NEH Level 2 Digital Advancement Grant
Literature in Context: An Open Anthology

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2. List of Participants

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3. Abstract

We are applying for a Level 2 Grant in the amount of $73,922 to develop *Literature in Context,* a TEI-encoded digital anthology of British and American literature in English (1650-1800) designed for use by students, teachers, and the general public. Our project will innovate by taking full advantage of the affordances of digitization to create an Open Educational Resource that incorporates annotation, interactivity, digitized page images of original editions, and other contextual media materials. We will also develop templates, assignments, and resources to help instructors at the college level engage students in the task of editing and annotating literary texts that can be added to the collection. *Literature in Context* provides a mechanism for the thoughtful, collaborative dissemination of our shared humanistic heritage. By including students in the production of the anthology, we will foreground how the public construction of knowledge is essential to understanding the modern world.

4. Narrative

This grant will support the development of *Literature in Context,* an open-access, curated, classroom-sourced digital anthology of British and American literature for use by students, teachers, and the general public. When fully built out, *Literature in Context* will 1.) improve the quality of literary texts for students, general readers, and scholars, 2.) enlist students, scholars, and the public in the project of producing them, and 3.) by so doing, address inequities of access that limit engagement with our cultural heritage. We are asking for Level 2 funding to develop a working prototype and proof-of-concept.

Literature in Context seeks to remedy an unexpected—and unintended—consequence of 25 years of digitization of literary texts. While the widespread free availability of the texts of numerous novels, poems, essays, histories, and plays has the potential to enable new modes of inquiry that could barely have been imagined a generation ago, the accuracy, quality, and authority of digitized texts is far from uniform. While scholars are generally well-positioned to assess the reliability of texts they encounter online and choose their sources accordingly, students and other newcomers to the field are not. The sheer abundance of material that appears in a simple Google search--often the first means of access for students--can overwhelm the inexperienced, who are not in a position to judge the quality or authenticity of what they find.[1]

Literature in Context will create a platform for establishing authoritative, contextualized works that teachers and readers can use with confidence. During the grant period, we will merge two experimental classroom projects that have been developed over the past few years by John O'Brien and Tonya Howe, two of the principal investigators: the *Open Anthology of Literature* <www.virginia-anthology.org> and *Novels in Context* <http://nic.cerosia.org/about-NiC.html>. We call this project an "anthology" to flag the way that it resembles established print anthologies like the Norton Anthologies of literature. Initial texts will be shorter pieces that are already in wide use in secondary school and college curricula and that will therefore have a large potential user base. We have also consulted the OpenSyllabus project's list of texts that they mined from over a million course syllabi as well as currently-existing print anthologies for additional texts; see **Appendix A** for a proposed list. We will start with the years 1650-1800, but our framework will be designed to be expandable so that future iterations of the project can add works from before and after this period.

The texts will be formatted in TEI, the standard programming protocol for coding literary texts. We will also use the period of this grant to develop a front-end in WordPress to create a stable, open-access platform that will permit the widespread use of the project on a variety of devices in order to address the needs of a wide range of users, conforming with the WordPress guidelines for accessibility; we will develop a plug-in (already in beta) that will enable TEI texts to be imported into a WordPress front-end. WordPress is a good choice because it has a large user base and a variety of already-existing plug-ins that will create many affordances, such as collective annotation via the open-access hypothis.is plug-in. Sources will include an introductory headnote solicited from scholars and teachers, an edited base text sourced from first editions where possible, page images from the earliest editions available,[2] and a clear bibliographic provenance to

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[1] See Duguid, "Inheritance and Loss?"; Gooding, "Mass Digitization and the Garbage Dump"; and Robertson, "What's Wrong with Online Readings?"

[2] In a blog post dated June 20, 2012, Director of the Digital Library Federation at CLIR Bethany Nowviskie suggests that a small-data approach to digital scholarly editing "would be geared...toward capturing and conveying as much of their physicality as possible, with an aim to transmit and share expressions of that physicality in ways that aid analysis." Nowviskie, "Reality Bytes." See also Mak, *How the Page Matters.*

orient the reader to the text as an object with a material history. Further, the texts will be annotated with explanatory notes that both mimic and extend the footnotes in contemporary anthologies. See **Appendix B** for screenshots showing current practices.

Proposal Goal

This proposal seeks Level II advancement funding to address the consolidation and expansion of our two related and operational digital anthologies.

- B**ack-end work outcomes:** developing a clear, simple, and consistently-applied TEI schema compatible with other TEI-based projects; adapting plugins to create customizable coursepacks; implementing a more robust full-text search engine. We will also standardize item metadata with Dublin Core.
- **Front-end work outcomes:** displays for facsimile page views, media-rich annotation popups, and citation information drawn from the TEI and the Dublin Core. We also plan to design a contribution submission form that will intersect with our workflow plan.
- D**ocumentation outcomes:** develop markup templates for use by collaborators, approved reference lists for contributors to draw on for annotations, technical guidelines for acquiring usable page images compatible with similar projects, and a clearly-defined contribution and editorial workflow.
- **Content outcomes:** a baseline of 7-10 complete sample texts in a variety of genres to populate the project and suggest future avenues for collaboration and development.

