest all of that research into a readable, engaging, and entertaining essay designed to introduce the general public to the topic which they were researching.

Results and impact on student learning (This can include student self-evaluations or feedback, pre- and post-test results, rubric results, and/or impact on other student assignments.)

This is how the ACRL pillars of information literacy inform the course, and support student learning outcomes. Through working with our collaborative team, students learnt:

1. That **authority is constructed and contextual** first by applying the skills from their information literacy workshops to evaluate a Digital Humanities website or digital resource (e.g. a digital database) to consider the quality of information provided, where that information comes from, how it is generated, how it is presented, and how all of those factors compare with presentation of information about the same topic by other sources (one other digital resource and one traditional resource such as a monograph or journal article). They learnt to question the authority of the research resources which they are working with, and to understand the contexts shaping those resources. Perhaps the most distinctive element of this assignment is that in the third stage, students applied these principles directly as they became the creators and curators of their *own* Digital Humanities web project about SMU's Arden Club.
2. To understand **information creation as a process** first by evaluating a Digital Humanities resource, examining how and why it processes and presents its information, and the consequences of those decisions. In the third stage of the assignment students engaged directly in the process *of* information creation as they created a metadata schema for their digital resource, working out which elements are necessary to make their digitized archival sources searchable and usable to researchers – but also questioning their own rationale in making those choices. In tandem with this experience, they learnt about the process of digitization and metadata creation in collaboration with myself and Cindy Boeke and her team at the Norwick Center. This hands-on work gave them direct experience of the decisions involved in the process of creating and disseminating information. They will never look at a website or digital database the same way again!
3. That **information has value** by learning how to cite and attribute the work of other scholars appropriately as they wrote both papers for stages one and two of this assignment, and also how to do this in a digital environment such as a website as they created their digital resource in stage three of the assignment. Additionally, the hard-grind of conducting intensive archival research and the necessary follow-on secondary research to substantiate and explicate archival findings, as well as mediating those findings for a public audience, gave students full appreciation for the value of information and the process involved in its creation. Further, they embarked on this process under the guidance and expertise of Rebecca Graff, getting a first-hand view of the role of information professionals which added a further dimension to their understanding of the value of information.
4. To understand **research as inquiry** through intensive archival research into SMU's Arden Club at the Hamon Arts Library. In collaboration with our archivist Emily Grubbs, they researched items relating to a specific year in which the Arden Club was active, selecting appropriate items to digitize to represent that year in a digital resource. To present those digitized items in their digital project, students needed to engage in extensive further research about the history and context of each item which they were going to document, sending them on a quest to track

down as much contextual information about their topic and items as possible with the collaboration of myself and Rebecca Graff.

5. To understand and engage in **scholarship as conversation** by learning how to research the contexts and histories of the archival items which they presented in their digital project. They needed to call on multiple different types of sources including digital repositories of newspapers, journal articles, and monographs to research their items, and to relate all of their findings from these disparate sources to effectively document and narrate their items within the digital exhibition, thereby putting these findings *into conversation* with one another whilst also finding their own research voice and perspective to add to the discussion.
6. **Strategic methods of searching** for suitable research resources by working with myself and our liaison librarian to learn how to find both digital and traditional resources and to use these to research the background, context, and implications of the items about the Arden Club which they find within SMU's archives. Through workshop sessions they learnt when to persevere with a search process, and, crucially, when to stop.

The collaboration with SMU Libraries with these goals of **information literacy** specifically in mind was striking in producing new kinds of tangible outcomes in students' work, and in their reaction to the course materials. Digital humanities was a brand new topic to all of the students at the beginning of the semester, but in the showcase of the Arden Club project in the final week of Spring, every student spoke up, unprompted, to say that this was the activity which had been that **"bingo!"** moment for them. The process of doing hands-on original research in the archives and in the main library's holdings and databases, and translating that research into structured data for metadata, but also discursive output like "Notes" and their essays, allowed them to understand really **what digital humanities is**, and **why it is important**. This was a true moment of discovery for the whole class, bringing their main topic of study into focus and allowing them to really **be** involved in it personally.

