May 19th, 10:30 AM - 11:45 AM

Mapping in the Humanities Classroom: An Assessment of Tools and Strategies

Leah Niederstadt  
*Wheaton College - Norton*, niederstadt_leah@wheatoncollege.edu

Jade Werner  
*Wheaton College - Norton*, werner_winter@wheatoncollege.edu

Domingo Ledezma  
*Wheaton College - Norton*, ledezma_domingo@wheatoncollege.edu

Jenni Lund  
*Wheaton College - Norton*, lund_jenni@wheatoncollege.edu

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VICTORIAN LONDON CENSUS DATA

Charles Booth Poverty Map
London School of Economics
ABSTRACT MACHINE
HUMANITIES GIS
BY CHARLES B. TRAVIS

Quantitative analysis
Eyeball analysis
Telling stories
Spatial goggles
WAYS OF SEEING: DEEP MAPPING

From Figure 5.1
Created by the author from Map of the City of Dublin and its Environs, A. Thom & Co. Ltd., 87 Abbot Street, Dublin (1904), obtained from Trinity College Dublin Library; James Joyce, Ulysses (London: Penguin, 1992 [1922]);
WAYS OF SEEING:
LAYERING DIFFERENT MEANINGS

Homeric episodes from Ulysses
- Calypso
- Proteus
- Hades
- Wandering Rocks
- Circe
- Eumaeus to Ithica

From Figure 6.3
Created by the author from Saorstat Eireann Ordnance Survey (OS) Dublin & Environs 1:200000 Sh 265b, published in 1934.
Obtained from Trinity College Dublin Library
WAYS OF SEEING: ALIGNING DIFFERENT SOURCES

Homeric episodes from Ulysses
- Calypso
- Proteus
- Hades
- Wandering Rocks
- Circe
- Eumaeus to Ithica
• Resist positivism & reductionism

• Target ”open knowledge”

• Consider your map a tool for discovery
ADD DATA WITH POINT AND CLICK
## ADD DATA WITH A SPREADSHEET

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<td>3</td>
<td>HUNTING</td>
</tr>
<tr>
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<td>WATERFALL</td>
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GIS CAPABILITIES

Authoring

WYSIWYG

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<td></td>
<td>Legend</td>
<td><a href="http://amazon">http://amazon</a></td>
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</table>
PRACTICAL ADVICE

• Call it evidence, not data

• You want to add content yourself; aim for an open map

• You want to maintain content in Excel

• Plan for different types of evidence
“ONE-SHOT” VS. “SUSTAINED” MAPPING: TWO (BASIC) APPROACHES TO LITERATURE PEDAGOGY

Winter Jade Werner
Assistant Professor of English
Wheaton College (MA)
werner_winter@wheatoncollege.edu
Summer Independent Study:
• One-on-one summer research in Summer 2015, conducted from a distance (I was in Oregon, student stayed at Wheaton College).
• Lasted for roughly 1.5 months.
• Used ArcGIS.
• Culminated in complete map of locations mentioned or implied in Heart of Darkness and Conrad’s Congo diary.
• Additionally, student was asked to develop one-hour lesson plan to teach mapping tool and present research to ENG 398 in Fall 2015.

ENG 398, Digital Victorians:
Brief Course Description:
• “This is a course that will introduce you to basic digital methods of literary analysis by way of Victorian literature. But, even more, this is a course that asks you to think critically about what literary scholarship ought to do in the twenty-first century – culturally, politically, and socially. I want you to push the bounds of literary criticism, and I want you to come away from this course with a deeply reflective and critical sense of your own identity as a scholar of literature. And, to do all this, you need to understand the history of criticism, comprehend the current debates on how to “do” criticism, as well as possess the drive to explore criticism in other forms.”
• 7 students.
• Overview of assortment of tools, including Annotation Studio, Voyant, Ngram Viewer, Lexos, and Juxta.
• Only 2 weeks on mapping tools. The first week focused on “one-shot mapping.”
What is “one-shot” mapping?

- A strategy to introduce students to LTAs (low threshold applications) for mapping within only two class periods.
- As a result, less emphasis placed on skills acquisition and more emphasis placed on conceptual questions that arise when we think of texts in spatial terms.
- Objectives:
  - Skills: To introduce two digital tools for telling stories/analyzing texts by way of maps.
  - Conceptual (narrow): To consider what “hidden patterns” (in Franco Moretti's words) are brought to surface by focusing on the spatial world of text.
  - Conceptual (broad): To assess extent (if at all) that these digital tools challenge or modify “literary criticism.”
StoryMap JS
• Helps people “tell stories on the web that highlight the locations of a series of events”;
• Aesthetically appealing;
• Perhaps reemphasizes causal-chronological sequence of narrative;
• More conducive to individual work.