Problem Statement and Motivations

Literature in Context emerged out of our belief that digitization has created tremendous possibilities for rich student interaction with some of the most central objects in the humanities--literary texts--but that these possibilities are currently unrealized. Commercial book publishers are digitizing texts, including anthologies, in ways that make them hard to use and that reduce costs little, if at all. Meanwhile, the Internet is flooded with free digitized texts that students often use in the place of expensive print editions, but that are unreliable; barely edited if at all, lacking annotation or contextualization, and sometimes corrupt or misleading (the Project Gutenberg edition of *Robinson Crusoe*, for example, divides the text into chapters--something that the original conspicuously, and meaningfully, does not do). Print, it seems, is the best solution in the humanities, but it is unlikely that we will ever read *more* in print than we currently do.[3] We need to think carefully and critically about the fate of long-form reading in a digital environment. How can we enable deep reading in digital platforms? While the move to online texts and libraries is, in some respects, inevitable, it must be done with care.[4]

Open Educational Resources would seem a good place to turn. Motivated by the core belief that

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[3] Recent research has shown that, costs being equal, for "serious reading" there is a "near-universal preference for print" among students. See Robb, "92 Percent of College Students Prefer Reading Print Books to E-Readers."

[4] Charles Henry, president of the Council on Library and Information Resources, argued in the 2010 CLIR report that "our migration to the digital commons will succeed only with the assumption of greater responsibility for its management, design, and sustainability. We must constantly and consistently rethink and reinvent as we trade places with an ancient and once comfortable analog world." See Council on Library and Information Resources, "The Idea of Order: Transforming Research Collections for 21st Century Scholarship," 3.

knowledge is a public good, the OER movement makes educational resources--courseware, open access journals, multimedia, and more---available with few, if any, use restrictions. It also advocates building such resources in a manner that makes source code available.[5]

Proposed Approach

We seek to create a unified platform for a long-term, scalable repository of transcribed and edited primary source texts relevant for the study of our cultural heritage--literature from the formative period of the modern transatlantic world.

Further Rationales and Broader Impacts

We intend this project to offer a sustainable intervention in--and interrogation of--academic publishing. The future of publishing, the work of learning, and the demands of public discourse are changing, and as teachers and scholars, part of our charge is to ensure that these changes benefit our students' intellectual, ethical, and civic growth.

To this point, we have emphasized the pedagogical and scholarly benefits from our project. But OER also have the potential to reduce the enormous cost of textbooks, which has been rising, according to a 2016 Student PIRGs study, at four times the rate of inflation.[6] Students, particularly those whose resources are strained, are already trying to cut costs on their own by substituting free digital for printed editions. But if they turn to poorly-formatted, unedited texts that have no authority, this is a false economy. The mood of the nation, and the world, is clear.[7] An open anthology that teachers, students, and readers can turn to with confidence will allow students who do not have the means to purchase costly print versions to nonetheless access high-quality texts.

Environmental Scan

As noted above, the Internet is amply provided with free literary digitized texts. But most are of dubious quality and are neither edited nor curated carefully enough to be used in the classroom with any confidence. Meanwhile, commercial textbook companies are attempting to shift students and teachers on to their own proprietary digital platforms. The field of literature anthologies in print has for several decades been dominated by the Norton Anthology of Literature, which now encompasses several thick volumes. In the last few years, the Norton Anthology has been making a transition to a digital format. But this digital edition is likely in the long run to be at least as expensive for students as the print edition, particularly because many

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[5] See the exhaustive and still-relevant 2007 report by Daniel E. Atkins, John Seely Brown, and Allen L. Hammond, "A Review of the Open Educational Resources (OER) Movement: Achievements, Challenges, and New Opportunities" (The William and Flora Hewlett Foundation, February 2007), which also discusses limitations including discoverability, curation, peer-review, and adaptability. See also Kortemeyer, "Ten Years Later"; Fitzpatrick, *Planned Obsolescence*; Anderson and McPherson, "Engaging Digital Scholarship"; Cavanagh, "Living in a Digital World." A related area of concern involves the hidden costs of using OER, especially the time required to locate useful materials, assemble them, and revise course plans. See Bliss et al., "The Cost and Quality of Online Open Textbooks."

[6] Senack and Donoghue, "Covering the Cost."
[7] UNESCO, 2012 Paris OER Declaration. See also Straumsheim, "CUNY, SUNY Plan Major Expansion of OER Efforts."

students will be renting its texts for the short term rather than owning them.

One other digital project shares some of *Literature in Context*'s goals, but has crucial limitations. The Rebus Foundation, based in Montreal, has announced that it intends to support the development of digital open educational resources.[8] One of their inaugural projects is the *Open Anthology of Earlier American Literature*.[9] We are concerned that its use of the Rebus Foundation's proprietary PressBooks technology will hinder its ability to be a truly open resource, as well as its technical possibilities. Built in PressBooks, the *Open Anthology of Earlier American Literature* does not, for example, incorporate critical or explanatory annotations, whether crowd-sourced or embedded within the text, and there seem to be no plans to creative authoritative editions in an open-access format such as TEI. Only a fully open, born-digital, crowd-sourced project has the potential to be authoritative, sustainable, and agile.

Project History

Literature in Context: An Open Anthology of Writing in English will build upon two existing experimental classroom projects: *The Open Anthology of Literature* and *Novels in Context* (see **Appendix B**). Initial experiments towards the Open Anthology of Literature supported by John O'Brien's 2014-2017 NEH-Daniels Family Distinguished Teaching Professorship. *Novels in Context*, developed by Tonya Howe, uses eXist, an open source native XML database, to provide an extensible, searchable, and reusable collection of excerpted primary source materials focused on the eighteenth-century novel in English. This site serves as a working model for how primary texts from this period can be richly contextualized for classroom use, and Howe has already begun to develop and work with templates that enable students to edit and code texts in TEI.