All of the students had done research papers of one form or another before, but **none** had ever **worked in archives** or **created original research for public presentation on a website**. The support provided by the Libraries at all stages in this process, from digitizing materials to the archives to the databases and stacks, and most especially the **in-person, hands-on** support provided during multiple class sessions with energy, excitement, and lightning-bright expertise was commented upon by virtually all of the students as being **indispensable**. It was the combination of being empowered to do **their own original research**, knowing that they were dealing with materials which **no other researcher had examined**, but also having the support and guidance through the different elements of information literacy which made that research **possible** and **doable** that allowed students to be invested not just in this as an assignment but much more importantly in the **concept of information literacy**, and **its value**.

There was no escaping the fact that, during our sessions investigating materials first-hand in the Bywaters Special Collections, or conducting secondary research in Fondren's instruction room, that the students **had to** learn how to navigate their information resources. A failure to do so was a failure to be able to do the research, and a combination of necessity and crucially expert support from our Libraries team really helped to drive this message home, and in doing so, **motivated** the students to acquire these skills in a deep-seated way. There was no possibility of this being a "throw away", "one shot" assignment, as the process itself was too involved, and took place over multiple weeks of the course, and all of that was possible with the collaboration and expertise of my colleagues in the Libraries.

The results were striking: the quality of virtually all student papers in this assignment was markedly high, with each person genuinely investing in the process and going the extra mile to think of original and unusual takes on a challenging set of materials. Students' persistence can be seen in their dedication to deciphering often difficult-to-read early twentieth-century handwriting; in looking through hundreds of pages of *The Dallas Morning News'* digital collection to find the three mentions of the person whose name caught their eye in a play program which they were researching; in discovering that their erstwhile sorority sister from the 1920s was a key player in the Arden Club, and calling on their sorority archives to augment their research; in thinking about how the Arden Club fit broadly into Dallas' arts scene in the 1920s and how that led to today's Arts District; in following a lead about an Arden Club outing to the Dallas Hippodrome in the 1920s to discover what that theatre was, and how its history unfolded. And so many more examples. More than anything, in the students' writing this assignment with its **vital input** from librarian collaborators, made students push themselves to **make new discoveries**, to do **new kinds of research** into things they would never otherwise have thought of, and to think about how best to **share that research with the public**, a key skill for life. Everyone raised their game in this assignment to produce incredibly high-quality work, and that in combination with in-person testimonies and also very positive feedback in student evaluations speaks to the fact that the class could **feel the difference** in this assignment.

Summary and next steps

The Arden Club Project was always conceived of by me as an iterative one, with this first class setting up and establishing the pattern of information and research which would then be carried on by subsequent cohorts, and I am so grateful to the Libraries and to my collaborative team of Rebecca, Emily, and Cindy for making this possible. We are already planning for Fall 2019, with our class sessions on the calendar and a new set of Arden Club materials from the 1930s ready to be digitized over the summer. The students' reactions to the assignments, and especially their explicit understanding of and appreciation for the information literacy skills which they acquired during it is absolutely a huge motivation to continue this project, and actually to extend it. In our next iteration, Emily will be hosting additional archival sessions in the Bywaters Special Collections so that students have more opportunities to interact with their primary materials, and she and I will be talking with them more about palaeography questions as this was a common point of interest (and difficulty!) in the assignment. Rebecca and I are also adding on some sessions to our existing program to include a hands-on introduction to the world of controlled vocabularies – this will be a key tie-in with one of the course's central ideas about the importance of data structures and, when possible, making those consistent, and I am really excited to add that on to the existing assignment.

This was a make-or-break assignment for the course, and it **absolutely made it**, not only for the students, but also for me as a teacher. It was a joy to collaborate with my colleagues to illuminate these new frontiers of research for our students, and seeing the tangible outcomes as metadata sprang to life and essays introduced us to facets of the Arden Club, SMU, and the Dallas arts scene that we would not otherwise have been reading about this semester, was fantastic. It was **information literacy in motion**, and all of the students were very vocal in saying that this **cemented what digital humanities is** for them.

