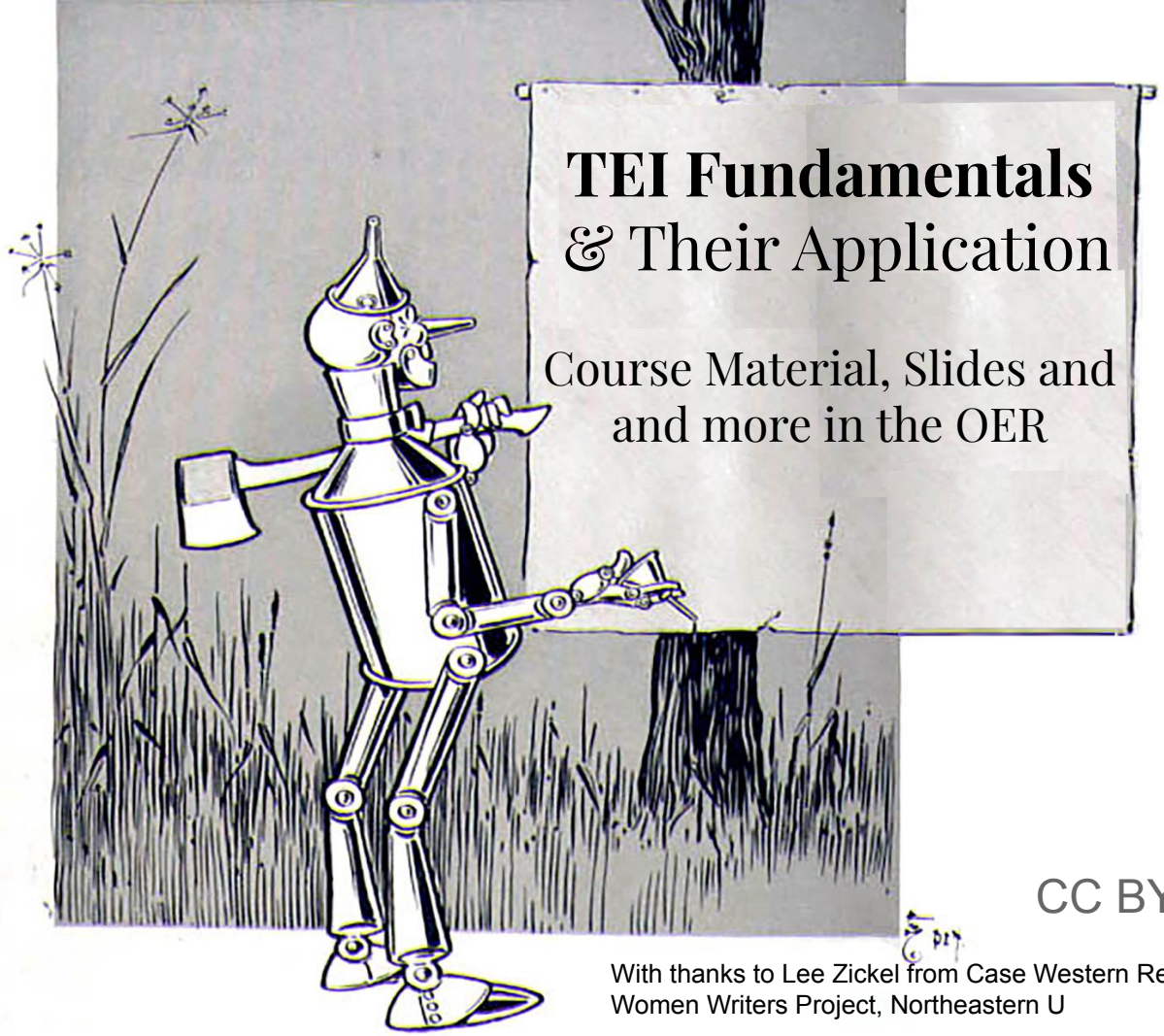


TEI Fundamentals & Their Application

Course Material, Slides and and more in the OER

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With thanks to Lee Zickel from Case Western Reserve U, Julia Flanders and Syd Bauman of Women Writers Project, Northeastern U

Day 1

- Welcome
- Introductions & Setup
- Markup: A Known Competency
- Formalization and Lossy-ness
- TEI Projects
- TEI in Context
- XML Anatomy
- Hands on if we have time



Affirmation autochtone

Nous rendons hommage au peuple algonquin, gardien traditionnel de cette terre. Nous reconnaissons le lien sacré de longue date l'unissant à ce territoire, qui demeure non cédé. Nous rendons également hommage à toutes les personnes autochtones qui habitent Ottawa, qu'elles soient de la région ou d'ailleurs au Canada. Nous reconnaissons les gardiennes et gardiens des savoirs traditionnels de tous âges. Nous honorons aussi leurs dirigeantes et dirigeants d'hier, d'aujourd'hui et de demain, au courage indéniable.

Indigenous land affirmation

We pay respect to the Algonquin people, who are the traditional guardians of this land. We acknowledge their longstanding relationship with this territory, which remains unceded. We pay respect to all Indigenous people in this region, from all nations across Canada, who call Ottawa home. We acknowledge the traditional knowledge keepers, both young and old. And we honour their courageous leaders: past, present, and future.

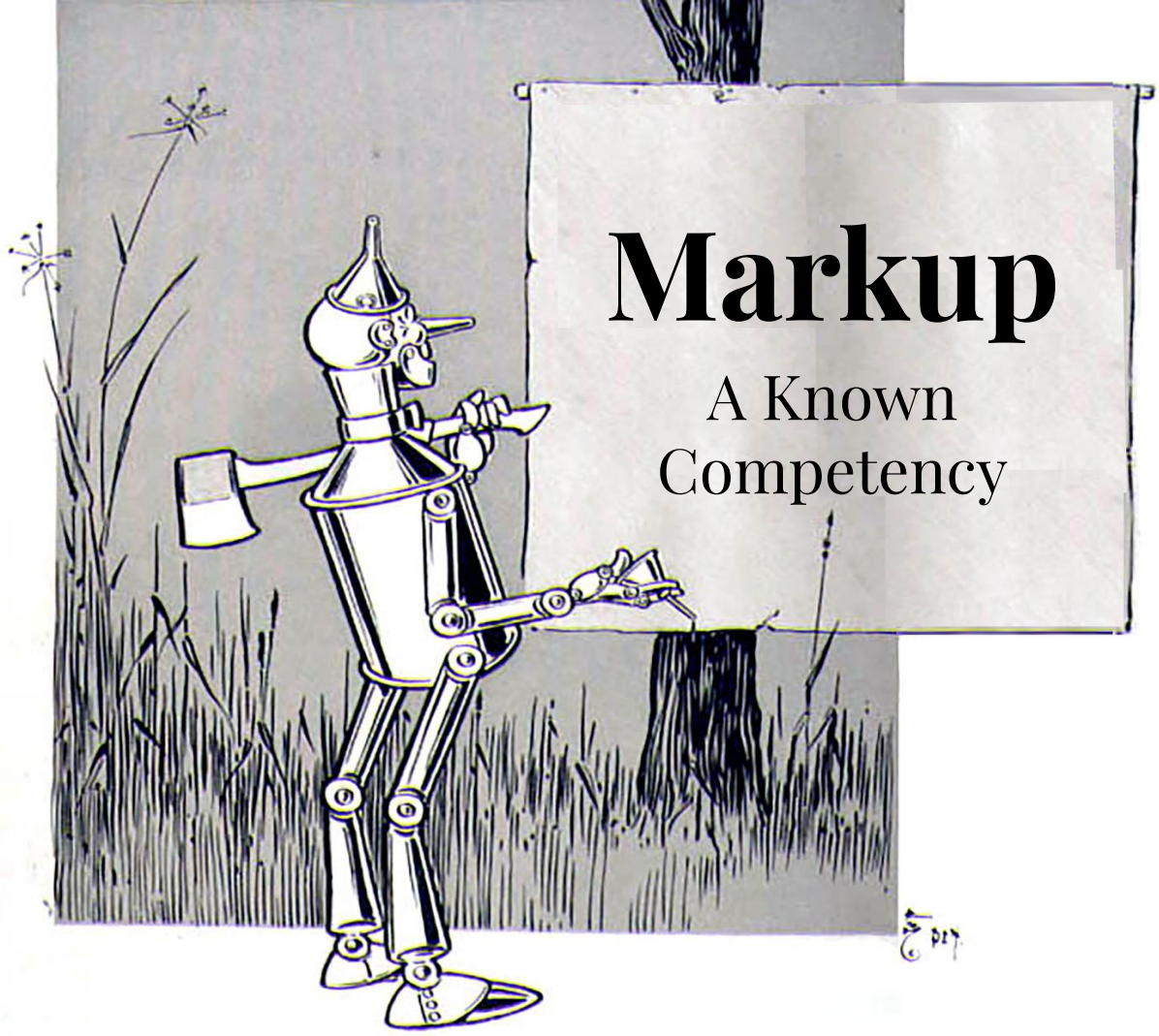
Visit: University of Ottawa Indigenous Affairs Visit: Landback
Slides and course material in the OER

Introductions

- What is your name?
- What material or texts do you work with?
- What is your favourite karaoke song?

Dr. Constance Crompton (they/iel)
Canada Research Chair in Digital Humanities
Director, Labo de données en sciences humaines/The Humanities Data Lab
humanitiesdata.ca





Markup

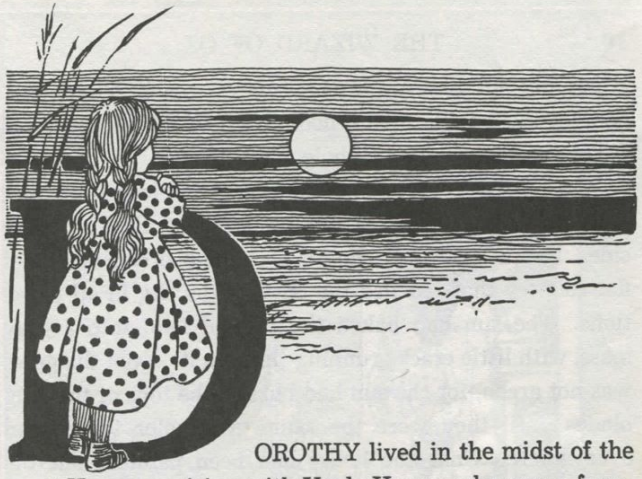
A Known Competency

chapter1thecyclonedorothylivedinthemidstofthegreatkansasprairieswithunclehe
nrywhowasafarmerandauntemwhowasthefarmerswifetheirhousewassmallforthel
umbertobuildithadtobecarriedbywagonmanymilestherewerefourwallsafloorandar
oofwhichmadeoneroomandthisroomcontainedarustylookingcookstoveacupboar
dforthedishesatablethreeorfourchairsandthebedsunclehenryandauntemhadabig
bedinonecorneranddorothyalittlebedinanothercornertherewasnogarretatallandn
ocellarexceptasmallholeduginthegroundcalledacyclonecellarwherethefamilycoul
dgoincaseoneofthosegreatwhirlwindsarosemightyenoughtocrushanybuildinginit
spathitwasreachedbyatrapdoorinthemiddleofthefloorfromwhichaladderleddowni
ntothesmalldarkhole

chapter 1 the cyclone dorothy lived in the midst of the great kansas prairies with uncle henry who was a farmer and aunt em who was the farmers wife their house was small for the lumber to build it had to be carried by wagon many miles there were four walls a floor and a roof which made one room and this room contained a rusty looking cookstove a cupboard for the dishes a table three or four chairs and the beds uncle henry and aunt em had a big bed in one corner and dorothy a little bed in another corner there was no garret at all and no cellar except a small hole dug in the ground called a cyclone cellar where the family could go in case one of those great whirlwinds arose mighty enough to crush any building in its path it was reached by a trap door in the middle of the floor from which a ladder led down into the small dark hole

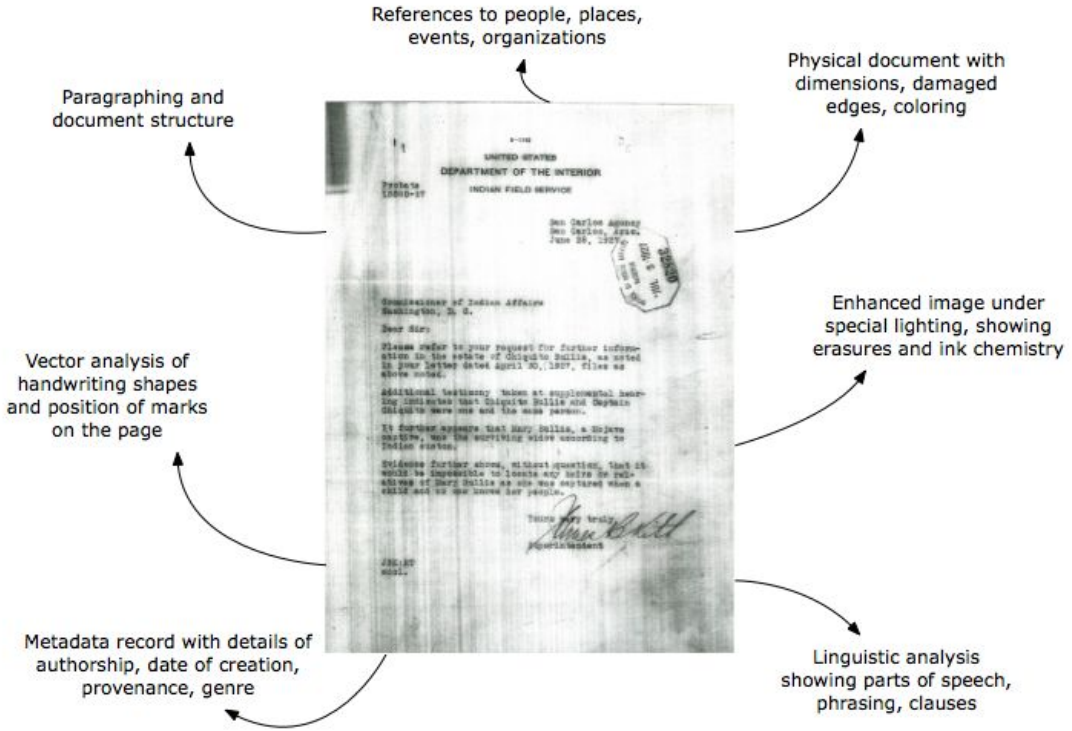
Chapter 1: The Cyclone

Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cookstove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar--except a small hole dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to crush any building in its path. It was reached by a trap door in the middle of the floor, from which a ladder led down into the small, dark hole.



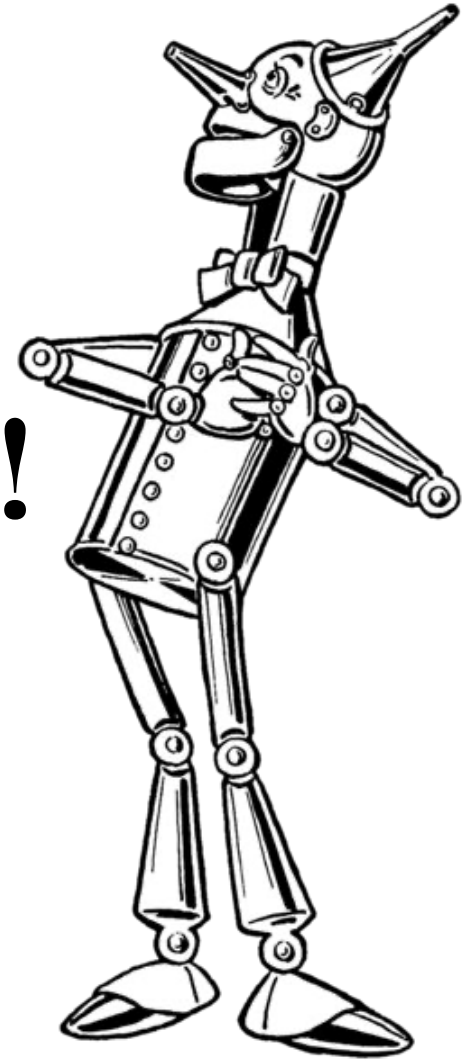
OROTHY lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cooking stove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar—except a small hole, dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to

Some things we might want to represent:



Hands On!

Well, group work anyway...



What's important (... to you as a scholar?)

There was an Old Man with a beard,

Who said, "It is just as I *fear*ed!—

Two Owls and a Wren, four Larks and a Hen,

Have all built their *nests* in my beard."

1st in 1861 Ed
no. 1

Reproduced in
Learn to Say Nothing
p 115

10

1



There was an old man with a beard,
Who said "It is just as I feared!
Two Owls and a Wren, four Larks and a Hen,
Have all built their nests in my beard!"