Historypin
• A digital gallery and map, providing a means for creating an open, crowdsourced archive of images, sound files, and text around a place, neighborhood, or location;
• Less aesthetically appealing (according to students);
• Gets rid of causal-chronological sequence of narrative;
• Because all “collections” are open, Historypin is more conducive to group work (with caveats).
Prior to Class Period:

- Students read *Heart of Darkness*, making note of specific places mentioned. Students also read Franco Moretti’s “Maps” from *Graphs, Maps, and Trees* to consider his suggestion that a literary map “offers a model of the narrative universe which rearranges its components in a non-trivial way, and may bring some hidden patterns to the surface” (54).
- Students used their Wheaton email (Google accounts) to create StoryMap JS and History Pin accounts.
- (Students emailed me to let me know their Historypin username, so I could add them to the *Heart of Darkness* collection I started)
- Students were instructed to explore StoryMap JS and Historypin for 15 min. each.

During Class Period:

- Students bring laptops to class (they can borrow from the library if they don’t have their own);
- I introduced the backgrounds of each program;
- Students worked with partners for 45 minutes on application of their choice to map locations they had recorded while reading *Heart of Darkness*. Each group was
After Class: Students continued work on their maps, following guidelines on course blog. They:

- Recorded all named and implied locations in assigned part of text.
- Found images, video, or audio corresponding to location.
- Researched (briefly) historical, social, economic, cultural significance of location.
- Compiled work into StoryMap JS or Historypin.
- Wrote a brief reflection.

Next Class: Completed map; discussed reflections.

Outcomes: Mixed.

- Students put limited work into assignment because it was a busy time of year.
- Students complained how difficult it was to find any mappable location in HoD.
- Historypin was deeply unpopular.
- However, some interesting patterns emerged. The Part 2 Group noticed that while “there weren’t many mappable locations in [their] section,” they were “able to map the locations that were mentioned in passing or metaphorically.”
“The ‘Mapping Jane Eyre’ project I decided to pursue was intended to be an interactive map of locations in the novel Jane Eyre by Charlotte Brontë that would demonstrate how far Jane travels in the novel. I used textual evidence to figure out where Jane travels, how far, and how long she stayed in each place. I placed this information on each slide of the StoryMap JS mapping tool, and corresponded the fictional location with a real one. The actual locations were decided by using various biographies to reach a consensus on what inspired Brontë. I added pictures of the locations to help visualize the setting, and I added quotes from each section to help guide users into what happens at each location. I wanted to combine these new ways of looking at texts with a more traditional way.”

-Marion Fearing, Class of 2016

Outcomes, pt. 2: Later in the year, I had a student who decided to map Jane Eyre with StoryMap JS to see the extent to which the fictional geography of the novel corresponded with the actual geography of Yorkshire. She found that the novel largely did correspond to Brontë’s Yorkshire, and she also found to her surprise that Jane travels roughly 400 miles over the course of the novel.
What is “Sustained” Mapping?

- Working one-on-one with a student on a long-term mapping project.
- Tom Rosenzweig spent this past summer teaching himself the online program ArcGIS. This tool has the functionality of StoryMap JS and Historypin, and is more powerful than both. It is thus more difficult to learn and hence not appropriate for a one- to two-class period exercise.
Green: Where Conrad stopped
Purple: Places mentioned in *HoD*
Orange: Places Conrad may have stopped, but can't be confirmed as 100% accurate.
TAKEAWAYS:

One-Shot Mapping:

Pros:
- Easy to implement;
- Sparks student interest in analyzing text spatially;
- Allows for class collaboration;
- Prompts new research questions about texts.

Cons:
- Not enough time to create meaningful maps;
- Tech difficulties;
- General dislike of Historypin compared to StoryMap JS.

Sustained Mapping:

Pros:
- Promotes independent research and development of research skills;
- Informative final project;
- Gives student mastery over a single tool and text(s);
- Accomplishment can be listed on resume.

Cons:
- Critical payoff disproportionate to amount of time spent on work;
- Unclear future for project;
- Frustration on part of student on not having community with whom to share final project.