With the help of the NEH Level 2 Advancement Grant, we plan to merge these two projects into one and to develop them from the experimental prototype stage into a working public resource. Both projects have drawn strong positive responses from teachers, students, and archivists. The experimental phases of both projects have been sufficiently successful to indicate that we can expand it and make both the texts and, just as importantly, the pedagogical tools that will enable the collaboration of others, available for users beyond the two institutions where they began.

Work Plan

Work for this project will take place January 2018-June 2019.
Spring 2018
- Evaluate and analyze current projects to finalize TEI and metadata schema
- Complete analysis of Open Syllabus and print anthology frequently-taught texts, and prepare sample working texts in prose, poetry, and drama
- Prepare working templates for TEI construction, annotation, and image acquisition
- Work with consultant to refine WordPress theme and plug-ins (annotations and image display)
Summer 2018
- Refine templates given sample working texts, and prepare 5-7 complete texts
- Work with consultant to refine WordPress theme (full-text search, printable coursepacks)
- Present current work to advisory board members and solicit input for future development.

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[8] REBUS Foundation, "Our 12 Pilot Open Textbook Projects."
[9] deRosa, "My Open Textbook."

Fall 2018
- Work with consultant to refine WordPress theme (upload and workflow functionality, citation generation)
- Refine and finalize templates and documentation

Spring 2019
- Identify internal and external funding possibilities for future project development; form external partnership with an institution willing to contribute to or use *Literature in Context*
- Draft NEH white paper

Summer 2019
- Refine and finalize interface based on peer feedback
- Prepare 5-7 complete texts
- Upload source code and TEI to GitHub; upload TEI to University of Virginia etext repository
- Complete white paper on project goals, use cases, and sustainability

Risks that could potentially disrupt our work are primarily technological. Because we are invested in the goals of open source, our use of WordPress will require the building-out of several plugins. Because TEI, for example, is not natively supported in WordPress, we will continue the development of a plug-in, developed in a rudimentary form for O'Brien's project, that allows a WordPress site to upload and format a TEI file.[10] If we can do this successfully, we will release this plug-in publicly. We plan to evaluate the project according to multiple registers, including solicited evaluations from faculty not associated with the project and as recommended by our advisory board, as well as an anonymous Google form. Finally, we will use it in our own classes, gathering data from students on the ground.

Staff

John O'Brien (Department of English, University of Virginia) held an NEH Distinguished Teaching Professorship (2014-2017) that enabled him to test methods for having students edit digital texts, and to develop an initial, bare-bones version of this anthology in WordPress. He will continue to make textual editing with students a part of his undergraduate classes during the next two years, and devote substantial resources during summer 2018 towards further development.

Tonya Howe (Department of Literature & Languages, Marymount University) worked with graduate students to transcribe, edit, and complete basic structural TEI markup in eXist-db, creating *Novels in Context*. She also worked with students to develop templates and assignments. She will continue this collaboration to develop contributions and documentation for *Literature in Context* over the next two years. In addition, she will work with the technical consultant to shape the development of the WordPress theme functionality.

Christine Ruotolo (University of Virginia Alderman Library) has deep experience in creating TEI-encoded text collections that are freely available to the public, and in fostering the adoption of those texts as course materials in the academic classroom. She will serve as a consultant on the project, and will be responsible for implementing its data management plan.

Our project advisory board will be responsible for reviewing progress, offering feedback, and

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[10] Additional purpose-specific plugins like TEIplusWP and WordPress-TEI-XML are available on GitHub, emphasizing the clear need for a TEI-integrated WordPress. These plugins will provide additional information for us, but as-is they have limitations. Where not abandoned, these plugins lack documentation and feature capability, especially annotation.

assisting with external evaluation.

Final Product and Dissemination

The final product of this grant period will be a proof-of-concept and prototype of our anthology, consisting of a WordPress front-end, a back-end archive of texts, and a set of exercises and templates. We plan to disseminate all of these components of *Literature in Context* in a number of ways, chiefly by making the project freely available on the Internet. Not only with the project itself be available for use, reuse, and collaboration, but we will also index it in OER Commons, which aggregates over 50,000 OER including open textbooks, full and open university courses, educational videos, and a variety of activities and assignment. We will make the modified WordPress theme and other plugins available on GitHub and for download on WordPress.com. The data will be available for download on GitHub as a WordPress archive and as XML data.

5. Biographies

John O'Brien is Professor of English at the University of Virginia, where he specializes in teaching English and American literature from the seventeenth through the nineteenth centuries. He is the author of ***Harlequin Britain: Pantomime and Entertainment, 1690-1740*** (Johns Hopkins University Press, 2004), and ***Literature Incorporated: The Cultural Unconscious of the Business Corporation, 1650-1850*** (University of Chicago Press, 2016), which won the Louis B. Gottschalk prize from the American Society for Eighteenth-Century Studies. He co-edited, with Brad Pasanek, a digital edition of Thomas Jefferson's ***Notes on the State of Virginia*** <http://jefferson-notes.herokuapp.com>, and he is co-Principal Investigator (with Leen-Kiat Soh and Elizabeth Lorang of the University of Nebraska) on the Image Analysis for Archival Discovery (AIDA) project that aims to develop software for identifying poetry in digitized newspaper archives; it is currently being supported by a three-year (2017-2019), $462,000 grant from the Institute for Museum and Library Services.