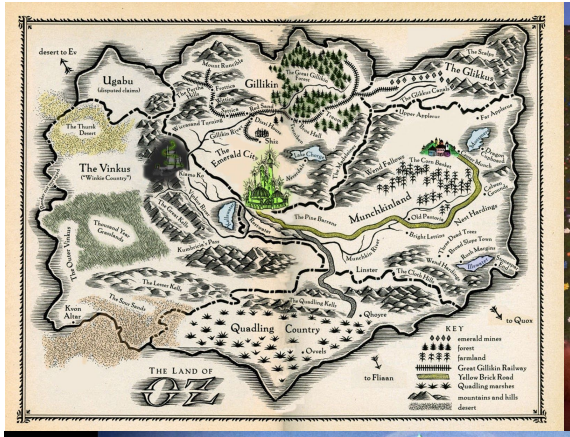
Formalization and Lossy-ness

… a way to focus your attention

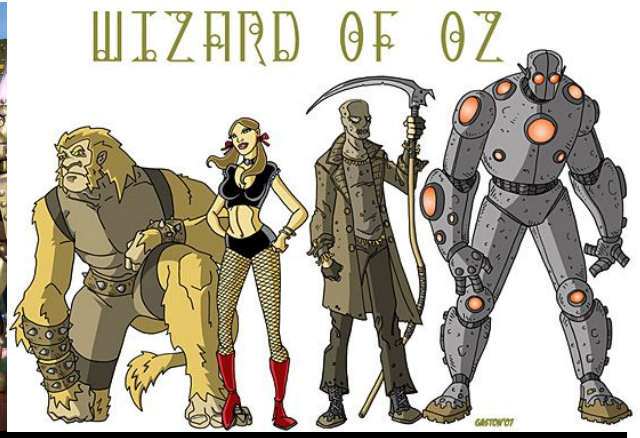




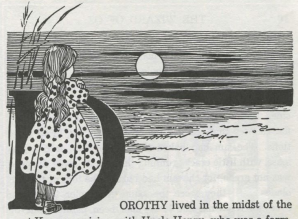
Modeling: A "Lossy" Process











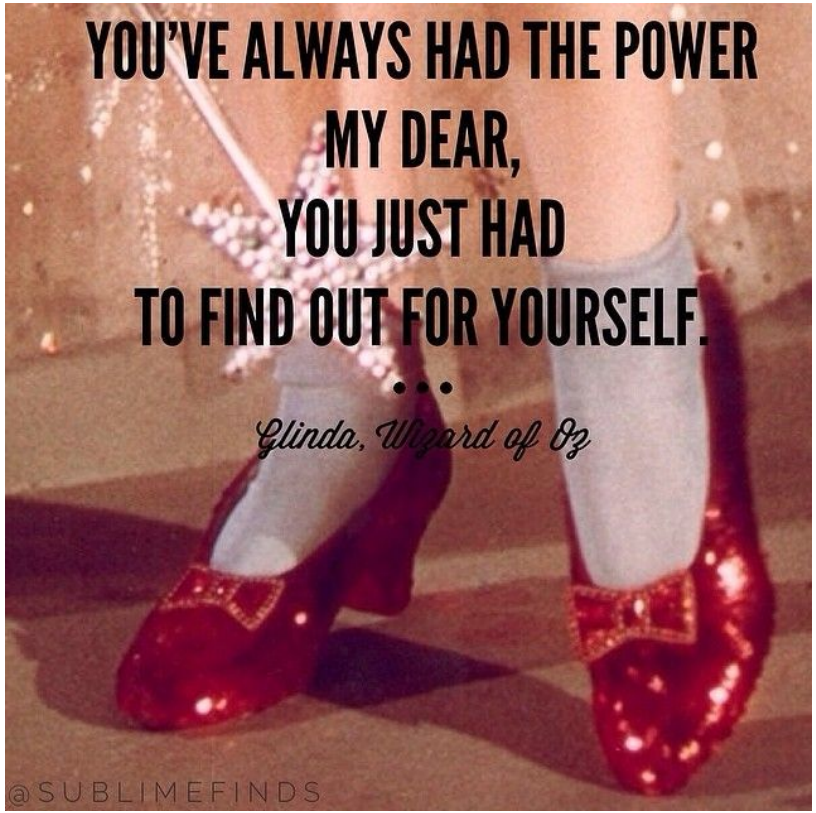
DOROTHY lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cooking stove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar—except a small hole, dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to

9



Two (yellow brick) Roads Diverge...



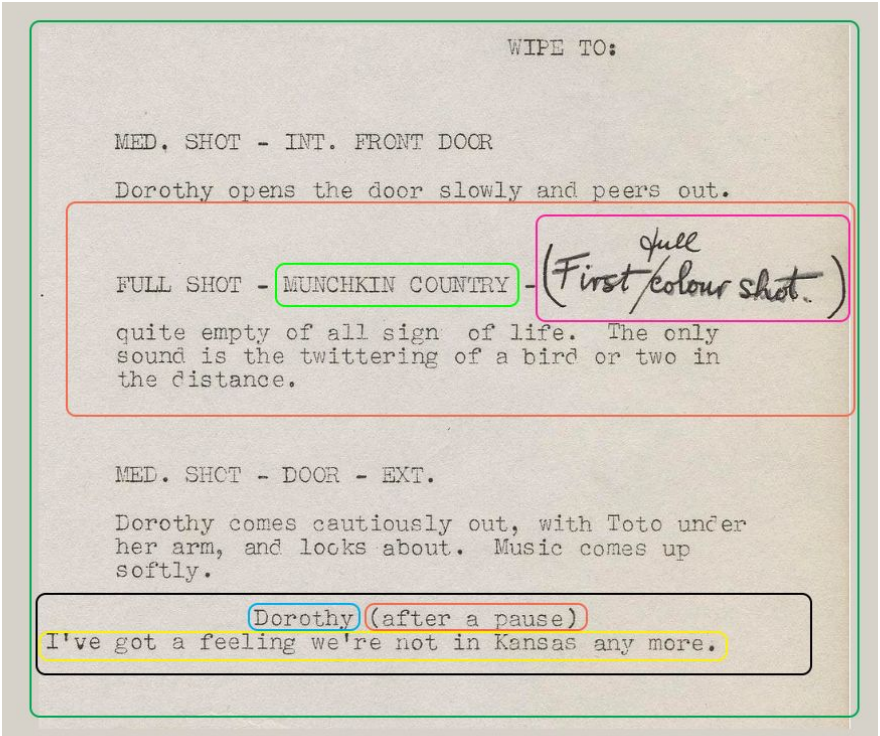


Formalization

When you critically assess a text, you are already doing all the things TEI can represent… it's just a matter of formalizing your thoughts to something machine-readable!



What "formalization" looks like



WIPE TO:

MED. SHOT - INT. FRONT DOOR

Dorothy opens the door slowly and peers out.

FULL SHOT - MUNCHKIN COUNTRY - (First full colour shot.)

quite empty of all sign of life. The only sound is the twittering of a bird or two in the distance.

MED. SHOT - DOOR - EXT.

Dorothy comes cautiously out, with Toto under her arm, and looks about. Music comes up softly.

Dorothy (after a pause)
I've got a feeling we're not in Kansas any more.

```
<div type="screenPlay">
   <head>The Wizard of Oz</head>
   <castList>
      <castItem>
         <role xml:id="dorothy">Dorothy</role>
      </castItem>
      <castItem>
         <role xml:id="toto">Toto</role>
      </castItem>
   </castList>
   <!-- More material here -->
   <div type="act" n="1">
      <div type="scene" n="1">
         <stage>WIPE TO:</stage>

         <stage>MED. SHOT - INT. FRONT DOOR Dorothy opens the door slowly and peers
            out.</stage>

         <stage>FULL SHOT - <placeName>MUNCHKIN COUNTRY</placeName> - <anchor
               corresp="#n1.1"/> quite empty of all sign of life. The only sound is the
            twittering of a bird or two in the distance.</stage>
         <note xml:id="n1.1" type="handwritten">(first full/colour shot.)</note>

         <stage>MED. SHOT - DOOR - EXT. <persName corresp="#dorothy">Dorothy</persName>
            comes cautiously out, with <name corresp="#toto">Toto</name> under her arm, and
            looks about. Music comes up softly.</stage>

         <sp>
            <speaker corresp="#dorothy">Dorothy</speaker>
            <stage>(after a pause)</stage>
            <p>I've got a feeling we're not in Kansas any more.</p>
         </sp>

      </div>
      <!-- More Acts and Scenes -->
   </div>
</div>
```

TEI vs HTML

```
<div type="screenPlay">
   <head>The Wizard of Oz</head>
   <castList>
      <castItem>
         <role xml:id="dorothy">Dorothy</role>
      </castItem>
      <castItem>
         <role xml:id="toto">Toto</role>
      </castItem>
   </castList>
   <!-- More material here -->
   <div type="act" n="1">
      <div type="scene" n="1">
         <stage>WIPE TO:</stage>

         <stage>MED. SHOT - INT. FRONT DOOR Dorothy opens the door slowly and peers
            out.</stage>

         <stage>FULL SHOT - <placeName>MUNCHKIN COUNTRY</placeName> - <anchor
               corresp="#n1.1"/> quite empty of all sign of life. The only sound is the
            twittering of a bird or two in the distance.</stage>
         <note xml:id="n1.1" type="handwritten">(first full/colour shot.)</note>

         <stage>MED. SHOT - DOOR - EXT. <persName corresp="#dorothy">Dorothy</persName>
            comes cautiously out, with <name corresp="#toto">Toto</name> under her arm, and
            looks about. Music comes up softly.</stage>

         <sp>
            <speaker corresp="#dorothy">Dorothy</speaker>
            <stage>(after a pause)</stage>
            <p>I've got a feeling we're not in Kansas any more.</p>
         </sp>

      </div>
      <!-- More Acts and Scenes -->
   </div>
</div>
```

```
<head>
    <title>Wizard of Oz</title>
</head>
<body>
    <div>
        <p>WIPE TO:</p>

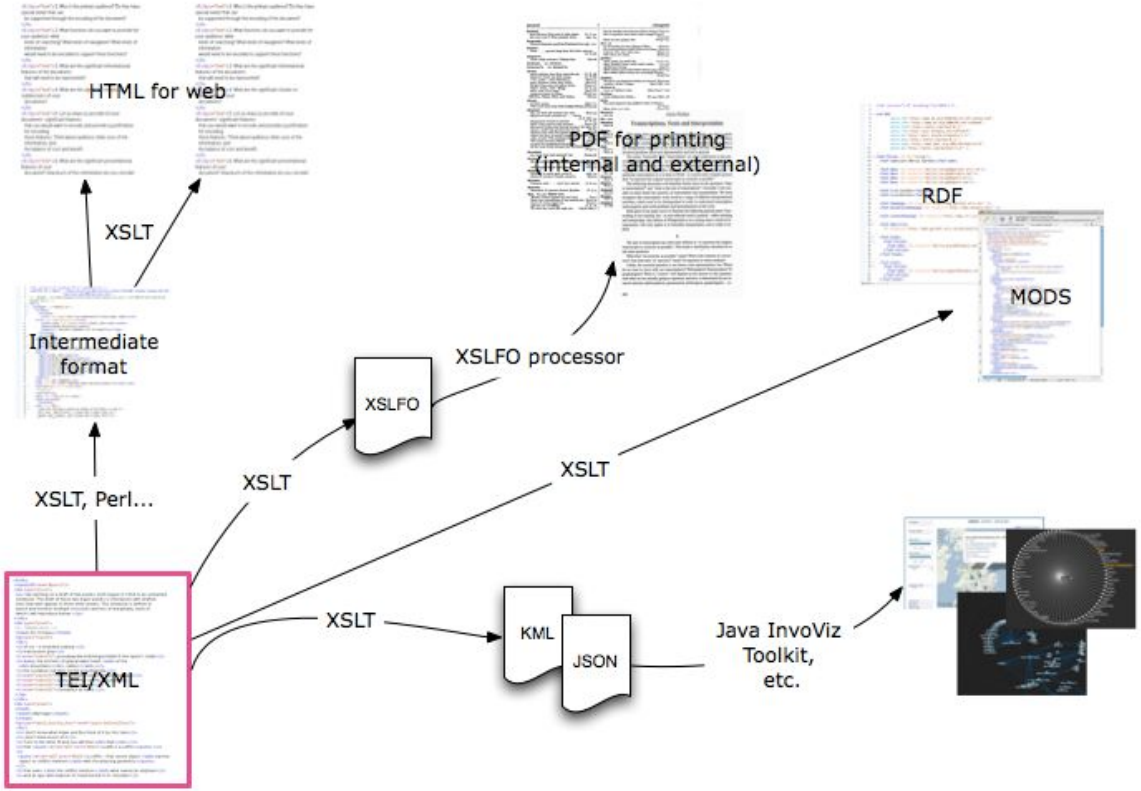
        <p>MED. SHOT - INT. FRONT DOOR</p>
        <p>Dorothy opens the door slowly and peers out.</p>

        <p>FULL SHOT - MUNCHKIN COUNTRY - (first full/colour shot.)</p>
        <p>quite empty of all sign of life. The only sound is the
            twittering of a bird or two in the distance.</p>

        <p>MED. SHOT - DOOR - EXT.</p>
        <p>Dorothy comes cautiously out, with Toto under her arm,
            and looks about. Music comes up softly.</p>

        <p>Dorothy (after a pause)</p>
        <p>I've got a feeling we're not in Kansas any more.</p>
    </div>
</body>
```

Accounting for Lossy-ness



Behind the Curtain



What is the TEI?

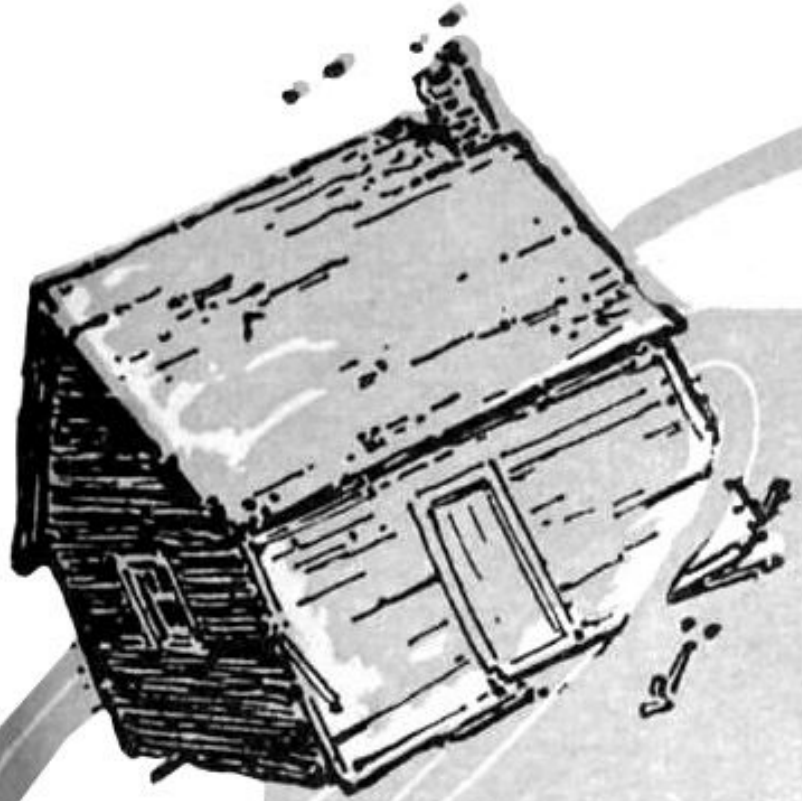
- The Text Encoding Initiative
- The TEI Consortium publishes a set of guidelines for marking up texts.
- The TEI provides tools to let you create schemas that provide rules for TEI-conformant documents.
- Put another way, the TEI gives you the guidance and tools you need to create models of your texts.

TEI Projects

- Landscapes of Injustice
- Rossetti Archive
- Marc Michele Rey Archive
- Perseus Scaife Viewer
- corrispSearch
- The Chymistry of Isaac Newton
- Daizōkyō Text Base
- DraCor
- Women Writers Online (also search Women Writers Project)
- The Old Bailey Online
- Curious Travelers
- Open Arabic Periodical Editions

Questions as Homework Fun

- Is this a site for the public, or for hardcore academic researchers from a particular field (or somewhere in between)? As a researcher, what new things does it let you learn, know, or do?
- Who created it? (this make take some hunting. Look for an “about” page)
- Is it part of a long-running project, or was it a short one-off?