Appendix

1. Assignment for Arden Club Digital Project:
 - 1a. Assignment
 - 1b. Metadata schema to use for the assignment
 - 1c. Metadata form to use for the assignment
2. Examples of student work at the website which the class produced: <https://smuardenclub.org/essays/>
3. Project team: <https://smuardenclub.org/project-team/>

Appendix 1a: Assignment

ENGL 2318 Digital Project Assignment: SMU Arden Club Digital Archive

Overview

Assignment
% of Final Grade
Due

Metadata: Building the SMU Arden Club Digital Archive

30%

In stages as follows:

1. Basic metadata **3/6 at 2pm**
2. Full metadata included researched analytical essay **3/25 by 1pm**
3. Final revised version **4/15 by 1pm** (uploaded to website - - we'll learn how to do this in an earlier class session)

Submission

Initially via Canvas as 1 Word document (paste all of the metadata forms into 1 single, long Word document); final version will be uploaded to our website

Objective

We have spent a good deal of time looking at other peoples' digital humanities projects; now it's time to make our own. This assignment is a 3-dimensional exposure to the steps involved in making high quality humanities digital data, and sharing that data with the world: you'll create metadata through (1) archival research; (2) critical research; and then you will (3) use web-editing to share that data with the world, and (4) engage in outreach at a public launch event for the project (4/22) to get a 360-degree experience of creating a digital humanities project.

Instruction Sessions

2/18, 2/20, and 2/22 first introduction to SMU Arden Club materials at the Bywaters Special Collections in the Hamon Arts Library

2/25, 2/27, and 3/1 archival research of your materials to gather *basic metadata* due to be handed in by 3/6

3/4 and 3/6 introduction to critical research about your Arden Club materials by Rebecca Graff in Fondren Library

3/18, 3/20, and 3/22 in-class research sessions and discussion of SMU Arden Club materials

How It Works

On campus we have a number of special collections in our libraries (lucky!), and for this project, we'll be working at the Bywaters Special Collection in the Hamon Arts Library to research a bit of often-overlooked SMU literary history: the amateur dramatics society that fostered major Hollywood stars including Oscar winner Kathy Bates (!), the SMU Arden Club. Our aim is to create the first iteration of a digital archive that will shed light on this part of SMU's literary history and open the door for people interested in conducting research on this topic.

In this assignment, we will learn how to research both in the very traditional archival environment, and also in the cutting-edge digital environment. First, we will visit the special collections to look at materials created by and relating to the Arden Club; we will then divide responsibility for researching specific materials, and each person will document basic metadata describing their items. The number of items you describe may vary a little bit as some are very, very long, and some are super short, but I will make sure to be fair across the whole group. I will also provide an example for you to look at as a guide while you do your work. The purpose of this basic metadata is to bring order to the materials within our website: this is how these materials will be linked together and made searchable and analyzable by researchers and visitors to the site, so we'll be working with a metadata schema that I will provide, and that we can improve upon as we become more familiar with the materials. We will also work collaboratively as a class to make a controlled vocabulary for our tags describing our items. The point of doing this is so that you can take some of the theoretical statements we read about metadata in class and put them into practice in a hands-on exercise to see how they work. Working in an increasingly data-dependent and -driven society, it's really crucial we acquire an understanding of how our data is constructed, where it's coming from, and how to make it be of high quality, so the basic metadata part of this project aims to give you a chance to do just that.

The next part of your assignment involves detailed research for the longer description section of your metadata. In this, you will learn how to conduct secondary critical research with Rebecca Graff in Fondren Library to write short essays accompanying the materials that you were documenting. In many cases we have seen digital resources not necessarily providing helpful contextual information - - this is your chance to do just that so that visitors to our site really understand what they are seeing and how it fits into a wider history of SMU, Dallas, and literary and theatrical production.

Finally, when the research is complete, we'll upload our materials to our website and launch it to the public. You will learn basic web editing, and will also participate in a public showcase of the project to get hands-on experience of the kind of outreach that digital humanities projects facilitate.