Tonya Howe is Associate Professor of Literature and Languages at Marymount University, where her principal commitments are to teaching and service. She teaches writing, critical theory, early modern world literature, theater history, and eighteenth-century British literature. Recently she has authored articles on contortionists, "'All deformed Shapes': Figuring the Posture-Master as Popular Performer in Early Eighteenth-Century England"; embodied popular performance, "Abject, Delude, Create: The Aesthetic Self-Consciousness of Early Eighteenth-Century Farce"; Klaus Kinski's 1986 farcical horror film, ***Crawlspace***; and teaching Eliza Haywood using digital tools. She has also contributed several encyclopedia articles on silent film and eighteenth century subjects. Her most recent project, ***Novels in Context***, is a TEI database of curated, scholarly, and critically-annotated resources about the 18th-century English novel for teachers and students; NiC has won internal support from Marymount University and external support from the Virginia Foundation of Independent Colleges. It has also been presented at Digital Humanities 2015, the annual international conference of the Alliance of Digital Humanities Organizations, as well as at the American Society for Eighteenth-Century Studies.

Christine Ruotolo is Director of Arts and Humanities and Liaison for English at the University of Virginia Library, where she leads a team of subject specialists in developing services to support new modes of research and teaching. Prior to her current role, she served for several years as Associate Director of the University of Virginia Library's Electronic Text Center, where she was responsible for developing an Internet-accessible collection of TEI-encoded documents central to teaching and research in the humanities. She has served on the Board of Directors of the TEI Consortium, and has taught numerous workshops in text encoding and related topics for the American Library Association, the Association of Research Libraries, and Rare Book School.   She is Chair-Elect of the Literatures in English section of the Association of College and Research Libraries.

Advisory Board and Supporters

Alison Booth is Professor of English and Academic Director of the Scholars' Lab at the University of Virginia. Her books include **Homes and Haunts: Touring Writers' Shrines and Countries** (Oxford UP, 2016), **How to Make It as a Woman: Collective Biographical History from Victoria to the Present** (2004), and **Greatness Engendered: George Eliot and Virginia Woolf** (1992), as well as an edition of **Wuthering Heights** for Longman. Her digital project, Collective Biographies of Women, is supported by ACLS, NEH, and UVA's English Department, as well as the Scholars' Lab and the Institute for Advanced Technology in the Humanities.

Christina Clark is Dean of the School of Arts and Sciences at Marymount University.

Rachel Buurma is Associate Professor of English at Swarthmore College, where she specializes in eighteenth- and nineteenth-century literature and print culture, the history of the novel, twentieth-century Anglo-American literary criticism, and literary informatics. She is the Project Lead at the Early Novels Database, a metadata project designed to help researchers write new histories of the novel.

Joseph Locke is Assistant Professor of History at the University of Houston-Victoria. With Benjamin Wright, he is the co-editor of The American Yawp, a free and online American history textbook. He is the author of **Making the Bible Belt: Texas Prohibitionists and the Politicization of Southern Religion**, forthcoming from Oxford University Press.

Laura Mandell is Professor of English and Director of the Institute for Digital Humanities, Media, and Culture at Texas A & M University. She is the author of **Breaking the Book: Print Humanities in the Digital Age** (Wiley-Blackwell, 2015), and also the founder of 18thConnect, a digital aggregator of primary and secondary resources on eighteenth-century literature and culture.

Zary Mostashari is Dean of Library & Learning Services, Marymount University.

Benjamin Pauley is Professor of English at Eastern Connecticut State University, where he specializes in teaching eighteenth-century studies. He is the editor of the Eighteenth-Century Book Tracker, a database of freely-available eighteenth-century texts available online.

Elizabeth Ricketts is a graduate student at the University of Southern Florida.

John Unsworth is University Librarian, Dean of the Libraries, and Professor of English at the University of Virginia.

Benjamin Wright is Assistant Professor of Historical Studies at the University of Texas at Dallas. He is the co-editor of of **Apocalypse and the Millennium in the American Civil War Era,** (LSU Press, 2013), an anthology that explores how Americans understood the future during an era of national crisis. With Joseph Locke, he is the coeditor of **The American Yawp**, a free and online American history textbook (americanyawp.com). He is also the coeditor of abolitionseminar.org, a NEH-funded resource for K-12 teachers, and managing editor of the Teaching United States History Blog (teachingushistory.co).

7. Appendices

Appendix A: Texts for Inclusion, in Chronological Order

Drawn from the top 50 most assigned texts in the Open Syllabus project(*), *The Norton Anthology of Literature by Women*, and *British Literature 1640-1789* (Demaria)

Robert Herrick
 "Upon Julia's Clothes"
 "To the Virgins, to Make Much of Time"
Thomas Harriot
 from *A Brief and True Report of the New Found Land of Virginia*
John Smith
 from *The General History of Virginia*
Anne Bradstreet
 "The Author to Her Book"
 "The Prologue"
William Bradford
 Of Plymouth Plantation*
John Milton
 from *Paradise Lost**
Andrew Marvell
 "To His Coy Mistress"*
Margaret Cavendish
 "The Poetess's Hasty Resolution"
 "An Excuse for So Much Writ upon My Verses"
Katherine Philips
 "Friendship's Mystery, to My Dearest Lucasia"
 "A Married State"
 "Friendship in Emblem, or the Seal"
John Dryden
 Absolom and Achitophel*
 MacFlecknoe*
William Wycherley
 The Country Wife
Mary Rowlandson
 "A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson"
Samuel Pepys
 Diary*
Thomas Sprat
 The History of the Royal Society