TEI in Context

XML & TEI

XML Is Everywhere

- KML (maps)
- TEI (editions)
- XHTML and parts of HTML5 (for browser display)
- WordprocessingML (Microsoft Word) YIKES!
- CMBL (Comic Book Markup Language)
- DocBook (hardware and software documentation)
- ePub (electronic publishing, iBook)
- MathML (math)
- RSS (web syndication or web feeds)
- RDF (for advanced inference-based web search)
- MARCXML (library records)
- … and dozens more



XML: What it is & what it isn't

- XML is:
  - Platform agnostic
  - Designed to *describe* data not *transform* data
  - Human *and* computer readable
  - Extensible
- XML is not:
  - Designed to DO anything! It wraps data in tags so a *computer* can do something with it. (i.e., it is meant for encoding *not* coding)

XML Anatomy

I've "drawn a box" around the text U. Ottawa. The opening tag and closing tag mark the sides of the box.

> On Wednesday I called Lee. He will be visiting <location>U. Ottawa</location> before the end of the summer.

NB: We've added colour for demonstration purposes. Your code doesn't have to be in colour to work.

XML Anatomy

I've "drawn a box" around the text U. Ottawa. The opening tag and closing tag mark the sides of the box, and have added more information with an attribute name and attribute value (which go inside the opening tag). Wherever you have an attribute name, you must have an attribute value, set off from them name with an = symbol and double quotation marks

On Wednesday I called Lee. He will be visiting
<placeName type="university">U. Ottawa</placeName>
before the end of the summer.

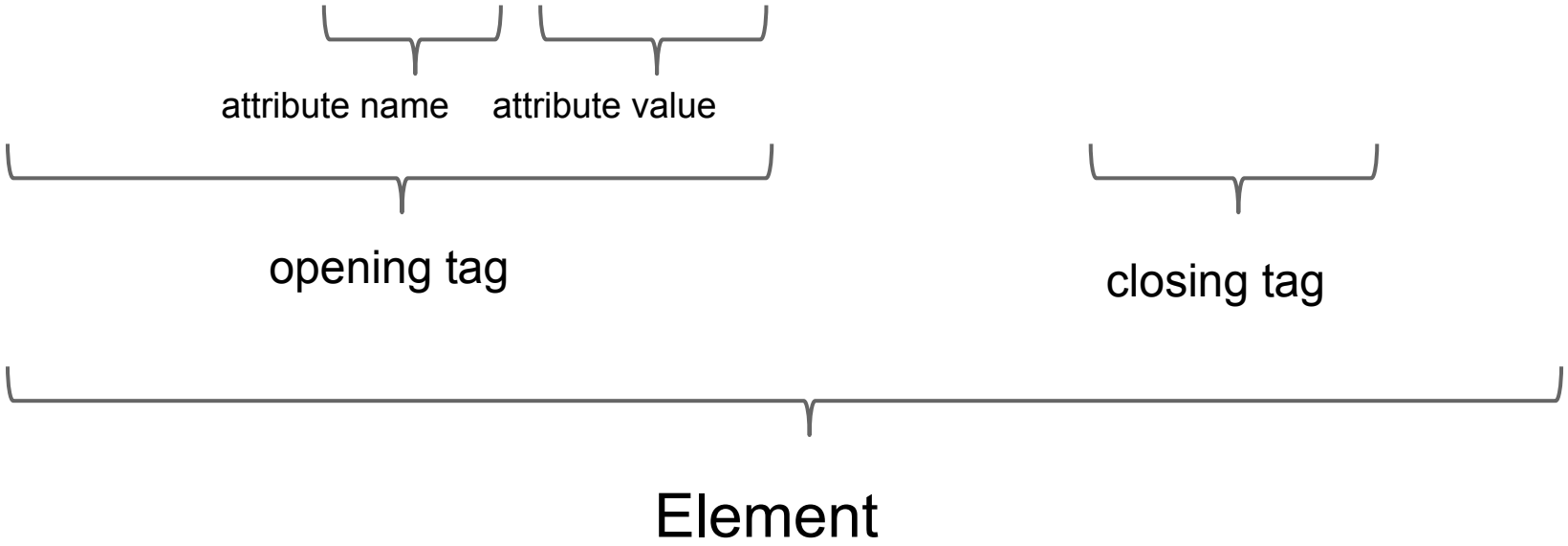
XML Anatomy

XML also permits empty elements, ones that open and close in the same spot. There's a shorthand form to say that an element opens and closes in the same spot:

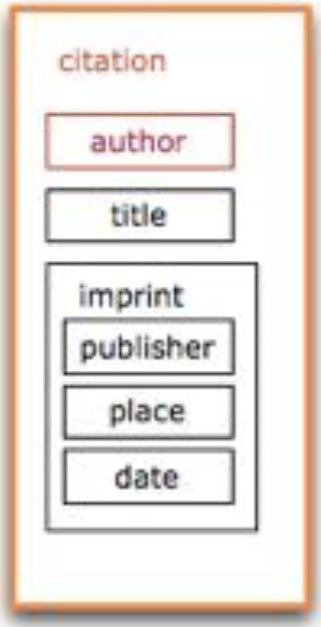
</br> and <br/> are equivalent (keep an eye on the forward slash /)

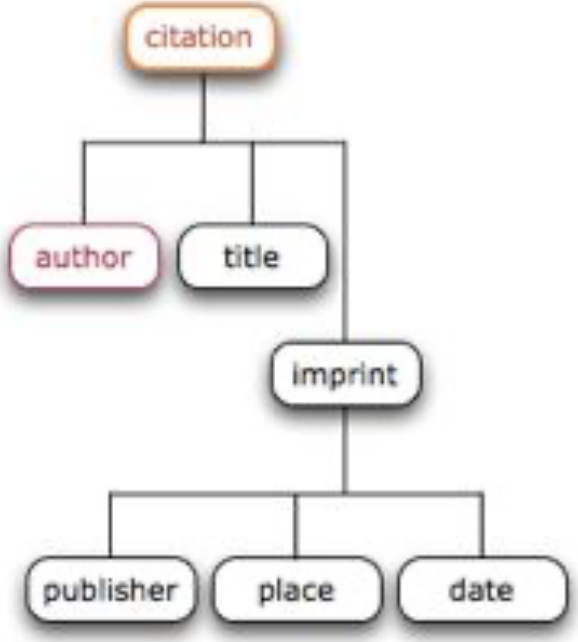
XML Anatomy (a slide worth memorizing)

<placeName type="university">U. Ottawa</placeName>

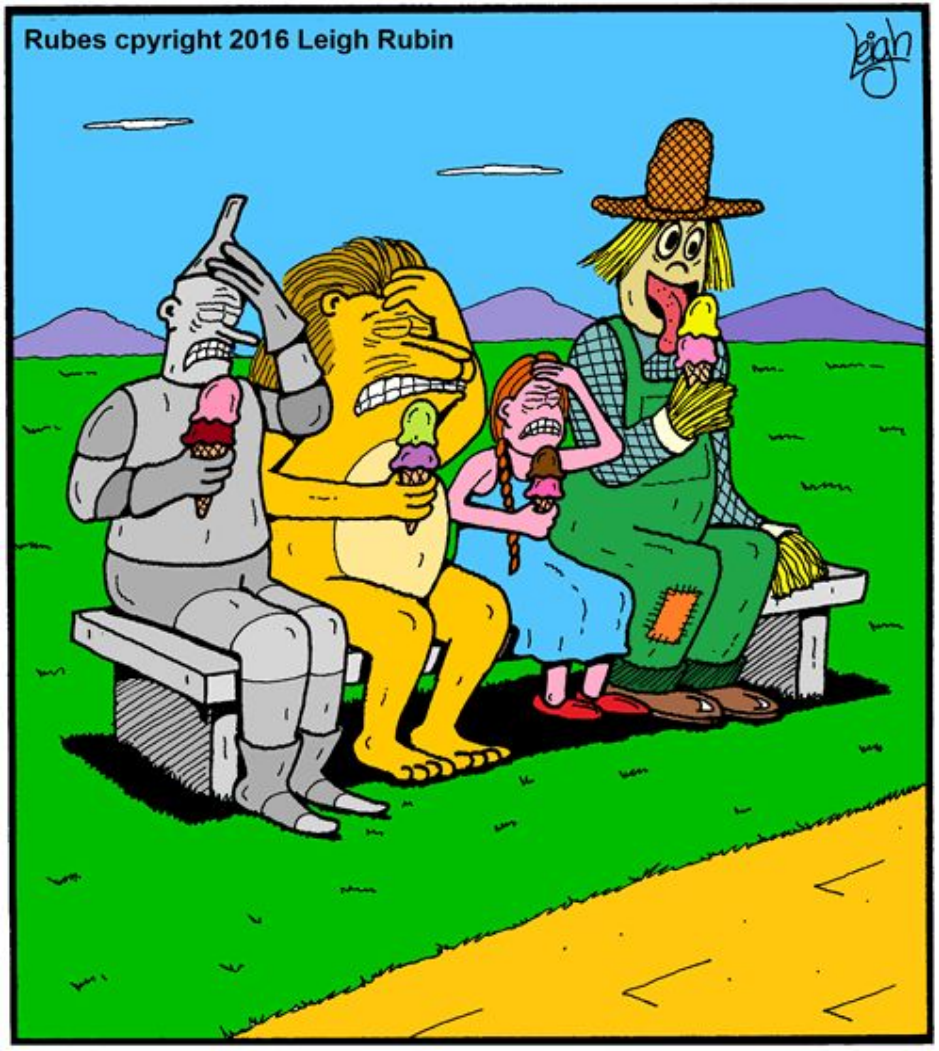


XML Anatomy






```
<?xml version="1.0"
encoding="UTF-8"?>
<citation>
  <author>Katherine Hayles</author>
  <title>Writing Machines</title>
  <imprint>
    <publisher>MIT Press</publisher>
    <place>Cambridge, MA</place>
    <date>2002</date>
  </imprint>
</citation>
```


Rubes cpyright 2016 Leigh Rubin
Leigh

TEI Projects

- Landscapes of Injustice
- Rossetti Archive
- Marc Michele Rey Archive
- Perseus Scaife Viewer
- corrispSearch
- The Chymistry of Isaac Newton
- Daizōkyō Text Base
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- Who created it? (this make take some hunting. Look for an “about” page)
- Is it part of a long-running project, or was it a short one-off?

Well-formedness

- Namespace
  - tells the computer which flavour of xml (e.g. TEI) you are using.
- One root element
- Nesting (no overlap!)
- Comparable quoting
  - " … " or ' … ', *not* " … '

Validity

- A valid XML document uses correct vocabulary – it only includes elements and attributes specified by the rules of the markup language (e. g. TEI, XHTML, WordProcessingML).
- A valid XML document uses correct grammar – the elements are in the right place, in the right order
- The rules are contained in a separate file called a schema. Text editing applications, browsers, and other software checks that our xml is valid according to the schema.

Validity

Rules for our XML language:

A letter must begin with a date, followed by a salutation, at least one paragraph, and a signature

A date may contain transcribed text

A paragraph may contain names and transcribed text

A signature may contain names and transcribed text

A salutation may contain names and transcribed text

Which of these examples are valid?

```
<letter>
    <date>2020-02-12</date>
    <salutation>Dear Harry,</salutation>
    <paragraph>Symmetrical dates are so elegant!</paragraph>
    <signature>Yours, Larry</signature>
</letter>
```

```
<letter>
  <date>2020-02-13</date>
  <salutation>Dear <name>Harry</name>,</salutation>
 <paragraph>My anatidaephobia is acting up. 🦆 </paragraph>
  <signature>Yours, Larry</signature>
</letter>
```

```
 <letter>
  <date>2020-05-04</date><salutation>Dear Larry,</salutation>
  <paragraph>Happy <name>Star Wars</name> Day!</paragraph>
  <paragraph>I was just kidding about the continuum.</paragraph>
  <paragraph>See you on Wednesday!</paragraph>
  <signature>Yours, Harry</signature>
</letter>
```

```
<letter>
    <salutation>Dear <name>Harry</name>,</salutation>
    <paragraph>Ack(bar)! I forgot! Is <date>May 4</date>th always Star Wars Day? I should put it on my calendar.</paragraph>
    <signature>Yours, Larry</signature>
</letter>
```

TEI-XML



XML

Syntax

```
<element>
    <element attribute="value">
        content
    </element>
</element>
```

TEI

Language:
vocabulary and grammar

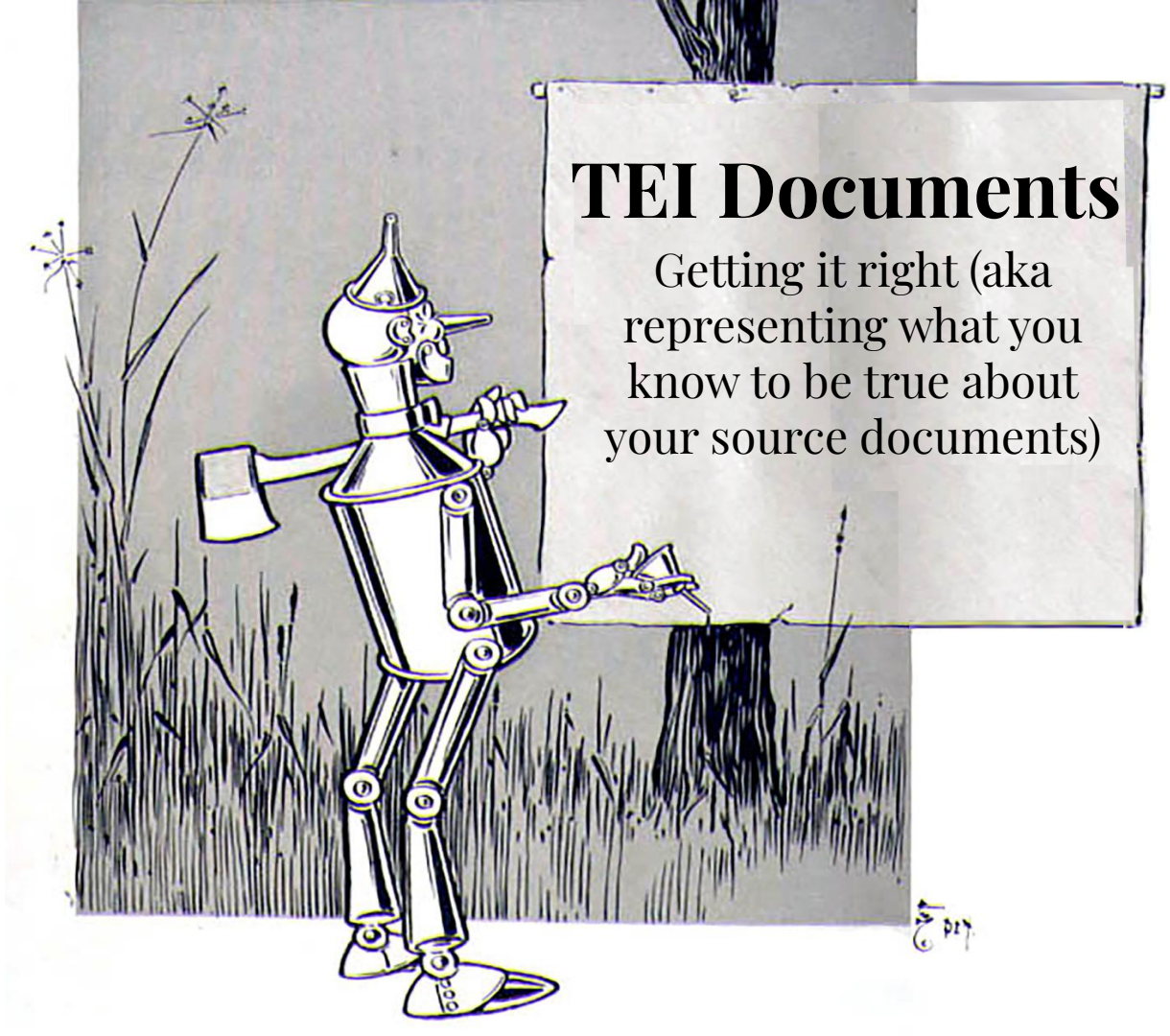
```
<p>

<note type="foot">

<head>
```

Concepts



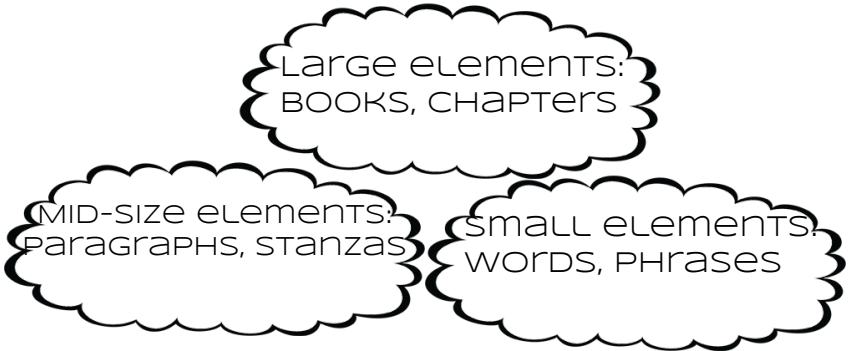


TEI Documents

Getting it right (aka representing what you know to be true about your source documents)

How the TEI imagines documents





Take note! Bearing these distinctions in mind will help you keep your documents valid

How the TEI imagines documents

Large-scale elements that represent major document divisions:

: basic structural chunking, can nest recursively inside itself (it stands for division. You can have as many divisions within divisions as makes sense for your text)

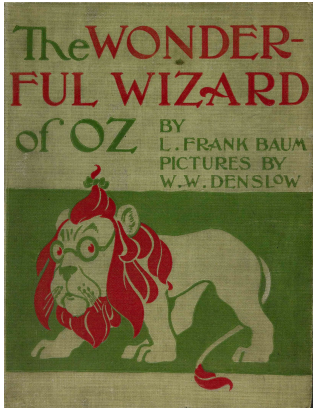
Mid-level structural elements that can go inside a major division, and that contain words and phrase-level elements

<head>: <head>The Wonderful Wizard of Oz</head>

<p>: paragraphs

<list>: lists (lists must contain <items> to be valid)

<item>: contained by <lists>



How the TEI imagines documents

Small elements that represent phrase and word-sized chunks:

persName: <persName>Baron Olivier of Brighton</persName>

placeName: <placeName>New York</placeName>

orgName: <orgName>Podunk Sewing Club</orgName>

title: <title>Hamlet</title>, <title>La Gioconda</title>

date: <date when="1612-01-05">The Feast of Epiphany, 1611/12</date>

foreign: foreign-language words <foreign>

emph: verbal emphasis <emph>

How the TEI imagines documents

Non-space elements that represent absent or non-character points:

<lb/>: Line beginning

<pb/>: Page beginning

<cb/>: Column beginning

<anchor/>: Non-specified point

We'll talk more about these later. For now, just be aware that there are elements that represent textual elements that cover no physical space.