Lessons for Future:

One-shot Mapping:
- Needs more than two class periods.
- Students prefer StoryMap JS; need strategy for class collaboration on this tool.
- Reflections might be more robust if completed later.

Sustained Mapping:
- More consideration of intended audience for project.
- Recognition of diminishing benefits in spending too long on project when student is not making large critical interventions.
- More consideration needed as to how to help student present/make accessible the research to larger community.
MAPPING OBJECTS & OWNERS: MAKING DIGITAL MAPS TO TEACH & TRACK PROVENANCE

Leah Niederstadt
Assistant Professor of Museum Studies
& Curator of the Permanent Collection
Wheaton College (Norton, MA)
WHEATON COLLEGE PERMANENT COLLECTION
THE IMPETUS: AUDREY, THE SHEPHERD LASS
THE IMPETUS: AUDREY, THE SHEPHERD LASS

- 1886: Created in Holland
- 1889-1898: Expo (Paris, France) and the Paris Salon
- N.D.: Copenhagen, Denmark at the Exposition des Beaux-Arts Hamburg, Germany at the Grosse Kunstausstellung des Kunstvereins
- 1898: Sold to Potter & Bertha Palmer, Chicago, IL, USA
- 1898: Exhibited in Chicago, IL, USA
- 1899: Exhibited in Philadelphia, PA, USA
- Early 20th century: Displayed in Palmer home
- 1942: Sold at a Parke Bernet auction, likely to Jeannette Kittredge Watson, Class of 1902, in New York, NY, USA
- 1942-1957: Displayed in Watson home
- 1957: Donated to Wheaton College by Mrs. Watson
WHAT IS PROVENANCE?

• A record of ownership of a work of art or an antique, used as a guide to authenticity or quality. -Google
• History of ownership. -MFA, Boston
• From the French word provenir, which means "to come from," provenance is the history of ownership of a valued object... A full provenance provides a documented history that can help prove ownership, assign the work to a known artist, and establish the work of art's authenticity. –Getty Institute
WHY PROVENANCE MAPPING?
THE ASSIGNMENT: BASICS

- 4 Iterations
  - FSEM 101 Gift or Loot: Who Controls Cultural Property? (Fall 2013)
  - ARTH 230 Introduction to Museum Studies (Spring 2014; Summer 2014; Fall 2015)
- 3 Digital Mapping Tools
  - Google Earth Maps (5)
  - Omeka Mini-Exhibitions (21)
  - Story Maps (13)
- Course evaluations & surveys
- 39 Objects
THE ASSIGNMENT: LEARNING OUTCOMES/GOALS

- Understand provenance and its relevance
- Understand narratives embodied in objects
- Use primary and secondary sources
  - Develop ability to ”read” objects and images
- Strengthen research, writing, critical thinking, problem solving, and public speaking skills
- Increase comfort with ambiguity of research and with new technology
- Reinforce collaborative nature of learning
- Improve collection documentation
- Create means of promoting student work and collection to audiences on- and off-campus
- Develop teaching tools
THE ASSIGNMENT: COMPONENTS

- Choose object from Google Doc list
- Initial meeting to view object and related documentation
- In- and out-of-class workshops: public speaking; identifying images; metadata; mapping technologies.
- Annotated bibliography (GRADED)
- Draft report/digital map
- Research log
- Digital map (GRADED)
- Provenance report (GRADED)
- In-class presentation (GRADED)
THE ASSIGNMENT: RESOURCES

• Objects
• Permanent Collection files
• Library-based resources (physical and digital)
• Gebbie Archives & Special Collections
• Advancement Office (microfiche)
• Interviews with: faculty and staff; donors; gallery/auction house staff; previous owners; etc.
• Geneaology websites, e.g., familysearch.com, findmypast.com
FIRST-YEAR SEMINAR: GIFT OR LOOT? (FALL 2013)
PROVENANCE MAPPING: GOOGLE EARTH
FIRST-YEAR SEMINAR: GIFT OR LOOT? (FALL 2013)