Aphra Behn
 "The Disappointment"
 "To the Fair Clarinda, Who Made Love to Me, Imagined More than Woman"
 Oroonoko*
 The Rover*
John Wilmot, Earl of Rochester
 "The Imperfect Enjoyment"
 "A Satyr against Reason and Mankind"
Lady Mary Chudleigh
 "To the Ladies"
 "Friendship"
Daniel Defoe
 A True Relation of the Apparition of one Mrs. Veal
 Robinson Crusoe*
 Moll Flanders*
 Roxana*
 A Journal of the Plague Year*
Anne Killigrew
 "Upon the Saying that My Verses Were Made by Another"
Anne Finch
 "The Introduction"
 "The Spleen"
 "The Apology"
 "Friendship between Ephelia and Ardelia"
 "The Unequal Fetters"
Mary Astell
 A Serious Proposal to the Ladies
 Some Reflections upon Marriage
John Locke
 An Essay Concerning Human Understanding*
William Congreve
 The Way of the World*
Joseph Addison and Richard Steele
 The Spectator*

Jonathan Swift
    "A Description of a City Shower"
    "A Description of the Morning"
    "The Lady's Dressing Room"
    A Modest Proposal*
Sarah Fyge Egerton
    "The Power of Love"
Jonathan Edwards
    "Sinners in the Hands of an Angry God"
John Gay
    Trivia; or, the Art of Walking the Streets of London
    The Beggar's Opera
Alexander Pope
    "Of the Characters of Woman: An Epistle to a Lady"
    The Rape of the Lock*
    "An Essay on Man"*
    "An Essay on Criticism"*
Lady Mary Wortley Montagu
    "The Reasons that Induced Dr. Swift to Write a Poem Called The Lady's Dressing Room"
    Turkish Embassy Letters
Eliza Haywood
    "Fantomina"
Samuel Richardson
    from *Letters Written to and for Particular Friends*
Henry Fielding
    Joseph Andrews*
    Tom Jones*
    Shamela*
Samuel Johnson
    The Rambler
    "The Vanity of Human Wishes"*
    Rasselas*
    Life of Pope*
Thomas Gray
    "Ode on the Death of a Favorite Cat"
    "Elegy Written in a Country Churchyard"*
Horace Walpole
    The Castle of Otranto*
James Boswell
    The Life of Johnson*
William Cowper
Thomas Jefferson

    Notes on the State of Virginia*
Anna Letitia Barbauld
Abigail Adams
Olaudah Equiano
    The Interesting Narrative
Hannah More
Frances Burney
    Evelina*
    Masectomy letter
Susanna Rowson
    Charlotte Temple*
Hannah Webster Foster
    The Coquette*
Benjamin Franklin
    Autobiography*
Laurence Sterne
    A Sentimental Journey*
    Tristram Shandy*
Richard Brinsley Sheridan
    The School for Scandal*
Phillis Wheatley
    "Letter Sent by the Author Master to the Publisher"
    "On Being Brought from Africa to America"
The Declaration of Independence*
William Blake
    Songs of Innocence*
    Songs of Experience*
Thomas Paine
    Common Sense*
    The Age of Reason*
    Rights of Man*
Edmund Burke
    Reflections on the Revolution in France*
Oliver Goldsmith
    "The Deserted Village"*
Mary Wollstonecraft
    A Vindication of the Rights of Woman
William Godwin
    Caleb Williams*
Jane Austen
    Pride and Prejudice*
    Northanger Abbey*
    Sense and Sensibility*
William Wordsworth
    Lyrical Ballads*
Mary Shelley, *Frankenstein*

Appendix B: Screenshots Showing Current Work

Figure 1: Front page of *The Open Anthology of Literature* (UVa).

Figure 2: Front page of *Novels in Context* (MU). Note search functionality and coursepack creation.