Generic Elements

With over 500 elements, the TEI probably has the what you need to describe your text, but just in case the TEI doesn't have the element that you need, you can use generic elements.

- division – we have already seen this generic tag for major chunks of text
- <ab> anonymous block – for mid- or paragraph-sized chunks
- <seg> segment – for phrase- or word-sized divisions
- <anchor/> anchor – to mark up a point on the page

You can add attributes and values to better describe the element. To start let's work with the @type attribute.

e.g. <ab type="step">1. Preheat the oven to 400 degrees</ab>

A Whole TEI Document

- Every TEI document has a <TEI> root element.
- The root element always contains a <teiHeader> (which houses information about the file – who encoded it, where the text comes from etc) and a <text> element.
- <text> always includes <body>, and optionally <front> and <back> to house the textual apparatus.
- The body is usually broken up into s
- Let's take a look…

What Goes Inside <text>?

```
<text>
  <front>
     <div type="introduction"><!-- content in <p> tags --></div>
  </front>

 <body>
     <!-- Body of chapter here in <p> tags -->
  </body>

 <back>
    <div type="notes"><!-- content in <p> tags --></div>
    <div type="glossary"><!-- content in <p> tags--></div>
  </back>

</text>
```

A Valid and Well Formed TEI Document

```
<TEI xmlns="http://www.tei-c.org/ns/1.0" xml:lang="en">
 <teiHeader>
  <!-- stuff omitted here. More on the header on Day 3 -->
 </teiHeader>
  <text>
    <body>
      <div type="chapter" n="11">
        <head n="11">The Wonderful City of Oz</head>
        <!-- Chapter materials... -->
        <p><said>There is only one thing we can do,</said> returned the Lion,
          <said> and that is to go to the land of the Winkies, seek out the Wicked Witch, and destroy
          her.</said></p>
        <p><said> But suppose we cannot?</said> said the girl.</p>
        <p><said>Then I shall never have courage,</said> declared the Lion.</p>
        <p><said>And I shall never have brains,</said> added the Scarecrow.</p>
        <p><said>And I shall never have a heart,</said> spoke the Tin Woodman.</p>
        <p><said>And I shall never see Aunt Em and Uncle Henry,</said> said Dorothy, beginning to cry.</p>
        <!-- ...Chapter materials -->
      </div>
    </body>
  </text>
</TEI>
```

✓ XML is valid

TEI – Basic Encoding

```
<div type="chapter" n="11">
  <head n="11">The Wonderful City of <name type="fictional">Oz</name></head>
  <!-- Chapter materials... -->
  <p>"There is only one thing we can do," returned the <name>Lion</name>, "and that is to go to the
        land of the Winkies, seek out the <name>Wicked Witch</name>, and destroy her."</p>
  <p>"But suppose we cannot?" said the girl.</p>
  <p>"Then I shall never have courage," declared the <name>Lion</name>.</p>
  <p>"And I shall never have brains," added the <name>Scarecrow</name>.</p>
  <p>"And I shall never have a heart," spoke the <name>Tin Woodman</name>.</p>
  <p>"And I shall never see <name>Aunt Em</name> and <name>Uncle Henry</name>," said
        <name>Dorothy</name>, beginning to cry.</p>
  <!-- ...Chapter materials -->
</div>
```



& and other special characters

You will eventually want to cut and paste your own content into the template files in our code package.

The ampersands will trigger a error message, since the & symbol in XML is a restricted characters reserved for processing instructions

You can replace

- & with &
- < with <
- > with >

And still faithfully represent your source material. For more character codes (got some yogts? thorns?) see the course website (and get ready for <g>).

Getting Started



+



Download VS Code, then install the Scholarly XML plug in. Scholarly XML will check your document against the TEI schema and make sure that the document is valid and wellformed.

- There is more expensive software, Oxygen Editor, that scholars often use to create and process XML. We are using VS Code + Scholarly XML because you can building very sturdy TEI projects with them for free. When you get to processing TEI and writing XML transformations in a language called XSLT it will be worth buying Oxygen (it costs ~$139 for academic use, and ~$1500 for commercial use).
- VS Code + Scholarly XML are perfect for building sturdy homes (this course! Small sturdy projects!), Oxygen Editor is powerful enough to build cathedrals (other courses! Decades long complex projects!).

Getting Started



Download Crompton-TEI-TextFun-2026.zip

- Download Crompton-TEI-TextFun-2026.zip to whichever directory you are planning to use for this workshop in on your local computer (***i.e. do not leave it in your downloads directory or on your desktop.*** *The files need to be in their permanent final location*).
- ***Do not repeatedly download multiple copies,*** *as you will end up with multiple files with the same name which will only invite confusion.*
- You will need to unzip the compressed .zip-ped package before you can edit it. Before unzipping the package move the .zipped file out of the place your browser downloaded it to and into its permanent home on your machine (e.g. wherever you are storing your workshop materials for this workshop).

Unzip Crompton-TEI-TextFun-2026.zip

- To unzip the file on Mac, double click on the zipped package. To unzip the package on a PC, right click on the package and choose "Extract All" (an especial word of caution to PC users: be sure you have unzipped the file before you look at it in Oxygen or any other software. ***PCs will let you look at the content of zipped files, but it won't let you edit them -- a recipe for frustration***)

Getting Started



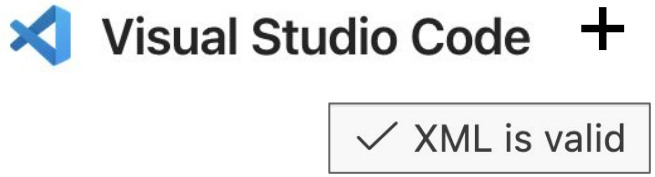
Download Crompton-TEI-TextFun-2026.zip

- Download Crompton-TEI-TextFun-2026.zip to whichever directory you are planning to use for this workshop in on your local computer (***i.e. do not leave it in your downloads directory or on your desktop.*** *The files need to be in their permanent final location*).
- ***Do not repeatedly download multiple copies,*** *as you will end up with multiple files with the same name which will only invite confusion.*
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Getting Started



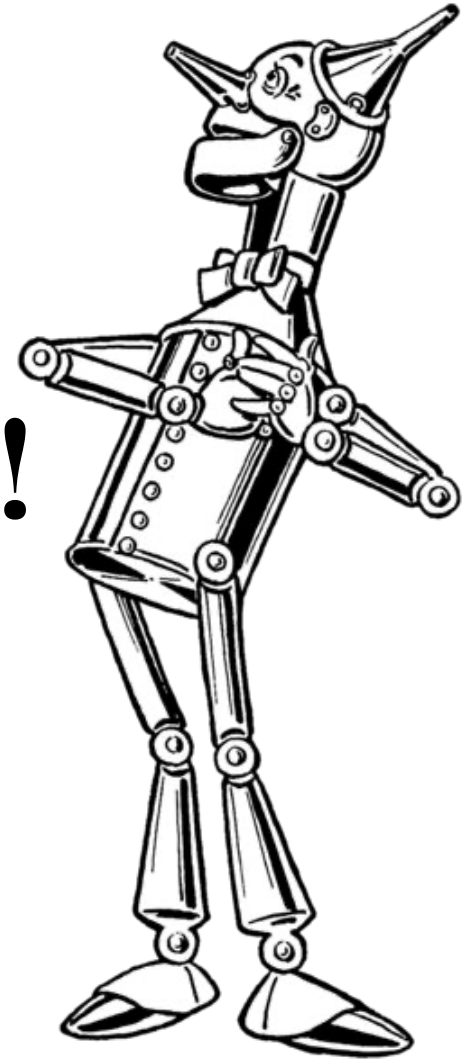
Let’s start encoding

- Open Crompton-TEI-TextFun-2026 >xml_files>prose_sample.xml using VS Code
- Next open Crompton-TEI-TextFun-2026>images>DickensBleakHouse.jpg using your favourite image viewing application

- Together we will test that the tag suggestion feature in VS Code is working
- Now, **try removing** the place holding <p> tags. You will instantly get an error message. What does it say? Why?

Hands On!

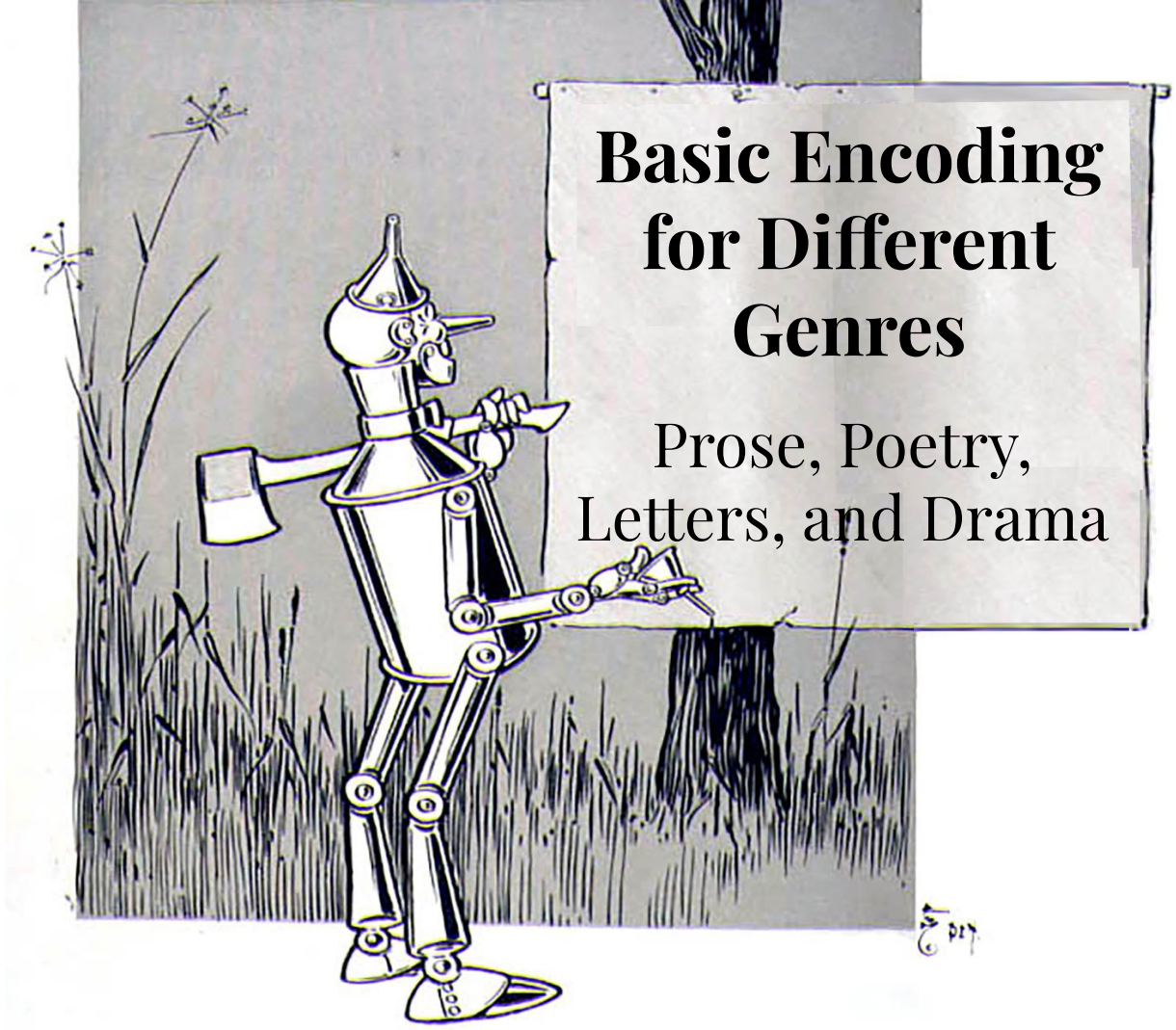
Or, Homework, depending on the time!



Day 2

- Basic Encoding for Different Genres
- TEI Documentation
- Paths
- Connecting Documents
- Hands on



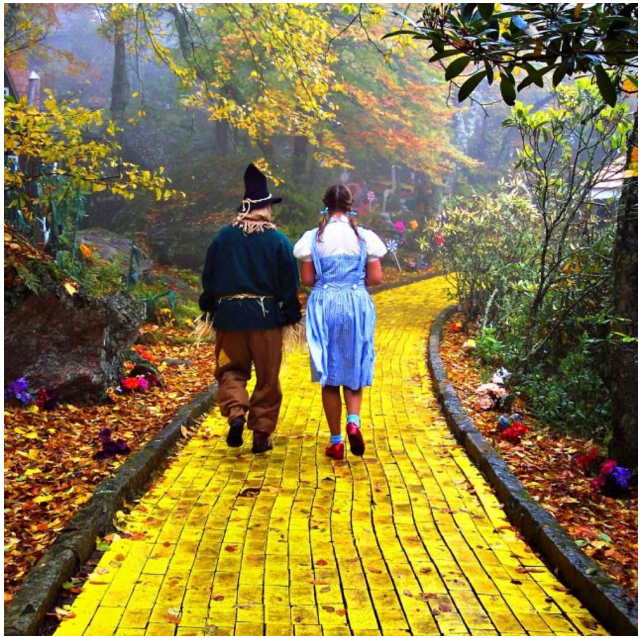


Basic Encoding for Different Genres

Prose, Poetry, Letters, and Drama

Embarking on the TEI Path

- The Whole TEI Document
- Some document types
  - Prose
  - Poetry
  - Letters
  - Manuscripts
  - Images



Prose

```
<div type="smallSectionOfBook">
  <p>They had just started to cross this queer bridge when a sharp growl made them all look up, and to their
   horror they saw running toward them two great beasts with bodies like bears and heads like tigers.</p>

<p>”They are the Kalidahs!” said the <persName><forename>Cowardly</forename
<surname>Lion</surname></persName>, beginning to tremble.</p>

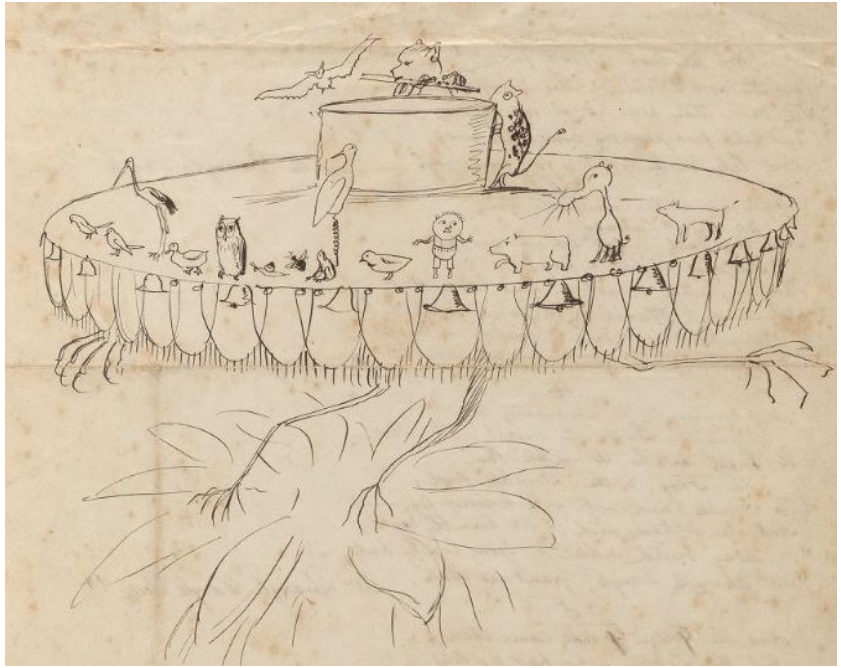
<p><said>Quick!</said> cried the <persName>Scarecrow</persName>. ”Let us cross over.</p>

<p> So <persName>Dorothy</persName> went first, holding <name>Toto</name> in her arms, the
<persName><forename>Tin</forename> <surname>Woodman</surname></persName> followed, and the
<persName>Scarecrow</persName> came next. The <persName>Lion</persName>, although he was
certainly afraid, turned to face the Kalidahs, and then he gave so loud and terrible a roar that
<persName>Dorothy</persName> screamed and the <persName>Scarecrow</persName> fell over
backward, while even the fierce beasts stopped short and looked at him in surprise.</p>


<! -- rest of the book part here -->
</div>
```