PROVENANCE MAPPING: GOOGLE EARTH

Lucien Goldschmidt Inc. New York City, NY

Lucien Goldschmidt Inc. was a well-known rare books shop and gallery located on 1117 Madison Ave and 84th Street in New York City, established by Lucien Goldschmidt in 1937 and closed in 1987. The shop dealt in European drawings, illustrated books, and French art books including original prints from Durer, Picasso, and Matisse. Lucien Goldschmidt, born in Brussels in 1912 and educated at the College Royale Francais in Berlin, is considered one of the most important and influential antiquarian book sellers of the 20th century. According to a stamp on the back of ‘La Dame Reformée’ the print was received in the shop in 1938 from the MET and remained...
INTRO TO MUSEUM STUDIES (SPRING 2014)

PROVENANCE MAPPING: OMEKA
Sarah Hilton, History & Public Policy Studies, Class of 2016: I loved working on original research. It was much more exciting to know that this was my own research and my object. Rather than just compiling others thoughts on a subject, I was hunting for clues that no one else had found yet. The profound sense of ownership made the research addicting.
INTRO TO MUSEUM STUDIES (SPRING 2014)
PROVENANCE MAPPING: OMEKA
INTRO TO MUSEUM STUDIES (FALL 2014)

PROVENANCE MAPPING: STORYMAPJS

THE BARQUE EMMA GRACE

Scapes and images of ships have long been a common theme for artists. In the 19th century, however, few paintings of ships were created by women and relatively few depicted women. The Barque Emma Grace, which was donated to Wheaton College in 2009, is therefore unusual, as it does both. Follow the Barque’s journey to Wheaton.
1895: EMILIO CAPRONI IN EUROPE

Using molds made from Furtwängler's marble reproductions, the Caproni brothers could produce multiple plaster casts. While each cast included a metal disk or tag, to identify the Caproni Brothers Studio, each sculpture was not individually numbered. This means that tracking specific plaster casts becomes very difficult as one must rely on correspondence and purchase records as a means of obtaining further information about which casts were sold to which institutions.

The Caproni brothers prided themselves on creating their own molds of the sculptures whose casts they sold. Doing so provided a means of...
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<td><strong>SPRING 2014</strong></td>
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<tr>
<td>• Improved comfort with ambiguity of research:</td>
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<td>• 4.33 post-project</td>
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<tr>
<td>• Improved comfort with new technology:</td>
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<td>• 4.22 post-project</td>
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<td>• Improved research skills:</td>
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<td>• 4.56 post-project</td>
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<tr>
<td>• Prefer digital project: 5 out of 9</td>
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<tr>
<td>• Recommend project: 8 out of 9</td>
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PROVENANCE MAPPING: KEY GOALS MET
“I didn’t like that I had to stop [the research]. My parents and friends… all saw how excited I was about the project… They said it sounded like a cool project and one that's important. …I’m still obsessed with it.”
“I liked feeling like I was doing something useful for the collection, not simply writing a research paper for the sake of writing a research paper.”

-Emma Wynne, Art History and German Studies, Class of 2018 (StoryMapJS)
Anonymous (Omeka)

“I think it should not be repeated because the parameters of the assignment cannot be controlled. Since the professor was not aware of the provenance of the object, she could not know how much, or how little, work she was assigning to her students. Further, since each project was different, different students had differing levels of difficulty in regards to their research. In addition, their [sic.] is no fair criteria for grading these projects. Someone may have worked incredibly hard but hit a dead end, or they might have just been lazy. There is no way to know. It is fundamentally unfair to grade different students differently. There should be an objective criterion, and that criterion was impossible for this assignment.”
PROVENANCE MAPPING: KEY GOALS MET
PROVENANCE MAPPING: GOING FORWARD

• Modify graded components: remove report and add research log
• Continue using StoryMapJS
• Increase clarity about the learning-to-fail model and grading parameters
• Incorporate required meeting with LIS staff
• Modify assignment timeline to allow feedback on/edits to final map to be made by students, not faculty
• Trial ”Gigapixel” story map to track Permanent Collections objects displayed on campus
QUESTIONS?

A CAMPUS SKETCH

In 1897, the new President of Wheaton Female Seminary, Reverend Dr. Samuel Valentine Cole, asked Ralph Adams Cram to design a campus that would accommodate expansion into a four-year, degree-granting institution. Cram soon visited Wheaton, initially creating a quick sketch of his proposed plan. (This early image of campus is now held in the college archives.) Cram’s final design centered around a Court of Honor, which was completed in 1923 when Wallace Library opened.

Like Cram, Elizabeth captured her first impressions of campus in a sketch, one that closely resembles Cram’s drawing created nearly 40 years before she arrived at Wheaton. Her sketch was included in a letter she wrote to her friend Norman in September 1933.