Figure 3: (1) inline annotations and (2) user annotations and comments in *The Open Anthology of Literature*
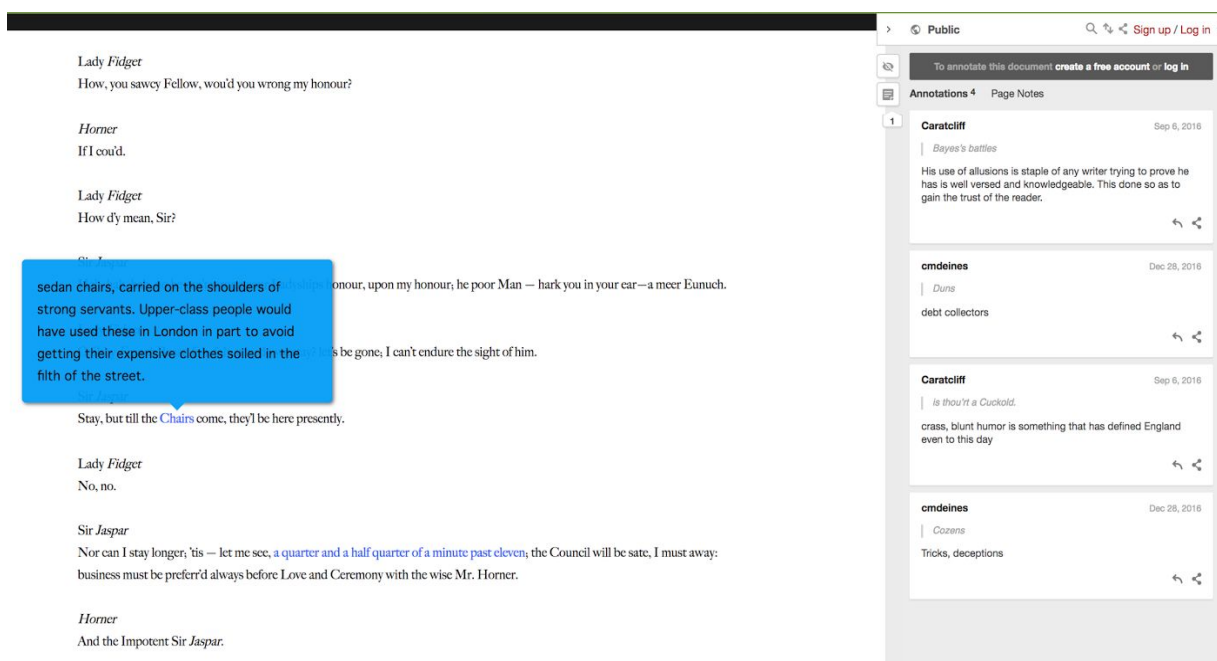
Figure 4: (1) popup annotations in *Novels in Context* showing image and source and (page images)
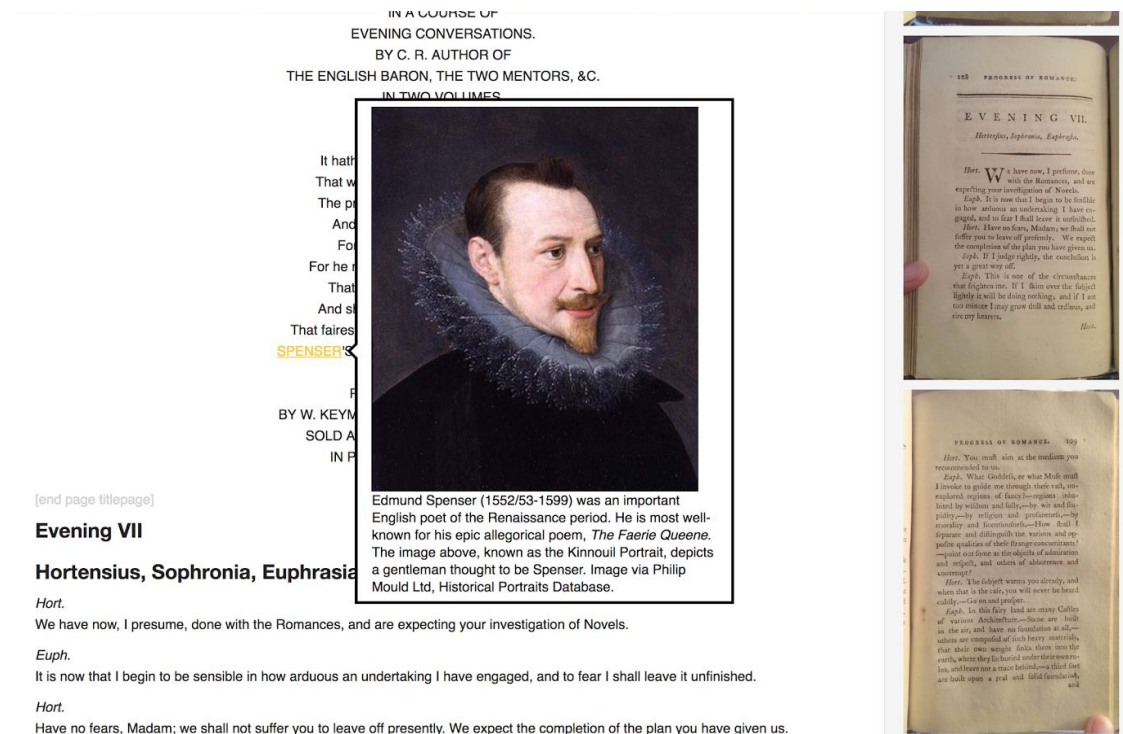
Figure 5: Keyword in context search results in *Novels in Context* (Marymount U)

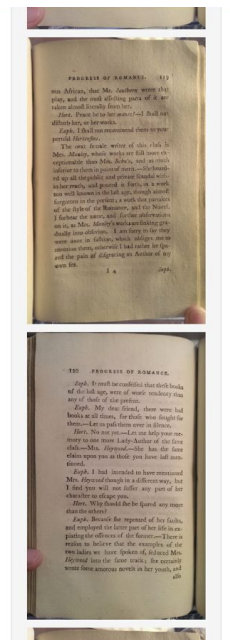Figure 6: (1) in-line search results in *Novels in Context* and (2) page images