Poetry



```
<div type="verse">
  <head>1</head>
  <lg type="stanza" rhyme="ABABCCDDA">
    <l>On the top of the Crumpetty Tree</l>
    <l>The Quangle Wangle sat</l>
    <l>But his face you could not see</l>
    <l>On account of his Beaver Hat.</l>
    <l>His Beaver Hat was twelve feet wide</l>
    <l>With Ribbons and Bibbons on every side</l>
    <l>And Bells, and Buttons, and Loops, and Lace</l>
    <l>So that nobody ever could see the face<lb/>Of the Quangle Wangle wee.</l>
  </lg>
</div>
```

Letters

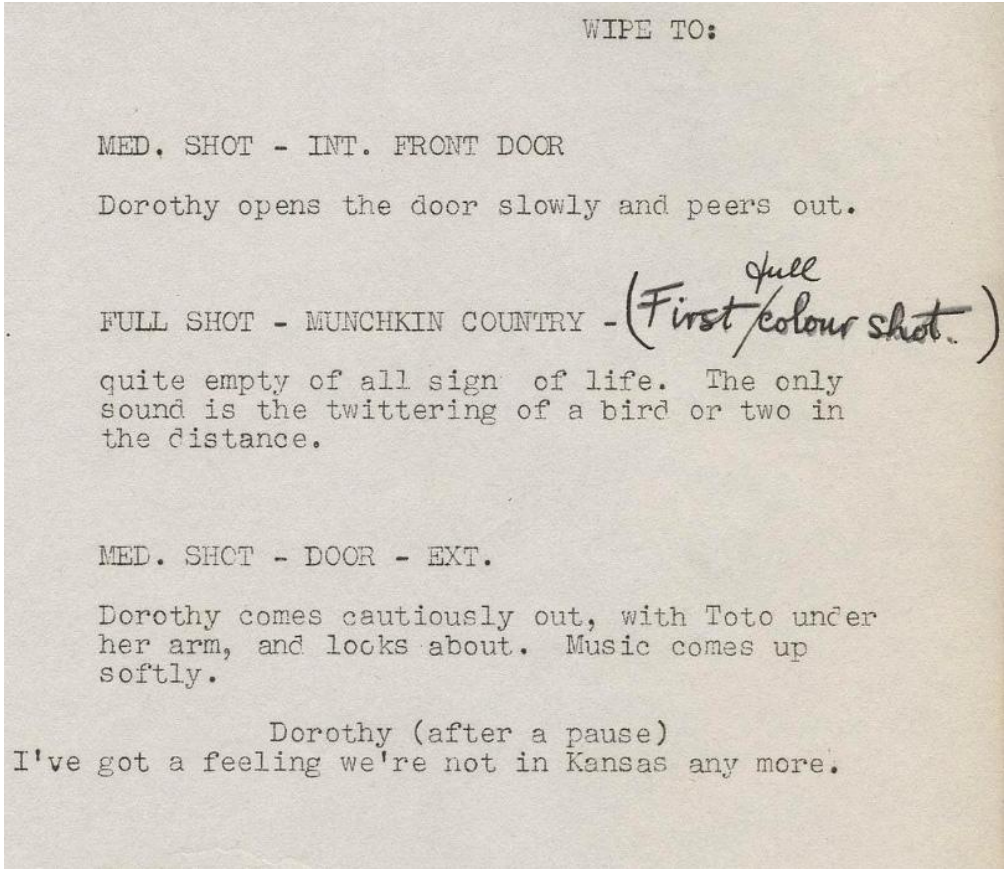
```
<div type="letter">
  <opener>
    <address><!--Address--></address>
    <salute>Dearest <persName ref="yourPersongraphy.xml#t_woodman">Tin</persName></salute>,
  </opener>

  <p>I'm horribly embarrassed that it has taken this long for me to write. Turns out the <soCalled>"courage"</soCalled> <ref corresp="#woo">that old charlatan</ref> gave me was highly addictive. I've spent the better part of the last two years kicking the habit of trying to save the day and getting involved in everyone else's business.</p>

  <p>Anyway, I was hoping I might be able to visit. I don't need to be made a counselor or anything. Heck, I pulled my share of wagons. But, it'd be nice to see you and catch up. If you could find it in your heart to forgive an old friend, it would be appreciated.</p>

  <closer>
    <salute>Very truly yours,</salute>
    <signed><persName ref="yourPersongraphy.xml#c_lion"><forename>Cowardly</forename>
<surname>Lion</surname></persName></signed>
  </closer>
  <postscript>
    <label>p.s.</label><p>Hope you were able to catch <persName ref="#d_gale">Dorothy</persName> last time she was in the area.</p>
  </postscript>
</div>
```

Drama



WIPE TO:

MED. SHOT - INT. FRONT DOOR

Dorothy opens the door slowly and peers out.

FULL SHOT - MUNCHKIN COUNTRY - (First full colour shot.)

quite empty of all sign of life. The only sound is the twittering of a bird or two in the distance.

MED. SHOT - DOOR - EXT.

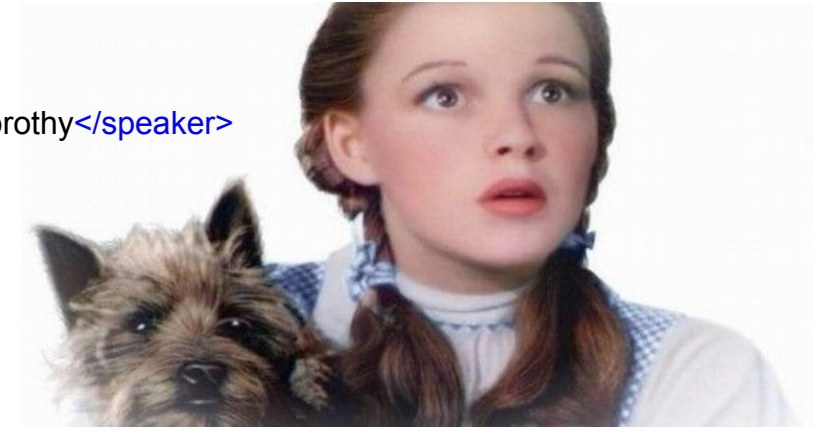
Dorothy comes cautiously out, with Toto under her arm, and looks about. Music comes up softly.

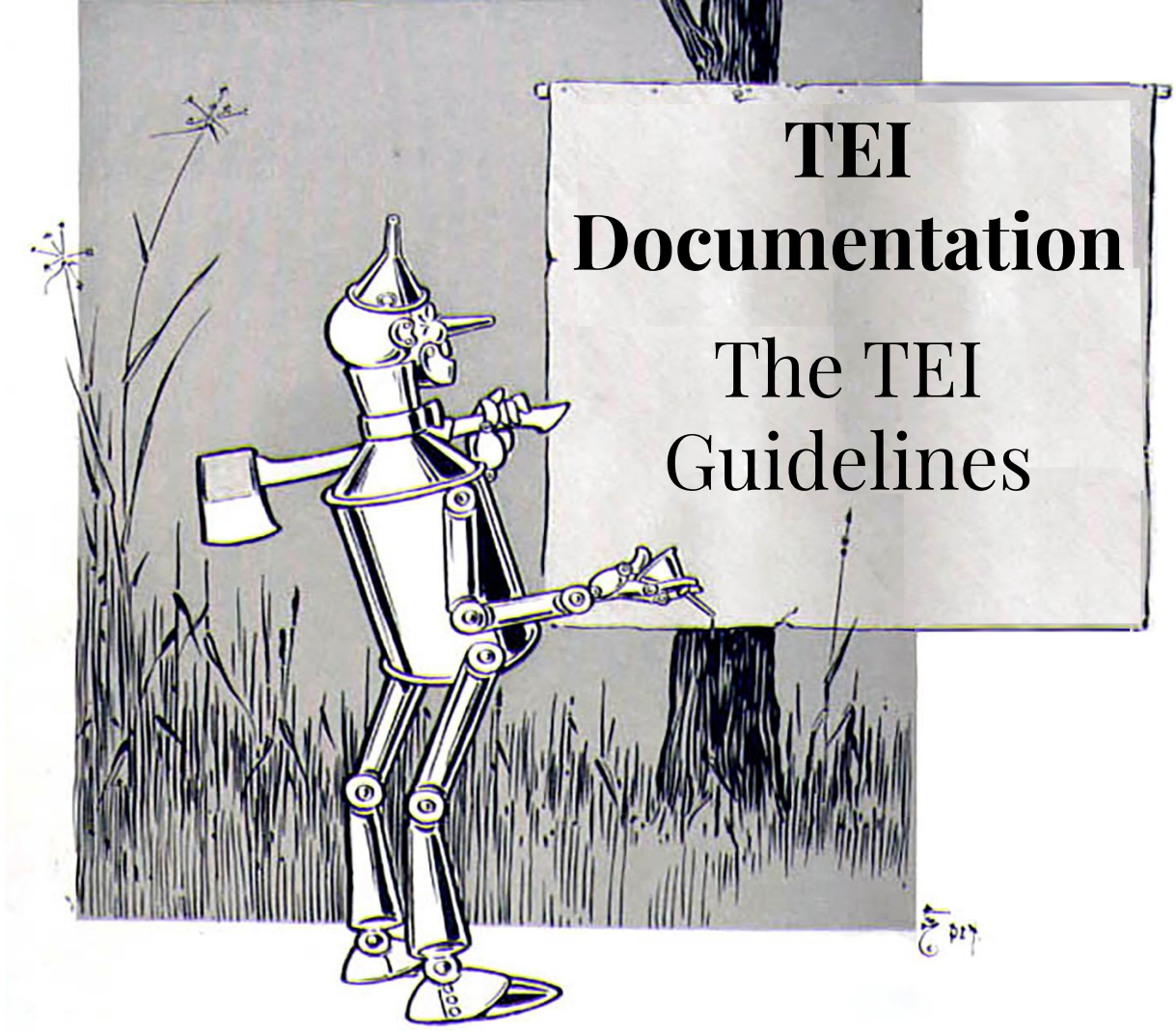
Dorothy (after a pause)
I've got a feeling we're not in Kansas any more.

Drama (from dramaSample_ozScreenplay.xml)

```
<div type="scene" n="1">
  <stage>WIPE TO:</stage>
  <stage>MED. SHOT - INT. FRONT DOOR<lb/><persName ref="yourPersonography.xml#d_gale
   #cast_d_gale">Dorothy</persName> opens the door slowly and peers out.</stage>
  <stage>FULL SHOT - <placeName>MUNCHKIN COUNTRY</placeName> - <anchor corresp="#n1.1"/><lb/>quite empty of
   all sign of life. The only<lb/>sound is the twittering of a bird or two in<lb/>the distance.</stage>
  <note xml:id="n1.1" type="handwritten" facs="../images/n1.1.png" place="inline">(First full/colour shot.)</note>
  <stage>MED. SHOT - DOOR - EXT. <persName ref="yourPersonography.xml#d_gale #cast_d_gale">Dorothy</persName>
   comes cautiously out, with <name corresp="yourPersonography.xml#toto #cast_toto">Toto</name> under<lb/>her arm, and
   looks about. Music comes up<lb/>softly.</stage>

  <sp>
    <speaker corresp="yourPersonography.xml#d_gale #cast_d_gale">Dorothy</speaker>
    <stage>(after a pause)</stage>
    <p>I've got a feeling we're not in Kansas any more.</p>
  </sp>
</div>
```





TEI Documentation

The TEI Guidelines

Reading the TEI Guidelines

The TEI Guidelines offers two ways to learn its vocabulary

Chapters

https://www.tei-c.org/release/doc/tei-p5-doc/en/html/index.html

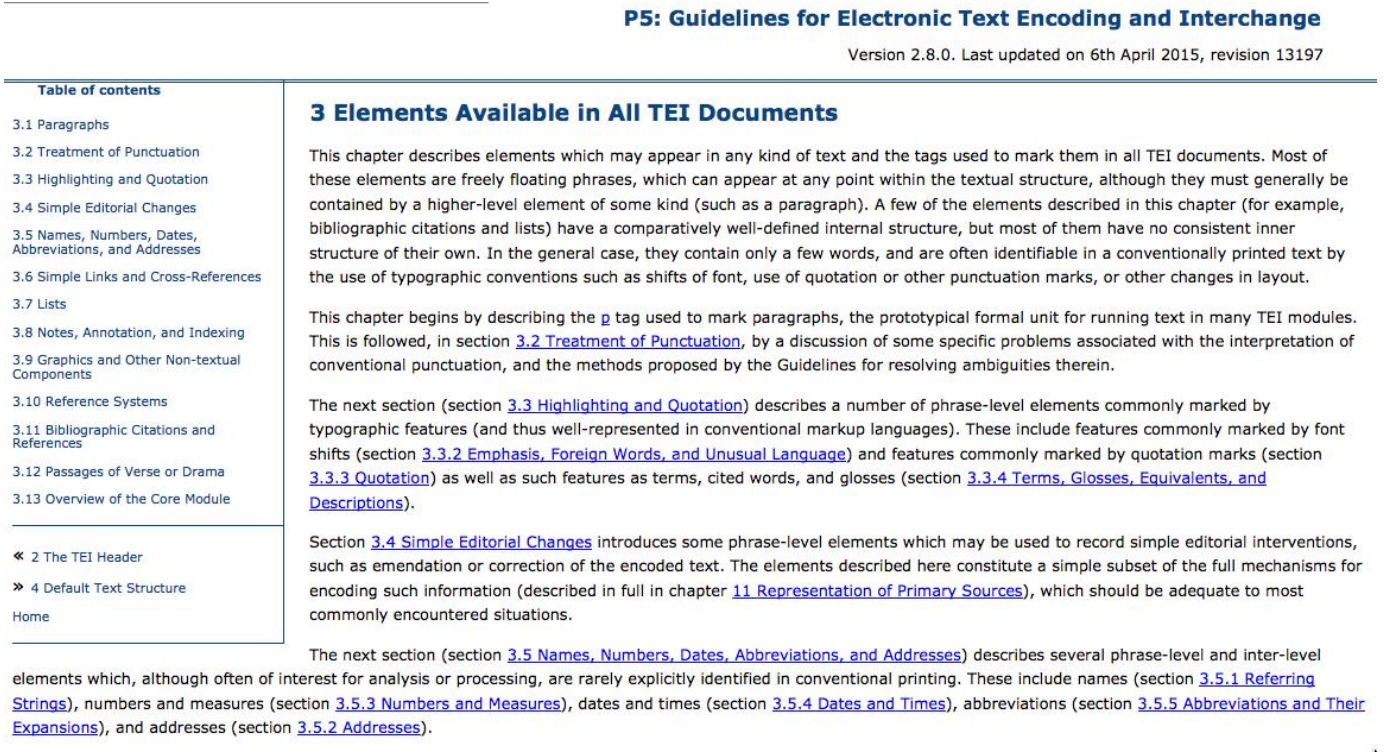
Element Appendix

http://www.tei-c.org/release/doc/tei-p5-doc/en/html/REF-ELEMENTS.html

Let us discuss the merits of the chapters and appendices

Chapters

The chapter prose explains how the elements work together to describe a document.