Instructions

1. You will sign up to work on a year of the Arden Club between 1916 and 1929. You can either work individually or pair up as you prefer, but do remember if you pair up that you will be expected to cover the same amount of material each as if you worked separately.
2. Each year of the Arden Club has minutes from meetings and programs from performances; you will look to see if there are photographs from your year; and you will also adopt materials from a more general collection of 'Arden Club Documents', including things like the Club's constitution, short informal histories of it, a short play that the Club wrote to welcome freshmen and women in 1954, and notes to cast and crew.
3. In person in the Bywaters Special Collections, you will research and create basic metadata (as defined in the schema and form for this assignment, provided) about at least 5-7 items within your assigned year and topic groups. You will have access to these materials digitally, too, via Box (I'll go over how to use it in class if you are not familiar).

4. You will collect your metadata in the Word form provided for the assignment.
5. You will then go on to conduct secondary research for the ‘Notes’ section of the metadata for your items. This could involve any of the following: researching the people involved in the Club, whether in the plays or in the minutes; companies sponsoring productions (if you’re interested in advertising); the plays the Club is putting on and their productions in relation to others; the authors of the plays being staged; faculty members or students involved in the plays; and numerous other options – we can discuss this to find things that really interest you. You will write a 100-300 word ‘Notes’ section for each of your items. You will also gather at least **1** additional historical item (e.g. a newspaper cutting; a page from SMU’s Rotunda Yearbook) that relates to **1** of your items. You may do more than this, but 1 is the minimum.
6. You will research and write a short essay (either 3-4 pages working individually, or 5-6 working in pairs) about a facet of the Arden Club materials that you have been examining in the archives. Whereas your ‘Notes’ sections elaborate specifically on that item, this essay is designed to give context to visitors to the website about the facet of the Arden Club that you have been researching more broadly. For example, you might write an essay on ‘The Arden Club in 1916’ or ‘The Arden Club in 1925’; you might write an essay on ‘The Changing Sponsors of the Arden Club, 1916-1929’; you might write an essay tracking a particular actor or group of actors through the Club’s productions; you might write an essay about the range of plays the Club is putting on; you might write an essay on the newspaper reviews received by Club productions in a certain timeframe. The options are numerous, and we can discuss in class to make sure you find something that will work and that really interests you.

By the end of the assignment you will have produced:

1. Basic metadata on approximately 5-7 items relating to the Arden Club; 1 item means *the whole of something*, so if you’re working on a document with 3 pages, that’s still *one* item.
2. Advanced metadata including ‘Notes’ on approximately 5-7 items relating to the Arden Club.
3. At least 1 additional historical item relating to at least 1 of your Arden Club items.
4. A short discussion essay about your Arden Club materials.

To count as completing the assignment, you must upload your final materials to the website once they have been approved, and participate in the launch by presenting your work (briefly) 4/22.

Groups

Year of Arden Club materials	Name	Name
1916-1917		
1917-1918		
1918-1919		
1919-1920		
1920-1921		
1921-1922		
1922-1923		
1923-1924		
1924-1925		
1925-1926		
1926-1927		
1927-1928		
1928-1929		

Appendix 1b: Metadata Schema for the Assignment

Metadata Schema

The metadata schema is the document which defines (a) what information you collect about items being put into a digital archive; and (b) precisely how (what format, level of detail, etc) you collect that data. You should consult this document when completing your metadata forms for your items in the SMU Arden Club archive and follow its standards exactly (your consistency in doing so is a major factor in your grade for this project).

Metadata Elements and Their Definitions

1. Title	The name given to the item you are documenting by its creator or publisher; if this is unknown, you will need to <i>create</i> a name for it. A consistent way of creating names is to structure it as follows: 'Type of item, date'. For example, 'Minutes, mm/dd/yy' to describe the minutes of a given day, month, and year. If you are working with a program, you could expand on that to say 'Program, [name of play], date' being as specific as you can.
2. Creator	The person(s) or organization(s) responsible for generating the intellectual content of the item. For example, if you have a script, the playwright created that script; the photographer taking a photo is its creator. HOWEVER , you may often not know this information for Arden Club materials, in which case we have to leave this field blank.
3. Date	The date when the item was created. You will almost certainly enter this information in a dropdown menu, but for consistency record it as mm/dd/yy
4. Arden Club Year	The year of the Arden Club's history which this item relates to. This will be accessible to you in a dropdown menu, so just make a note of it as you go along.
5. Type	The type of item that you are documenting such as a book or a program; in our case that will be one of the following things from this list: program; script; minutes; photograph; membership details; Arden Club statutes; Arden Club history; Arden Club daily operations.
6. Playwright	If your item relates to a particular play, this is the field in which you will record the author of that play. You will need to do that in the following format: surname, first name. e.g. Eliot, Thomas Stearnes .