Figure 7: Source notation footer in *Novels in Context*

Figure 8: Opening contribution statements of an item in *Novels in Context*
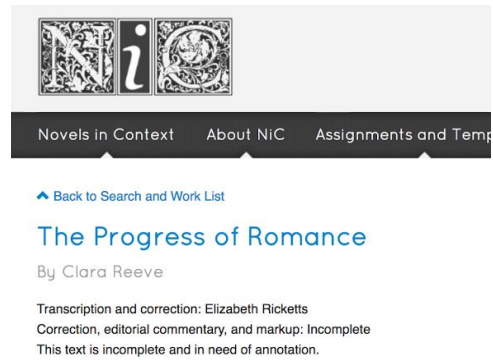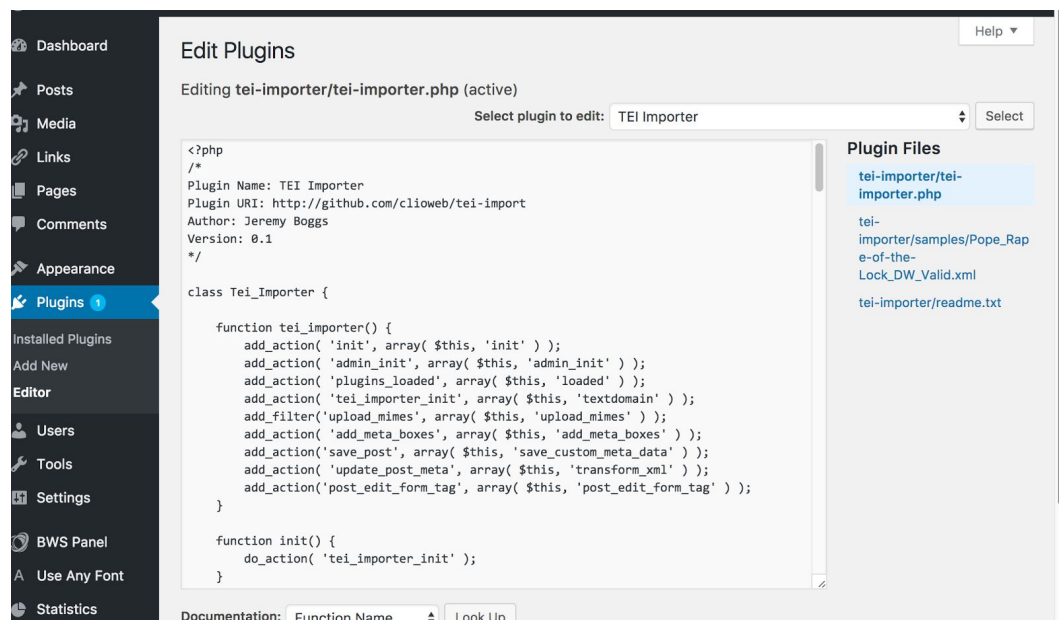

Figure 9: Backend image showing TEI plugin (UVa)

Figure 10: TEI rendered in frontend (UVa)

Figure 11: Sample assignments and templates page in *Novels in Context*

Figure 12: Sample annotated TEI template

Appendix C: Bibliography

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8. Letters of commitment and support

Rachel Buurma, Department of English, Swarthmore College
Laura Mandell, Department of English, Texas A & M University
Joseph Locke, Department of History,
Ben Pauley, Department of English, Eastern Connecticut State University
John Unsworth, UVa library
Alison Booth, Academic Director, Scholars' Lab
Christina Clark, Dean of the School of Arts & Sciences, Marymount University
Elizabeth Ricketts, Graduate Student, University of Southern Florida
Zary Mostashari, Dean of Library & Learning Services, Marymount University

9. Data Management Plan

Roles and Responsibilities

This data management plan will be implemented and managed by Christine Ruotolo, in consultation with the Content Stewardship team at the University of Virginia Library. The University of Virginia Library will have long-term responsibility for the permanent retention of encoded texts and image files that comprise the bulk of the project data, as well as for preserving a static archival version of the project website.

Expected Data

The following data will be produced in the course of the project:
- TEI-encoded text files in XML format
- Representative page images associated with each text file, in JPG format with accompanying metadata
- A customized TEI schema and project-specific templates for text encoding
- A customized web interface, based on WordPress and incorporating the Anthologize plugin
- Technical guidelines and workflow documents

Period of Data Retention

The TEI-encoded text files created by the project and their associated metadata will be deposited in the University of Virginia Library's digital repository and will thus be added to the Library's permanent digital collections. The project website will be actively maintained for a minimum of five years beyond completion of the project. Workflow documentation and reports will be retained on GiHub for a minimum of five years beyond completion of the project.

Data Formats and Dissemination

The texts created for the project will be encoded in TEI and stored in XML format. They will be delivered online through a customized instance of WordPress, and will be made available to the public as they are completed. Descriptive metadata will be contained in the TEI header, which can easily be converted to other standard formats as needed. Representative page images created for the project will be stored as JPGs and described using Dublin Core or another widely recognized metadata standard.

Web hosting for the project website will be provided by the University of Virginia Library, which is currently investigating long-term hosting solutions for developing and preserving digital projects created by faculty.

Data Storage and Preservation of Access

Upon project completion, the WordPress site will be crawled using the Archive-It web archiving service, creating an archival snapshot of the finished project that will be added to the University of Virginia Library's Fedora-based digital repository for long-term preservation. The TEI-encoded text files will also be

ingested into the digital repository as stand-alone objects, and will be publicly accessible through the Library's discovery interface. The ultimate preservation destination for these materials is the Academic Preservation Trust (APTrust), of which the University of Virginia Library is a founding member.

Other data created by the project will be stored and disseminated via GitHub, a publicly accessible code repository. These data will include page images, schemas and markup templates, customized software, technical guidelines, and workflow reports.