P5: Guidelines for Electronic Text Encoding and Interchange

Version 2.8.0. Last updated on 6th April 2015, revision 13197

Table of contents

3.1 Paragraphs
3.2 Treatment of Punctuation
3.3 Highlighting and Quotation
3.4 Simple Editorial Changes
3.5 Names, Numbers, Dates, Abbreviations, and Addresses
3.6 Simple Links and Cross-References
3.7 Lists
3.8 Notes, Annotation, and Indexing
3.9 Graphics and Other Non-textual Components
3.10 Reference Systems
3.11 Bibliographic Citations and References
3.12 Passages of Verse or Drama
3.13 Overview of the Core Module

« 2 The TEI Header
» 4 Default Text Structure
Home

3 Elements Available in All TEI Documents

This chapter describes elements which may appear in any kind of text and the tags used to mark them in all TEI documents. Most of these elements are freely floating phrases, which can appear at any point within the textual structure, although they must generally be contained by a higher-level element of some kind (such as a paragraph). A few of the elements described in this chapter (for example, bibliographic citations and lists) have a comparatively well-defined internal structure, but most of them have no consistent inner structure of their own. In the general case, they contain only a few words, and are often identifiable in a conventionally printed text by the use of typographic conventions such as shifts of font, use of quotation or other punctuation marks, or other changes in layout.

This chapter begins by describing the p tag used to mark paragraphs, the prototypical formal unit for running text in many TEI modules. This is followed, in section 3.2 Treatment of Punctuation, by a discussion of some specific problems associated with the interpretation of conventional punctuation, and the methods proposed by the Guidelines for resolving ambiguities therein.

The next section (section 3.3 Highlighting and Quotation) describes a number of phrase-level elements commonly marked by typographic features (and thus well-represented in conventional markup languages). These include features commonly marked by font shifts (section 3.3.2 Emphasis, Foreign Words, and Unusual Language) and features commonly marked by quotation marks (section 3.3.3 Quotation) as well as such features as terms, cited words, and glosses (section 3.3.4 Terms, Glosses, Equivalents, and Descriptions).

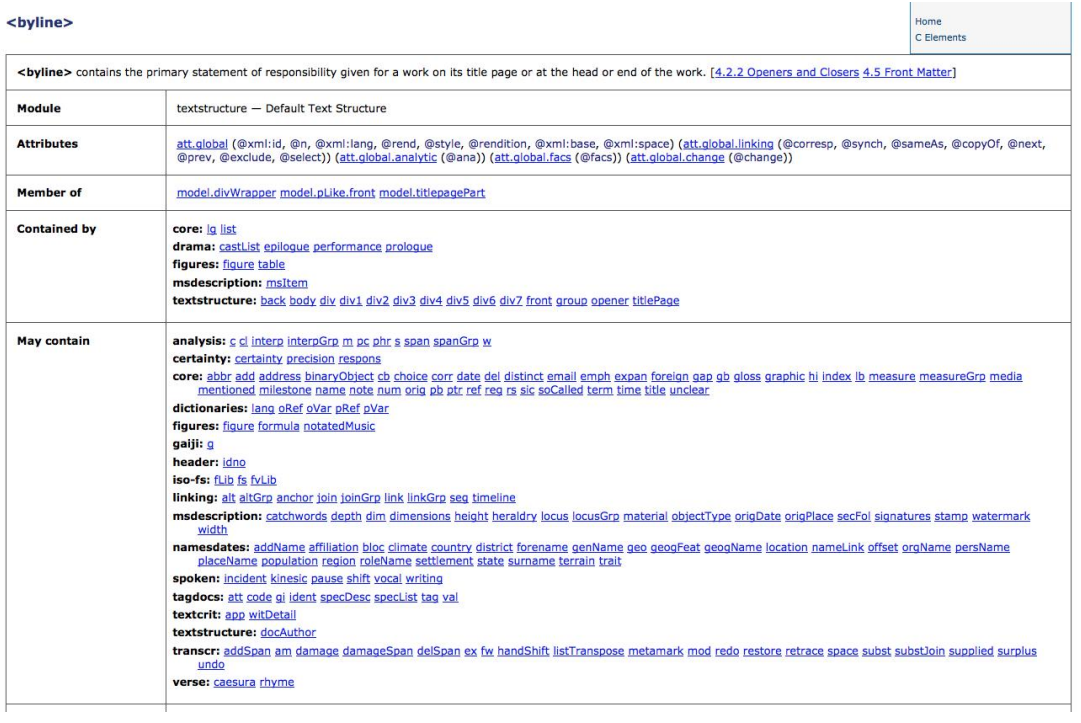
Section 3.4 Simple Editorial Changes introduces some phrase-level elements which may be used to record simple editorial interventions, such as emendation or correction of the encoded text. The elements described here constitute a simple subset of the full mechanisms for encoding such information (described in full in chapter 11 Representation of Primary Sources), which should be adequate to most commonly encountered situations.

The next section (section 3.5 Names, Numbers, Dates, Abbreviations, and Addresses) describes several phrase-level and inter-level elements which, although often of interest for analysis or processing, are rarely explicitly identified in conventional printing. These include names (section 3.5.1 Referring Strings), numbers and measures (section 3.5.3 Numbers and Measures), dates and times (section 3.5.4 Dates and Times), abbreviations (section 3.5.5 Abbreviations and Their Expansions), and addresses (section 3.5.2 Addresses).

Appendices

The appendices are handy quick reference. The element appendix comprises

- Definition
- Chapter in the Guidelines
- The attributes this element can have
- Elements that can contain this element
- Elements this element can contain



<byline>

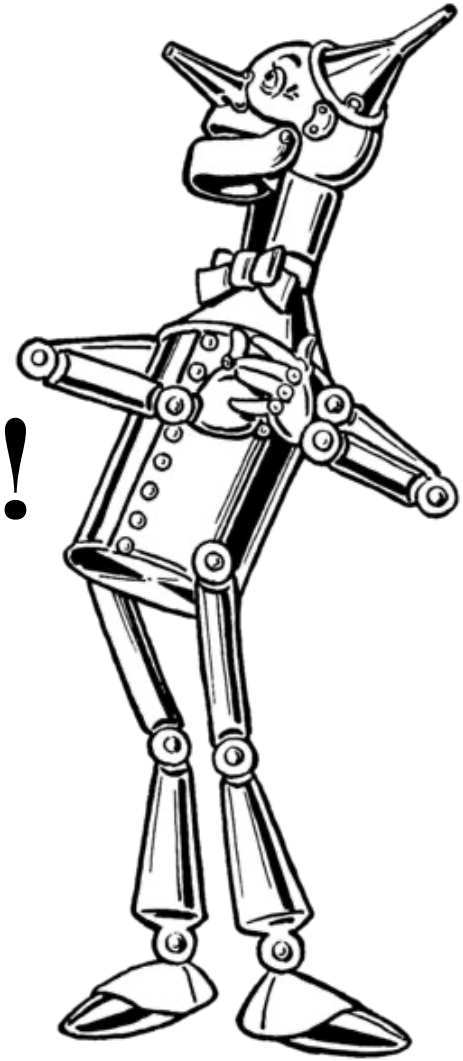
Home
C Elements

<byline> contains the primary statement of responsibility given for a work on its title page or at the head or end of the work. [4.2.2 Openers and Closers 4.5 Front Matter]

Module	textstructure — Default Text Structure
Attributes	att.global (@xml:id, @n, @xml:lang, @rend, @style, @rendition, @xml:base, @xml:space) (att.global.linking (@corresp, @synch, @sameAs, @copyOf, @next, @prev, @exclude, @select)) (att.global.analytic (@ana)) (att.global.facs (@facs)) (att.global.change (@change))
Member of	model.divWrapper model.pLike.front model.titlepagePart
Contained by	**core:** lg list **drama:** castList epilogue performance prologue **figures:** figure table **msdescription:** msItem **textstructure:** back body div div1 div2 div3 div4 div5 div6 div7 front group opener titlePage
May contain	**analysis:** c cl interp interpGrp m pc phr s span spanGrp w **certainty:** certainty precision respons **core:** abbr add address binaryObject cb choice corr date del distinct email emph expan foreign gap gb gloss graphic hi index lb measure measureGrp media mentioned milestone name note num orig pb ptr ref req rs sic soCalled term time title unclear **dictionaries:** lang oRef oVar pRef pVar **figures:** figure formula notatedMusic **gaiji:** g **header:** idno **iso-fs:** fLib fs fvLib **linking:** alt altGrp anchor join joinGrp link linkGrp seg timeline **msdescription:** catchwords depth dim dimensions height heraldry locus locusGrp material objectType origDate origPlace secFol signatures stamp watermark width **namesdates:** addName affiliation bloc climate country district forename genName geo geogFeat geogName location nameLink offset orgName persName placeName population region roleName settlement state surname terrain trait **spoken:** incident kinesic pause shift vocal writing **tagdocs:** att code gi ident specDesc specList tag val **textcrit:** app witDetail **textstructure:** docAuthor **transcr:** addSpan am damage damageSpan delSpan ex fw handShift listTranspose metamark mod redo restore retrace space subst substJoin supplied surplus undo **verse:** caesura rhyme

Hands On!

Markup the material you brought with you, or tinker with the sample files!



CLETUS G. ROETZEL (1869-1973)
SAMUEL C. ANDRESS
JOHN M. ULMAN
GEORGE W. ROONEY
RICHARD E. GUSTER
DUANE L. ISHAM
KENNETH R. MILLISOR
K. RICHARD AUGHENBAUGH
TIMOTHY G. IRELAND
MICHAEL L. STARK
WILLIAM K. RICE

Roetzel and Andress
Counsellors at Law
20th Floor
One Cascade Plaza
Akron, Ohio 44308
AREA CODE 216 376-2700

RUTH I. MOORE
JOSEPH L. LAWSON
DALE O. COX
THOMAS G. KNOLL
GEORGE A. CLARK
EDWARD G. KEMP
GEORGE A. DIETRICH
TIMOTHY V. DIX
ALBERT J. HENRY
GARY B. PEARCH
TIMOTHY J. OCHSENHIRT
ROBERT A. BOARDMAN
STEVEN M. NOBIL
JAMES M. STEPHENS
JAMES L. RENCH

November 18, 1974

RECEIVED
NOV 19 1974
Cleveland Browns

The Cleveland Browns
Cleveland Stadium
Cleveland, OH

Gentlemen:

I am one of your season ticket holders who attends or tries to attend every game. It appears that one of the pastimes of several fans has become the sailing of paper airplanes generally made out of the game program. As you know, there is the risk of serious eye injury and perhaps an ear injury as a result of such airplanes. I am sure that this has been called to your attention and that several of your ushers and policemen witnessed the same.

Please be advised that since you are in a position to control or terminate such action on the part of fans, I will hold you responsible for any injury sustained by any person in my party attending one of your sporting events. It is hoped that this disrespectful and possibly dangerous activity will be terminated.

Very truly yours,

ROETZEL & ANDRESS

By Dale O. Cox
Dale O. Cox

CLETUS G. ROETZEL (1889-1973)
SAMUEL C. ANDRESS
JOHN M. ULMAN
GEORGE W. ROONEY
RICHARD E. GUSTER
DUANE L. ISHAM
KENNETH R. MILLISOR
K. RICHARD AUGHENBAUGH
TIMOTHY G. IRELAND
MICHAEL L. STARK
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EDWARD G. KEMP
GEORGE A. DIETRICH
TIMOTHY V. DIX
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GARY B. PEARCH
TIMOTHY J. OCHSENHIRT
ROBERT A. BOARDMAN
STEVEN M. NOBIL
JAMES M. STEPHENS
JAMES L. RENCH

RECEIVED
NOV 20 1974
Cleveland Browns

November 18, 1974

The Cleveland Browns
Cleveland Stadium
Cleveland, OH

Gentlemen:

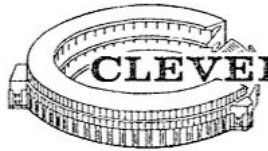
I am one of your season ticket holders who attends or tries to attend every game. It appears that one of the pastimes of several fans has become the sailing of paper airplanes generally made out of the game program. As you know, there is the risk of serious eye injury and perhaps an ear injury as a result of such airplanes. I am sure that this has been called to your attention and that several of your ushers and policemen witnessed the same.

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Very truly yours,

ROETZEL & ANDRESS

By Dale O. Cox
Dale O. Cox



CLEVELAND STADIUM, CORP.
CLEVELAND STADIUM · CLEVELAND, OHIO 44114
Phone: 781-5600

November 21, 1974

Dale O. Cox, Esquire
Roetzel and Andress
20th Floor
One Cascade Plaza
Akron, Ohio 44308

Dear Mr. Cox:

Attached is a letter that we received on November 19, 1974. I feel that you should be aware that some asshole is signing your name to stupid letters.

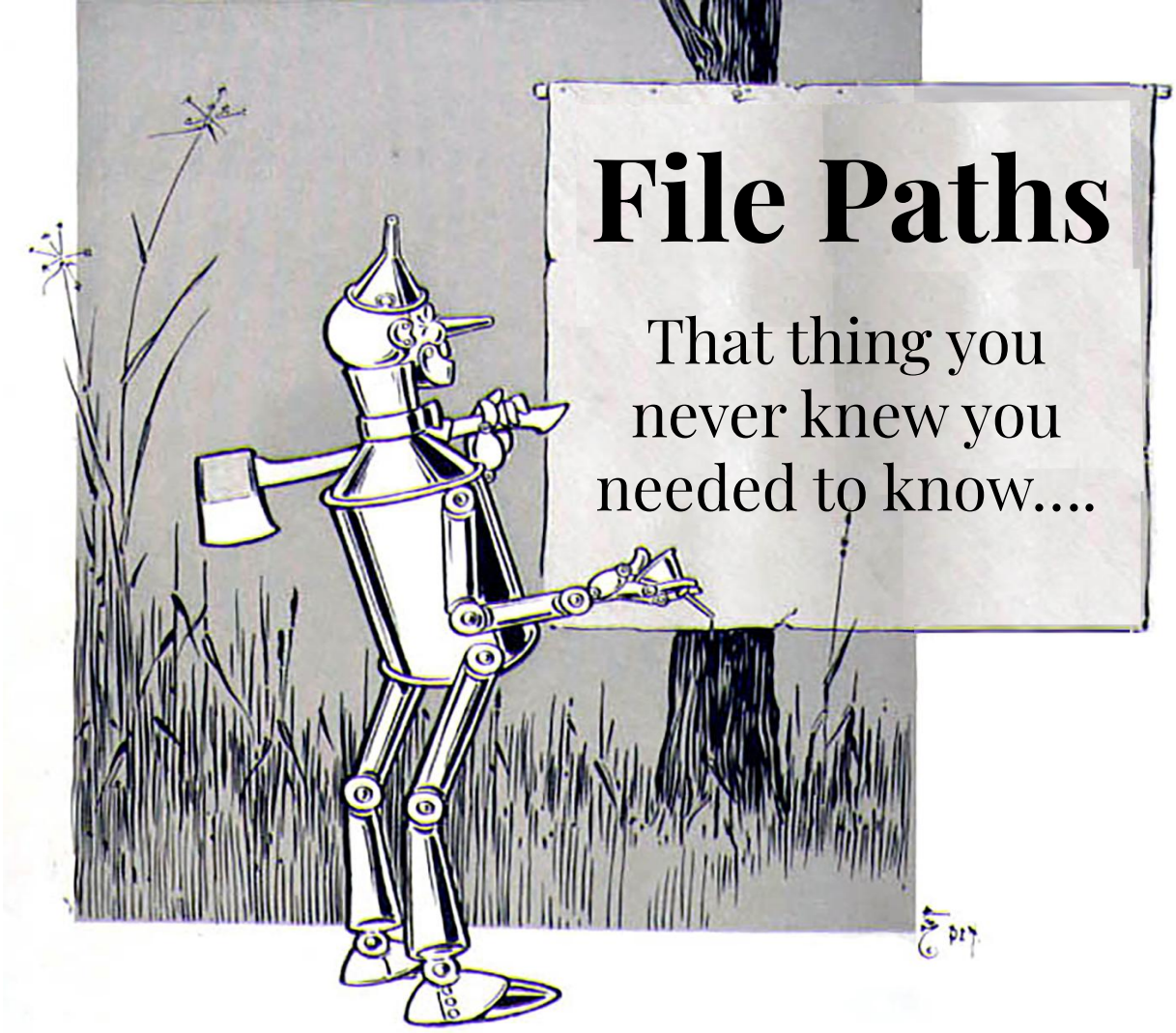
Very truly yours,

CLEVELAND STADIUM CORP.