7. Play	<p>If your item relates to a particular play, this is the field in which you will record the title of that play.</p>
8. People involved	<p>The people <i>from the Arden Club and its community</i> involved in this item; this might be the names of people taking part in a play; it might be people coming to an Arden Club lunch or meeting. This element will not apply to every document, only ones listing individual names. You should record names in this format: surname, first name. If someone works under different names (e.g. Kathy Bates is Kathleen Doyle Bates or Doyle Bates, we'll settle on one version of their name to use to make sure that this information actually gathers all items about that person into 1 place if someone were to search for them).</p>
9. Organizations involved	<p>The names of organizations sponsoring the event that this item relates to. This element will probably apply only to advertisers within play programs. You should record the names of organizations exactly as you find them in the printed records.</p>
10. Transcription	<p>If your resource is made up of text, you will need to transcribe that text to make it fully searchable. This may be trickier for some types of resource than others, but here is the format: for minutes, transcribe everything; for programs, transcribe the text generated <i>by the Arden Club</i> (i.e. not adverts; rather any kinds of play summaries, lists of actors, directors, etc). When you transcribe something, this just means you type it <i>exactly as it is in the original document</i>.</p>
11. Alternative Text	<p>For any item that is <i>not</i> text-based (e.g. a photograph), you will need to write a very short 1-sentence description of that item which would be heard by someone using this website through adaptive technology (e.g. if they are unable to see). This can be very short, but it should be specific enough to give a good sense of what the image looks like.</p>
12. Notes	<p>This is a 100-300 word piece of research about one of the special features of the item that you are documenting. See the main assignment sheet bullet point no. 5 for full details, but this will involve researching a facet of the item that you find particularly interesting (e.g. a notable person involved; a particular company or group of companies sponsoring a production; something about the play being performed). You will be using secondary</p>

	sources to do this research, so you need to document those in MLA formatting below your 100-300 word piece.
13. Tags	<p>These are like hashtags being used to indicate the main topics of the item which you are researching. For example, you might have a broad tag of ‘comedy’ or ‘tragedy’ indicating the genre of your item; for a location used in a production (e.g. ‘Dallas Hall’); for a concern of the club (‘membership dues’).</p> <p>This is where we’ll be making a <i>controlled vocabulary</i>. This vocabulary will be available on SMU’s Box folder for our class (you have all been added to this now) and we will add to it collectively so that we are tagging everything the same way.</p>

Brief example of basic metadata to be collected (fields 1-11):

This is from the only program surviving to us from 1916:

1. Program, “Gringoire” and “The Man Who Married A Dumb Wife”, 12/20/1916
2. Creator [unknown, leave blank]
3. 12/20/1916
4. 1916
5. Program
6. Theodore de Banville; Arthur Shirley; Anatole France
7. Gringoire; The Man Who Married A Dumb Wife
8. Dye, Lowell M.; Hanson, Ruth; Johnson, Francis; Jackson, James; McCord, Mary; Abbott, Thomas A.; Jackson, James A.; Carter, J. Fleming; McCauley Johnson, Francis; Capers, Goldie; Lemon, McHenry; Sexton, George; Thomas, George; Thomas, Bascom; Ford, Gus; Anderson, John; Hanson, Ruth RoJean; Alexander, Dorothy; Lee, Mary; Dixon, Bruce; Lattimore, Lee; Wardell, Edward.
9. Sol Dreyfus; E. M. Kahn Co.; Volks; Browne and Browne Photographers

Appendix 1c: Metadata Form to use for the Assignment

ENGL 2318 Assignment 2: Digital Project: Arden Club Metadata Form

Use the following forms to record metadata about the items which you are researching in SMU’s Arden Club archives. I left the definitions so that you’d have them to hand. You must document 5-7 items (I’ll talk with each of you to determine how this will breakdown, as some items are longer and harder to document than others). If you have time to do more, do more. Consistency and accuracy is the most important thing in this part of the assignment.