Budget Form

NATIONAL ENDOWMENT FOR THE **Humanities**

Applicant Institution: *University of Virginia*
Project Director: *John O'Brien*
Project Grant Period: *01/01/2018 through 06/30/2019*

click for Budget Instructions

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2			Project Total
			01/01/2018-12/31/2018		01/01/2019-06/30/2019			
1. Salaries & Wages								
John O'Brien, Co-Principal Investigator	15% effort over 2 summer months, on the monthly base salary of a 9-month contract ($115,000)	%	$3,863	%	$3,979			$7,843
Graduate research assistant (student employee) $15/hour x 5 hrs/week x 30 hrs/semester x 2 semesters (Academic Year) and x 1 semester (Spring)	$15/hour x 5 hrs/week x 30 hrs/semester x 2 semesters (Year 1) and x 1 semester (Year 2)	%	$4,500	%	$2,250			$6,750
2. Fringe Benefits								
John O'Brien, Co-Principal Investigator	Rate: 27.8%		$1,074		$1,106			$2,180
3. Consultant Fees								
WordPress developer	$100/hr	75 hrs	$7,500	25 hrs	$2,500			$10,000
4. Travel								

Travel to Washington DC for John O'Brien and Christine Ruotolo (Lodging: $150, Mileage: $.53/mi x 230 mi , meals/incidentals $60 = $332 per traveler)			$644					$644
5. Supplies & Materials								
Books			$250					$250
6. Services								
Subaward to Marymount University (see attached itemization)			$14,940		$9,758			$24,698
7. Other Costs								
Desktop computer			$1,152					$1,152
External hard drive			$50					$50
8. Total Direct Costs	**Per Year**		**$33,973**		**$19,594**		**$0**	**$53,567**
9. Total Indirect Costs								
Rate: 38% of total direct costs	**Per Year**		$12,910		$7,446		$0	**$20,355**
10. Total Project Costs				(Direct and Indirect costs for entire project)				**$73,922**

11. Project Funding	**a. Requested from NEH**	Outright:	$73,922
		Federal Matching Funds:	$0
		TOTAL REQUESTED FROM NEH:	**$73,922**

	b. Cost Sharing	Applicant's Contributions:	$0
		Third-Party Contributions:	$0
		Project Income:	$0
		Other Federal Agencies:	$0
		TOTAL COST SHARING:	**$0**

12. Total Project Funding   **$73,922**

Total Project Costs must be equal to Total Project Funding ---->	(	$73,922	=	$73,922	?)
Third-Party Contributions must be					
greater than or equal to Requested Federal Matching Funds ---->	(	$0	≥	$0	?)

NEH Digital Advancement Grant Level 2 (18 months, Jan 2018-June 2019) Budget Justification - Marymount University

Institutional Base Salary:		$70,377.00	$72,488.31	9
	Year 1 Jan-Dec	**Year 2 Jan-Jun**	**Cumulative**	
A. Senior Personnel				
Tonya-Marie Howe, Associate Professor of Literature and Languages (15% effort over 2 summer months, on the monthly base salar of the 9-month contract. Estimate 3% increase in year 2)	$2,346.00	$2,416.28	$4,762.28	
B. Other Personnel				
Year 1: 1 Graduate research assistant (student employee) $20/hour x 5 hrs/week x 42 weeks (30 wks durng academci yr + 12 wk summer semester). Year 2: $20/hour x 5 hrs/week x 27 weeks (15 wks during spring semester and 12 over summer).	$4,200.00	$2,700.00	$6,900.00	
Total Personnel	**$6,546.00**	**$5,116.28**	**$11,662.28**	
C. Fringe Benefits				
Summer Year: Allowable direct cost fringe benefits are FICA (6.2% of salary) and Medicare (1.45% of salary) = 7.65% of salary in total	$179.00	$185.00	$364.00	
Graduate assistant fringe- part-time- 7.65% for FICA and Medicare	$321.30	$206.55	$527.85	
Total Fringe	**$500.30**	**$391.55**	**$891.85**	
D. Equipment (none)	$0.00	$0.00		
E. Travel	$0.00	$0.00		

1. Domestic travel to Charlottesville, year 1 = 1 trip per term including summer (Lodging: $150/day x 3 days, Travel: .53/mi x 260 mi x 3; meals/incidentals $60/day x 6 days). year 2 = 1 trip per term including summer (Lodging: 150/day x 2 days, travel local: .53/mi x 260 mi x 2, meals/incidentals 60/day x 4 days)	$1,223.40	$953.40	$2,176.80
2. Travel Foreign (none)	$0.00	$0.00	
F. Participant Support Costs			
1. Stipends (none)	$0.00	$0.00	$0.00
2. Travel	$0.00	$0.00	$0.00
3. Subsistence	$0.00	$0.00	$0.00
4. Other	$0.00	$0.00	$0.00
Total Participant Support Costs	**$0.00**	**$0.00**	**$0.00**
G. Other Direct Costs			
1. Materials and Supplies: Books = $250	$250.00	$0.00	$250.00
2. Publication Costs/Documentation/Distrib	$0.00	$0.00	$0.00
3. Consultant Services (none)	$0.00	$0.00	$0.00
4. Computer (ADPE) Services (none)	$0.00	$0.00	$0.00
5. Subcontracts (none)	$0.00	$0.00	$0.00
6. Other: Desktop computer = $1,152; Software = Oxygen $119 software purchase Year 1; $22/yr upgrade & support years 2-3 for 2 computers - Software Subtotal $; External hard drive = $50	$1,440.00	$44.00	$1,484.00
Total Other Direct Costs	**$1,690.00**	**$44.00**	**$1,734.00**
H. Total Direct Costs	**$9,959.70**	**$6,505.23**	**$16,464.93**
I. Indirect Costs			
1. 50% of MTDC (Modified Total Direct Costs)	**$4,980.00**	**$3,253.00**	**$8,233.00**
J. Total Direct and Indirect Costs	**$14,939.70**	**$9,758.23**	**$24,697.93**