James N. Bailey,
General Counsel

JNB:bjn

cc: Arthur B. Modell

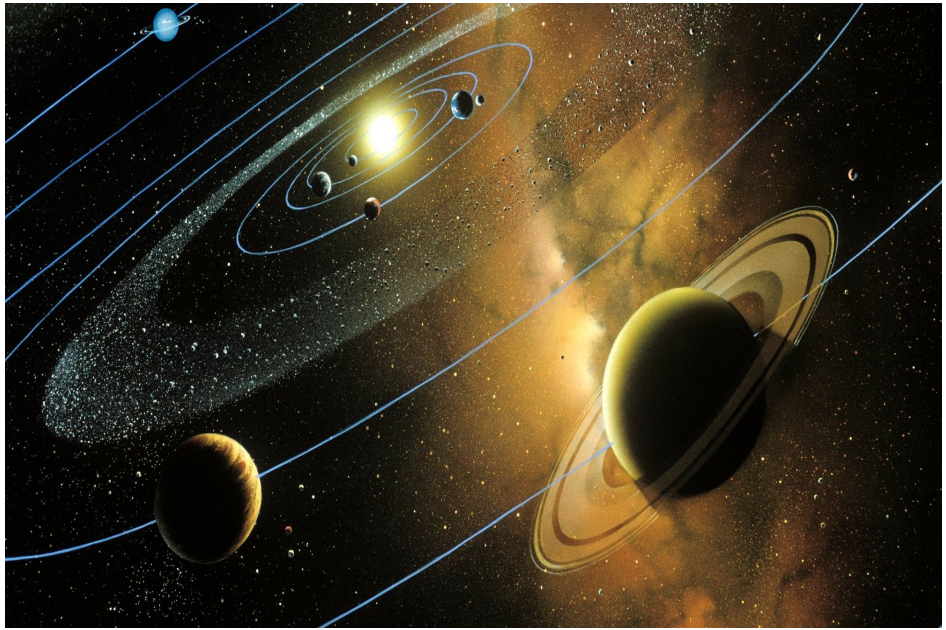


File Paths

That thing you never knew you needed to know....

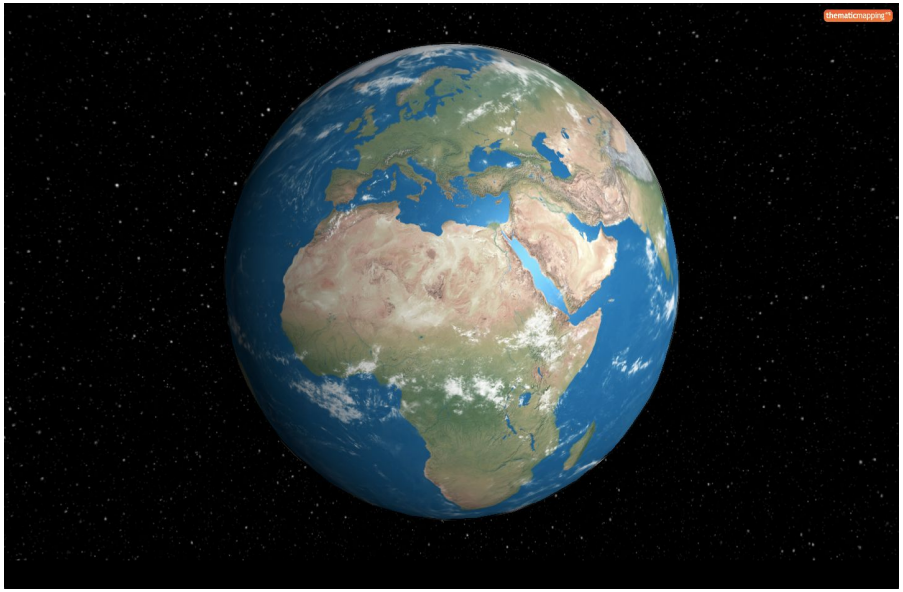
Absolute Paths

HTTP://SOLAR_SYSTEM



Absolute Paths

HTTP://SOLAR_SYSTEM/EARTH/

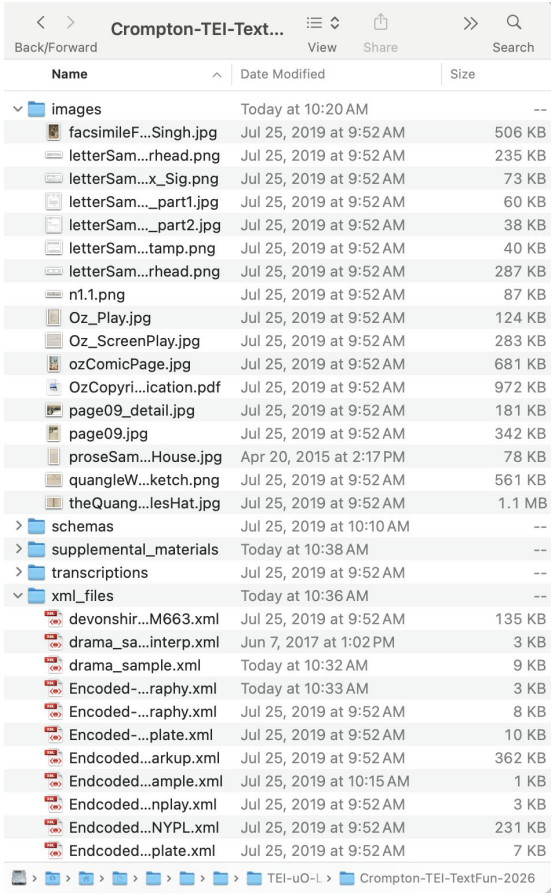


Absolute Paths

HTTP://SOLAR_SYSTEM/NORTH_AMERICA
/CANADA/ONTARIO/OTTAWA/UOTTAWA/



File Structure and Paths



Absolute paths start at the root of your computer, and give directions to the target file

```
/Users/ccrompt/Documents/Courses_2/DHSI/DHSI_TEI/TEI-uO-Library-2026/Crompton-TEI-TextFun-2026/xml_files/drama_sample.xml
```

Relative paths start at the current file and give directions from the current file (which contains the path) to the target file

```
../images/Oz_Play.jpg
```

Tip: ../ means "go up one directory (or file folder)"

./ means "starting from the current directory (or folder)"

What are the advantages of using a *relative* path?

020

Absolute Paths & Relative Paths

/SOLAR_SYSTEM/EARTH/NORTH_AMERICA/
CANADA/ONTARIO/OTTAWA/UOTTAWA/CRX/230/CROMPTON.jpg

On the Teams Whiteboard work together write out the following paths

- If Anne is in CRX 060 what is the relative path to get from 020 to her?

- What is the absolute path to get to the Dean of Art's office in SMD 112?

060

- If Alice is in STEM 034 what is the relative path to get to her?

020

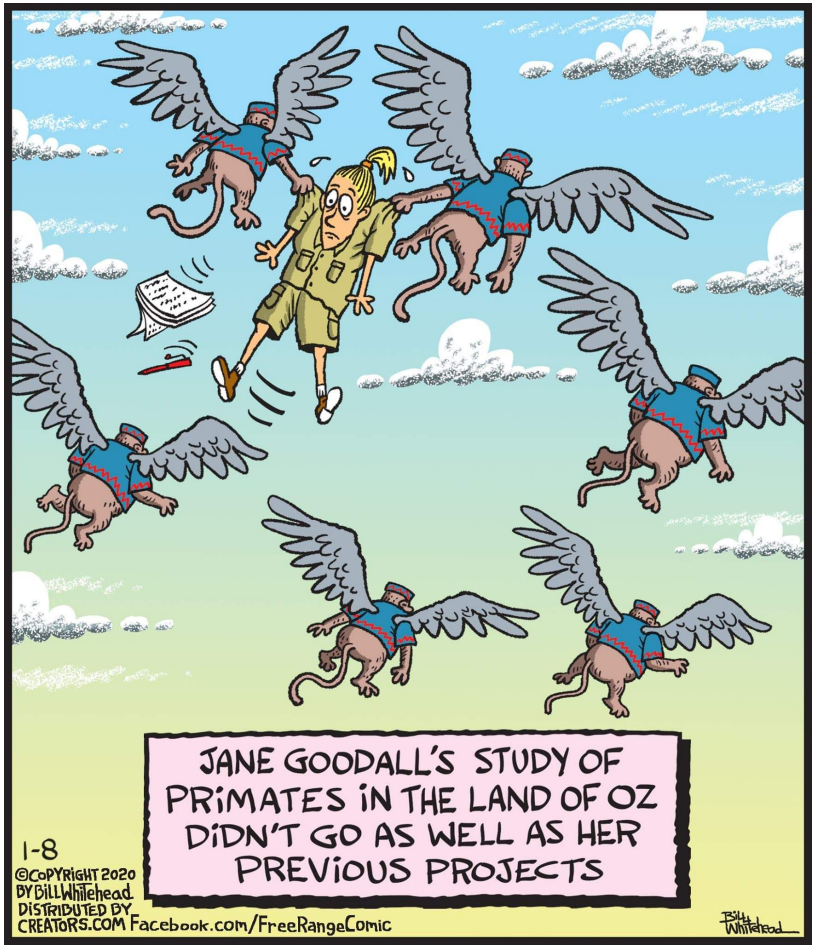
Absolute Paths & Relative Paths

/SOLAR_SYSTEM/EARTH/NORTH_AMERICA/
CANADA/ONTARIO/OTTAWA/UOTTAWA/CRX/230/CROMPTON.jpg

On the Teams Whiteboard write out the following paths

- If Anne is in CRX 060 what is the relative path to get from 020 to her?
- ../060/anne.jpg
- What is the absolute path to the Dean of Art's office in SMD 112?
- /SOLAR_SYSTEM/EARTH/NORTH_AMERICA/
- CANADA/ONTARIO/OTTAWA/UOTTAWA/SMD/112/charron.jpg
- If Alice is in STEM 034 what is the relative path to get to her?
- ../../STEM/034/alice.jpg

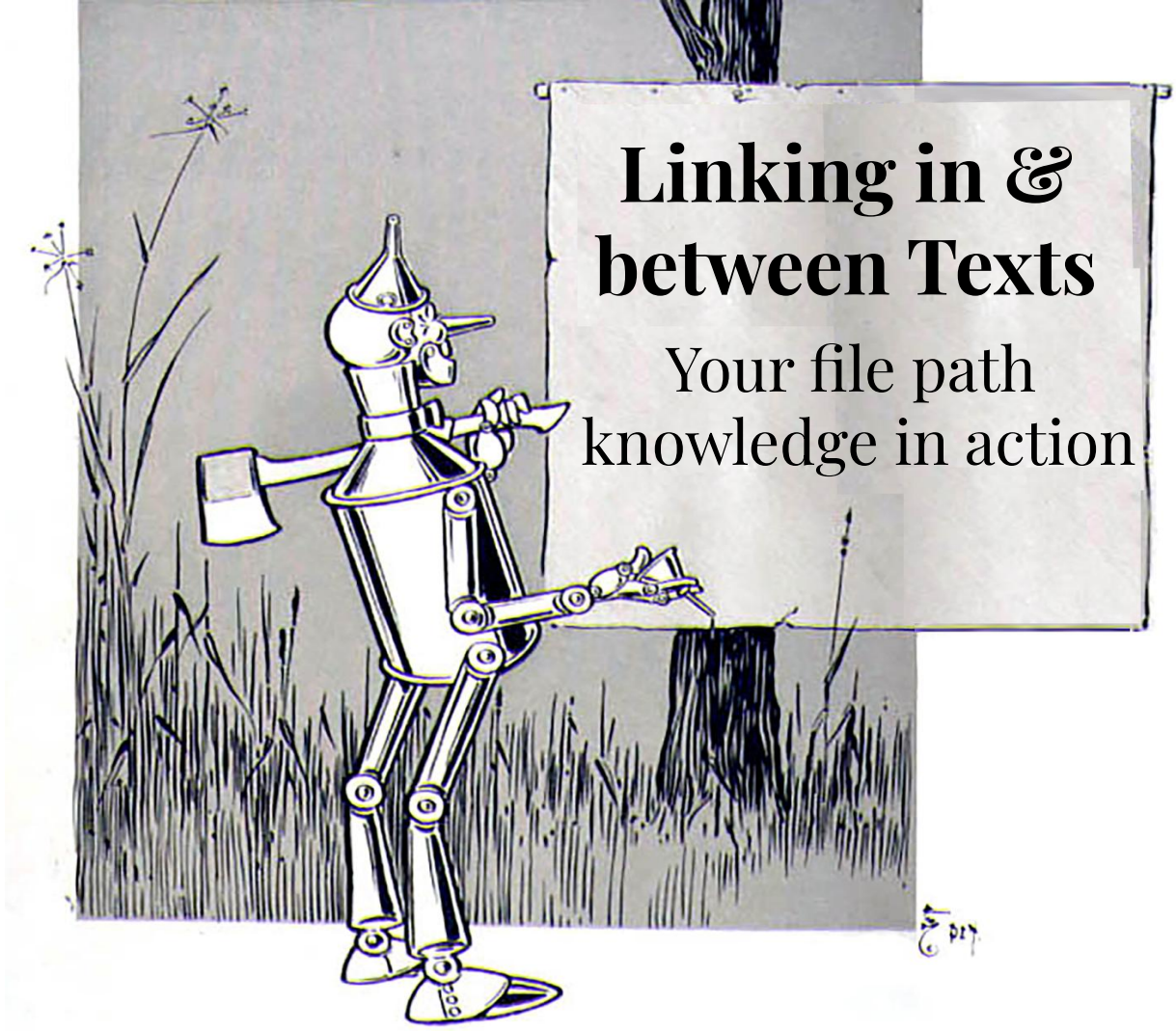
060


JANE GOODALL'S STUDY OF PRIMATES IN THE LAND OF OZ DIDN'T GO AS WELL AS HER PREVIOUS PROJECTS
1-8
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Facebook.com/FreeRangeComic
Bill Whitehead

Day 3

- Linking in and between text
- Contextual information
- Images
- TEI Header

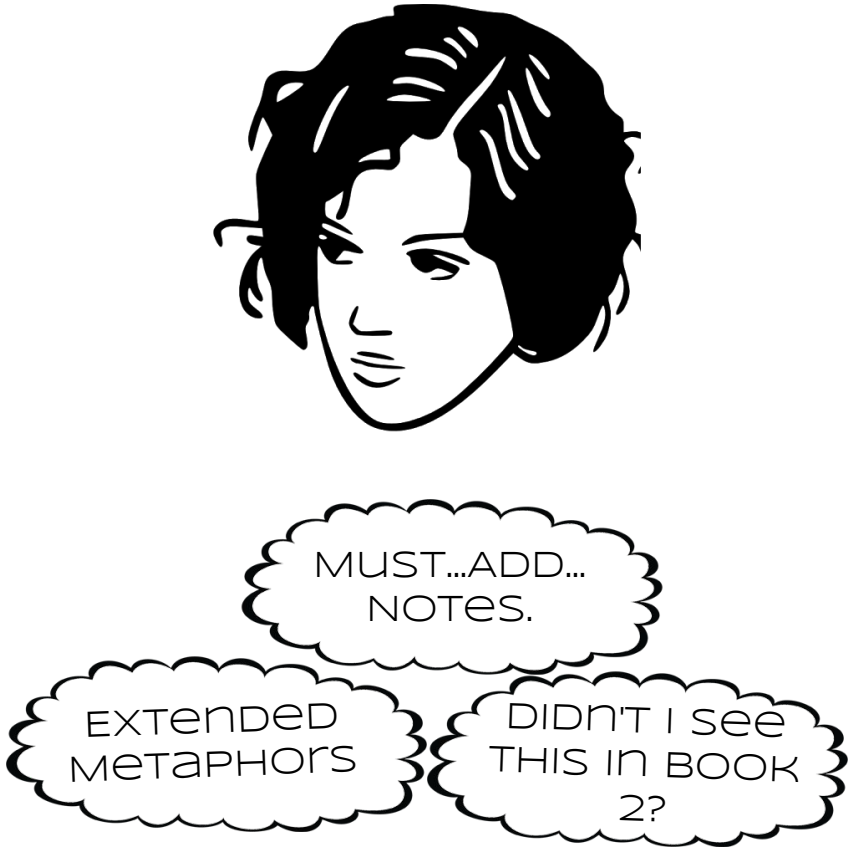




Linking in & between Texts

Your file path knowledge in action

Inter- & Intra-textuality



Note, Point, Reference, Link

<note> - (note) contains a note or annotation.

<ref> - (reference) defines a reference to another location, possibly modified by additional text or comment.

Actually most elements can have pointer attributes

@xml:id - e.g. <p xml:id="para3"> the *only way* to give an element a specific address. xml:ids values cannot have spaces and must start with a letter.

@target - one of many attributes that can point to an xml:id. Specifies the destination of the reference by supplying one or more URI References.

@corresp - one of many attributes that can point to an xml:id.

<note corresp=”#para3”> Text of my note</note>

Where would I expect to find the elements linked to the items below?