By 3/6 before spring break, you must have collected fields 1-11 about EACH of your items. This is the ‘Basic Metadata’. You will finish the rest (12 and 13) along with your essay (3-4 pages working individually, 5-6 working in pairs) after spring break for the final deadline of 3/25.

<p>1. Title</p>	<p>The name given to the item you are documenting by its creator or publisher; if this is unknown, you will need to <i>create</i> a name for it. A consistent way of creating names is to structure it as follows: ‘Type of item, date’. For example, ‘Minutes, mm/dd/yy’ to describe the minutes of a given day, month, and year. If you are working with a program, you could expand on that to say ‘Program, [name of play], date’ being as specific as you can.</p>
<p>2. Creator</p>	<p>The person(s) or organization(s) responsible for generating the intellectual content of the item. For example, if you have a script, the playwright created that script; the photographer taking a photo is its creator. HOWEVER, you may often not know this information for Arden Club materials, in which case we have to leave this field blank.</p>
<p>3. Date</p>	<p>The date when the item was created. You will almost certainly enter this information in a dropdown menu, but for consistency record it as mm/dd/yy</p>
<p>4. Arden Club Year</p>	<p>The year of the Arden Club’s history which this item relates to. This will be accessible to you in a dropdown menu, so just make a note of it as you go along.</p>
<p>5. Type</p>	<p>The type of item that you are documenting such as a book or a program; in our case that will be one of the following things from this list: program; script; minutes; photograph; membership details; Arden Club statutes; Arden Club history; Arden Club daily operations.</p>
<p>6. Playwright</p>	<p>If your item relates to a particular play, this is the field in which you will record the author of that play. You will need to do that in the following format: surname, first name. e.g. Eliot, Thomas Stearnes .</p>
<p>7. Play</p>	<p>If your item relates to a particular play, this is the field in which you will record the title of that play.</p>
<p>8. People involved</p>	<p>The people <i>from the Arden Club and its community</i> involved in this item; this might be the names of people taking part in a play; it might be people coming to an Arden Club lunch or meeting. This element will not apply to every document, only ones listing individual names. You should record names in this format: surname, first name. If someone works under different names (e.g. Kathy Bates is Kathleen Doyle Bates or Doyle Bates, we’ll settle on one version of their name to use to make sure that this information actually</p>

	gathers all items about that person into 1 place if someone were to search for them).
9. Organizations involved	The names of organizations sponsoring the event that this item relates to. This element will probably apply only to advertisers within play programs. You should record the names of organizations exactly as you find them in the printed records.
10. Transcription	If your resource is made up of text, you will need to transcribe that text to make it fully searchable. This may be trickier for some types of resource than others, but here is the format: for minutes, transcribe everything; for programs, transcribe the text generated <i>by the Arden Club</i> (i.e. not adverts; rather any kinds of play summaries, lists of actors, directors, etc). When you transcribe something, this just means you type it <i>exactly as it is in the original document</i> .
11. Alternative Text	For any item that is <i>not</i> text-based (e.g. a photograph), you will need to write a very short 1-sentence description of that item which would be heard by someone using this website through adaptive technology (e.g. if they are unable to see). This can be very short, but it should be specific enough to give a good sense of what the image looks like.
12. Notes	This is a 100-300 word piece of research about one of the special features of the item that you are documenting. See the main assignment sheet bullet point no. 5 for full details, but this will involve researching a facet of the item that you find particularly interesting (e.g. a notable person involved; a particular company or group of companies sponsoring a production; something about the play being performed). You will be using secondary sources to do this research, so you need to document those in MLA formatting below your 100-300 word piece.
13. Tags	These are like hashtags being used to indicate the main topics of the item which you are researching. For example, you might have a broad tag of ‘comedy’ or ‘tragedy’ indicating the genre of your item; for a location used in a production (e.g. ‘Dallas Hall’); for a concern of the club (‘membership dues’). This is where we’ll be making a <i>controlled vocabulary</i> . This vocabulary will be available on SMU’s Box folder for our class (you have all been added to

	this now) and we will add to it collectively so that we are tagging everything the same way.
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