Linking Quiz

1. <name corresp="#bastinda">Wicked Witch</name>
2. The <ref target="./ozText.xml#ch7">seventh chapter</ref> repeatedly shows he was no coward
3. See, for instance, the <date corresp="../contexts/timeline/1880-90.xml#note7"> 8 Nov. 1890</date> issue of the Aberdeen Saturday Pioneer
4. They are celebrating <ref target="http://about.library.ubc.ca/library-history/">the library's history</ref> ….
5. <rs sameAs="http://viaf.org/viaf/27864812/"><persName>Susie</persName></rs> stopped by the house for a visit today! ….

Linking Quiz Answers!

1. In the same document as <name corresp="#bastinda">Wicked Witch</name>. e.g. <person xml:id="bastinda"> <!-- … --> </person>
2. In an element with @xml:id="ch7" on it, in document in the same directory as the one with the <ref target="./ozText.xml#ch7"> element in it.
3. In an element with @xml:id="note7", in a document called 1880-90.xml, which is in a directory called timeline, which itself is in a directory called contexts, which is next to the directory that contains the document with <date corresp="../contexts/timeline/1880-90.xml#note7"> 8 Nov. 1890</date>
4. On the Web
5. On the Web

Note, Point, Reference, Link

<note> - (note) contains a note or annotation.

<ptr/> - (pointer) defines a pointer to another location.

<ref> - (reference) defines a reference to another location, possibly modified by additional text or comment.

<link/> - (link) defines an association or hypertextual link among elements or passages, of some type not more precisely specifiable by other elements.

Actually most elements can have pointer attributes

@xml:id - e.g. <p xml:id="para3"> the *only way* to give an element a specific address. xml:ids values cannot have spaces and must start with a letter.

@target - one of many attributes that can point to an xml:id. Specifies the destination of the reference by supplying one or more URI References.

@corresp - one of many attributes that can point to an xml:id.

Notes

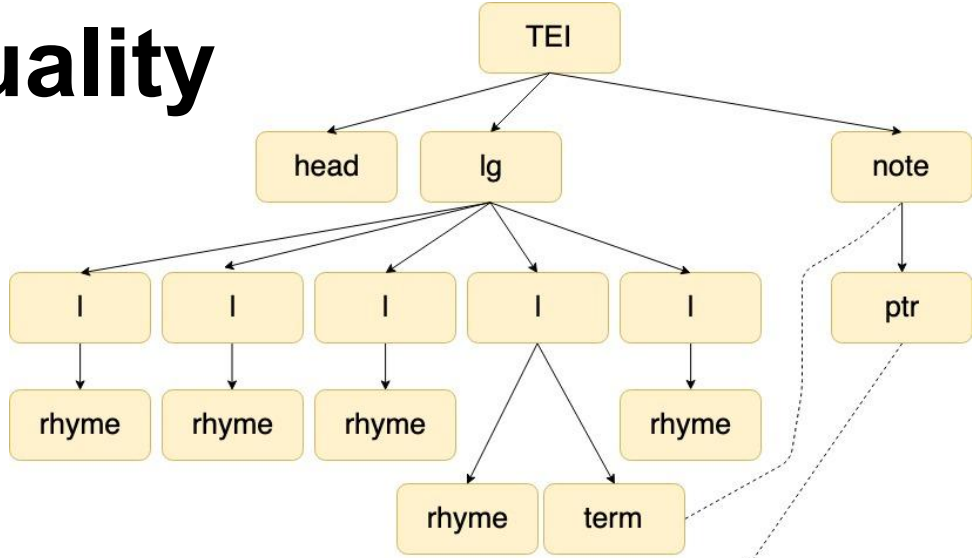
<name>Frank Baum</name> was committed to the cause of women's rights. Both his wife and mother in-law campaigned for women's suffrage. The Populists of South Dakota were also proponents of women's rights. <ref target="#note7">As the editor of the <name>Saturday Pioneer</name>, Baum published political tracts written by his mother-in-law, and the paper endorsed women's suffrage in South Dakota.</ref>

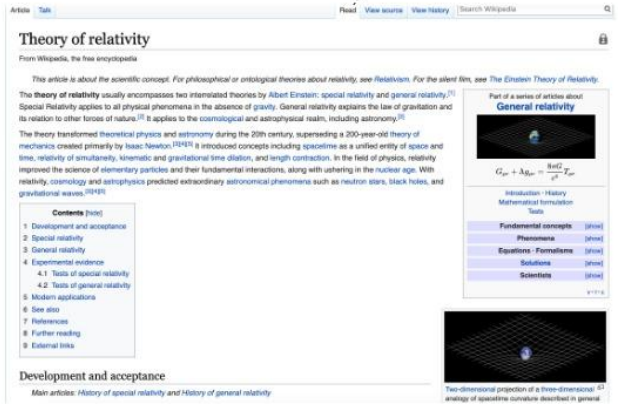
<note xml:id="note7" place="bottom" type="editorial">In his editorials during the fall of 1890, Baum endorsed a constitutional amendment that would grant women suffrage in South Dakota. (He also supported a measure designed to deny Native Americans the right to vote.) See, for instance, the <date when="1890-11-08">8 Nov. 1890</date> issue of the Aberdeen Saturday Pioneer... Nancy Koupal of the South Dakota State Historical Society told me in a telephone interview on 8 June 1994 that <name>Susan B. Anthony</name> had spent time at the Baum household while she was in South Dakota campaigning for suffrage.</note>

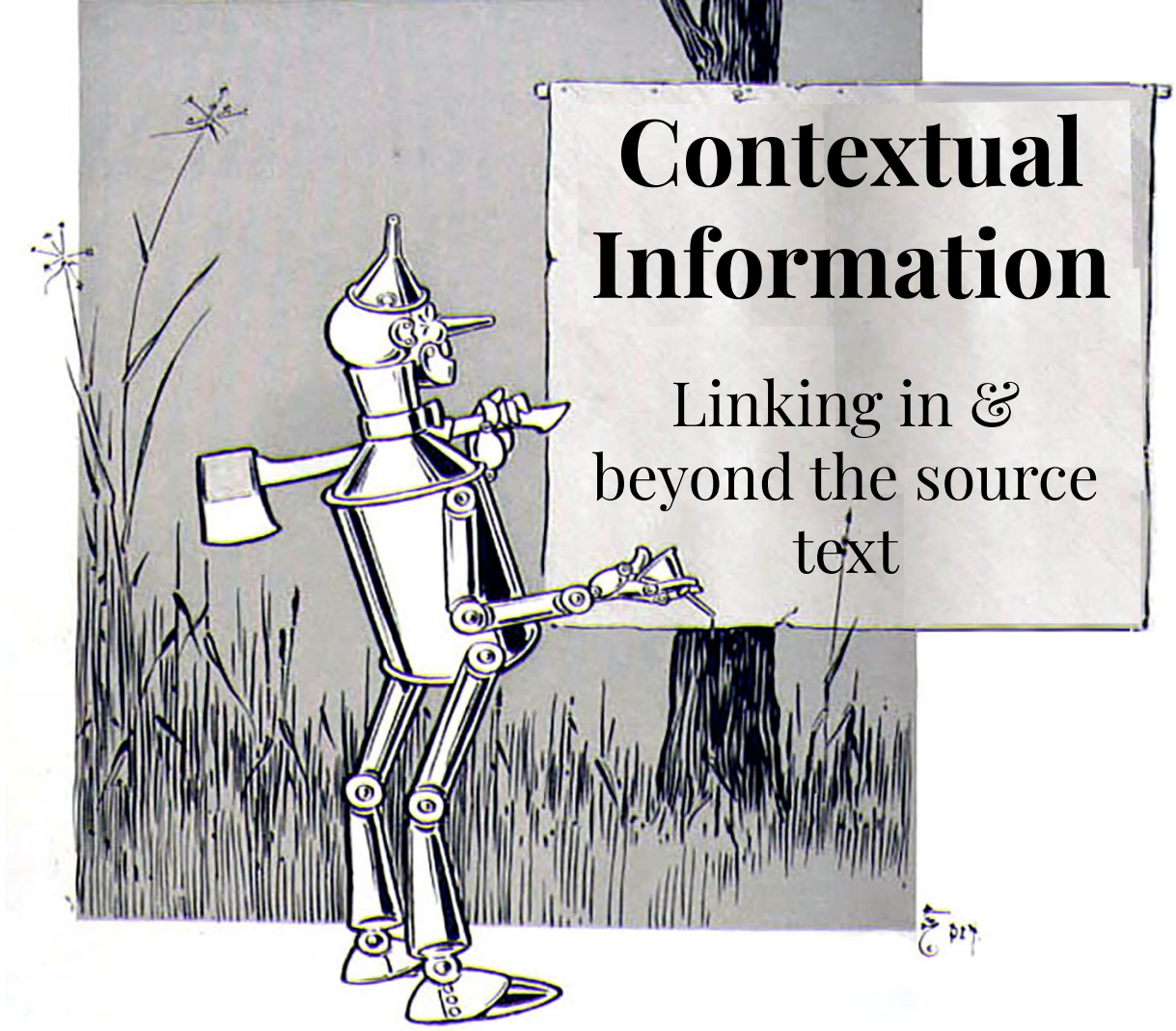
PRO TIP: in Oxygen (but not Visual Studio Code sadly) put xml:ids in first, then when you go to use <ref target="">, oXygen will give you a list of all the xml:ids to which you can link.

Inter- & Intra-textuality

```
<!-- tei header, text, body, div etc. -->
<head>Warp Speed, Ms Bright !</head>
<lg type="limerick" rhyme="aabba">
  <l n="1">There was a young lady named
    <rhyme label="a">Bright</rhyme>,</l>
  <l n="2">Who traveled much faster than
    <rhyme label="a">light</rhyme>,</l>
  <l n="3">She departed one
    <rhyme label="b">day</rhyme>,</l>
  <l n="4">In a <term corresp="#t17">relative</term>
    <rhyme label="b">way</rhyme>,</l>
  <l n="5">And returned on the previous
    <rhyme label="a">night</rhyme>.</l>
</lg>
<note xml:id="t17">Read more about the theory of relativity
    <ptr target="http://en.wikipedia.org/wiki/Theory_of_relativity"/>.</note>
```







Contextual Information

Linking in & beyond the source text

Contextual information

Information we know that is relevant to an understanding of the text:

- The identity of things named in the text: people, places, books, etc.
- Information about things named in the text: birth dates, geographical locations, date published, etc.
- Interpretive information: themes, keywords
- Normalization of measurements, dates, etc.

[thing]-ographies

TEI provides structures for some common contextual information:

- persons (*prosopography* or personography).
    i. elements: <listPerson> contains <person>s
- places (*gazeteer* or placeography)
    i. elements: <listPlace>contains <place>s
- organizations (orgography)
    i. elements: <listOrg> contains <org>s
- books (*bibliography*)
    i. elements: <listBibl> contains <bibl>s
- names (nymography)
    i. elements: <listNym> contains <nym>s

People References



```
<div type="chapter" n="11">
  <head n="11">The Wonderful City of Oz</head>
  <!-- Chapter materials... -->
  <p>"There is only one thing we can do," returned the <name>Lion</name>, "and that is to go to the
        land of the Winkies, <ab type="quest">seek out the <name corresp="#bastinda">Wicked
        Witch</name>, and destroy her</ab>."</p>
  <p>"But suppose we cannot?" said <seg corresp="personography.xml#d_gale">the girl</seg>.</p>
  <p>"Then I shall never have <seg type="questObject"
corresp="personography.xml#c_lion">courage</seg>," declared the
        <name>Lion</name>.</p>
  <p>"And I shall never have <seg type="questObject"
corresp="personography.xml#scarecrow">brains</seg>," added the
        <name>Scarecrow</name>.</p>
  <p>"And I shall never have a <seg type="questObject"
corresp="personography.xml#t_woodman">heart</seg>," spoke the
        <name>Tin Woodman</name>.</p>
  <p>"And I shall never see <persName corresp="#em">Aunt Em</persName> and
        <persName corresp="#henry">Uncle Henry</persName>," said <persName
        corresp="#d_gale">Dorothy</persName>, beginning to cry.</p>
```

Meanwhile… in the <back>

```
<back>
  <listPerson>
    <person xml:id="d_gale">
      <persName>Dorothy Gale</persName>
      <!-- More character/person info -->
    </person>
    <person xml:id="c_lion"></person>
    <person xml:id="scarecrow"></person>
    <person xml:id="t_woodman"></person>
    <person xml:id="bastinda"></person>
  </listPerson>
</back>
```



meanwhile in a separate file, personography.xml

```
<TEI xmlns="http://www.tei-c.org/ns/1.0" xml:lang="en">
 <teiHeader>
  <!-- stuff omitted here. More on the header later in the week -->
 </teiHeader>
  <text>
    <body>
          <listPerson>
            <person xml:id="d_gale">
                    <persName>Dorothy Gale</persName>
                  <birth><placeName corresp="places.xml#KA">Kansas</placeName><birth>
             <!-- More character/person info -->
            </person>
            <person xml:id="c_lion"></person>
            <person xml:id="scarecrow"></person>
            <person xml:id="t_woodman"></person>
          <person xml:id="bastinda"></person>
          </listPerson>
 </body>
  </text>
</TEI>
```



A Personographic Homage

```
<person xml:id="julia_flanders" sex="2">
  <persName>Flanders, Julia Hammond</persName>
  <birth when="1965-02-21">
    <placeName ref="#l_new_york">New York</placeName>
  </birth>
  <death notBefore="2025-09-21"/>
  <affiliation from="2004">
    <orgName ref="#o_adho">
      <choice>
        <abbr>ADHO</abbr>
        <expan>Alliance of Digital Humanities Organizations</expan>
      </choice>
    </orgName>
  </affiliation>
  <education evidence="external"><name>Madison High School</name></education>
  <faith>undecided</faith>
  <langKnowledge>
    <langKnown tag="en">first language</langKnown>
    <langKnown tag="fr">reading, writing, speaking</langKnown>
    <langKnown tag="la">slight reading knowledge</langKnown>
  </langKnowledge>
  <nationality key="US">US citizen</nationality>
  <occupation from="2000" evidence="external">Director, Women Writers Project</occupation>
  <residence from="2001-11-01"><placeName ref="#l_smithfield">Smithfield, RI</placeName></residence>
  <residence from="1989-09-01" to="2001-10-31"><placeName ref="#l_providence">Providence, RI</placeName></residence>
  <event when="2005-06-01">
    <p>Completed PhD</p>
  </event>
  <trait type="eye_color">
    <label>eye color</label>
    <desc>green</desc>
  </trait>
  <state type="marital_status">
    <label>marital status</label>
    <desc>married</desc>
  </state>
</person>
```



States, Traits, & Events

Interpretative Annotation

In the body element I can use the @ana attribute to point to my interpretations:

The Lion, although he was certainly afraid, turned to face the Kalidahs, and then he gave so loud and terrible a roar that Dorothy screamed and the Scarecrow fell over backward, while even the fierce beasts stopped short and looked at him in surprise.

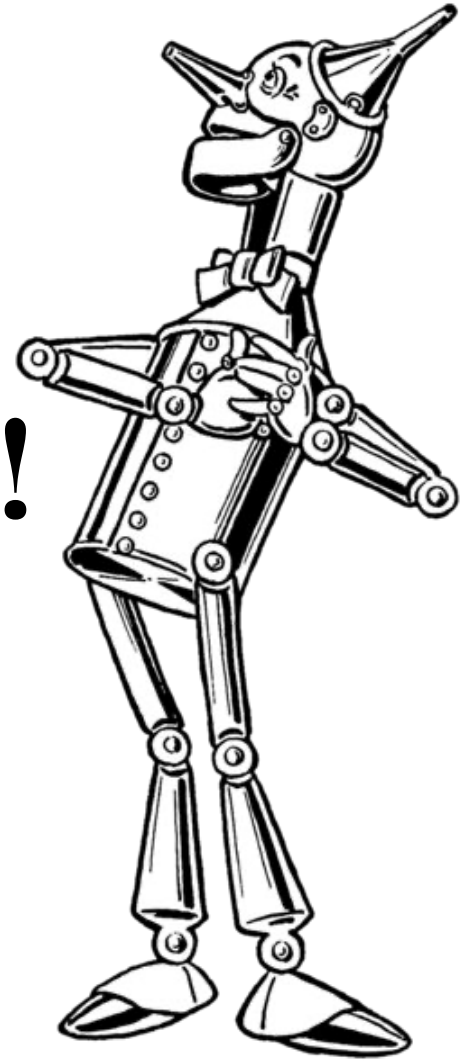
But, seeing they were bigger than the Lion, and remembering that there were two of them and only one of him, the Kalidahs again rushed forward, and the Lion crossed over the tree and turned to see what they would do next. Without stopping an instant the fierce beasts also began to cross the tree. And the Lion said to Dorothy:<said ana="#bravery" corresp="#c_lion"> We are lost, for they will surely tear us to pieces with their sharp claws. But stand close behind me, and I will fight them as long as I am alive.</said>

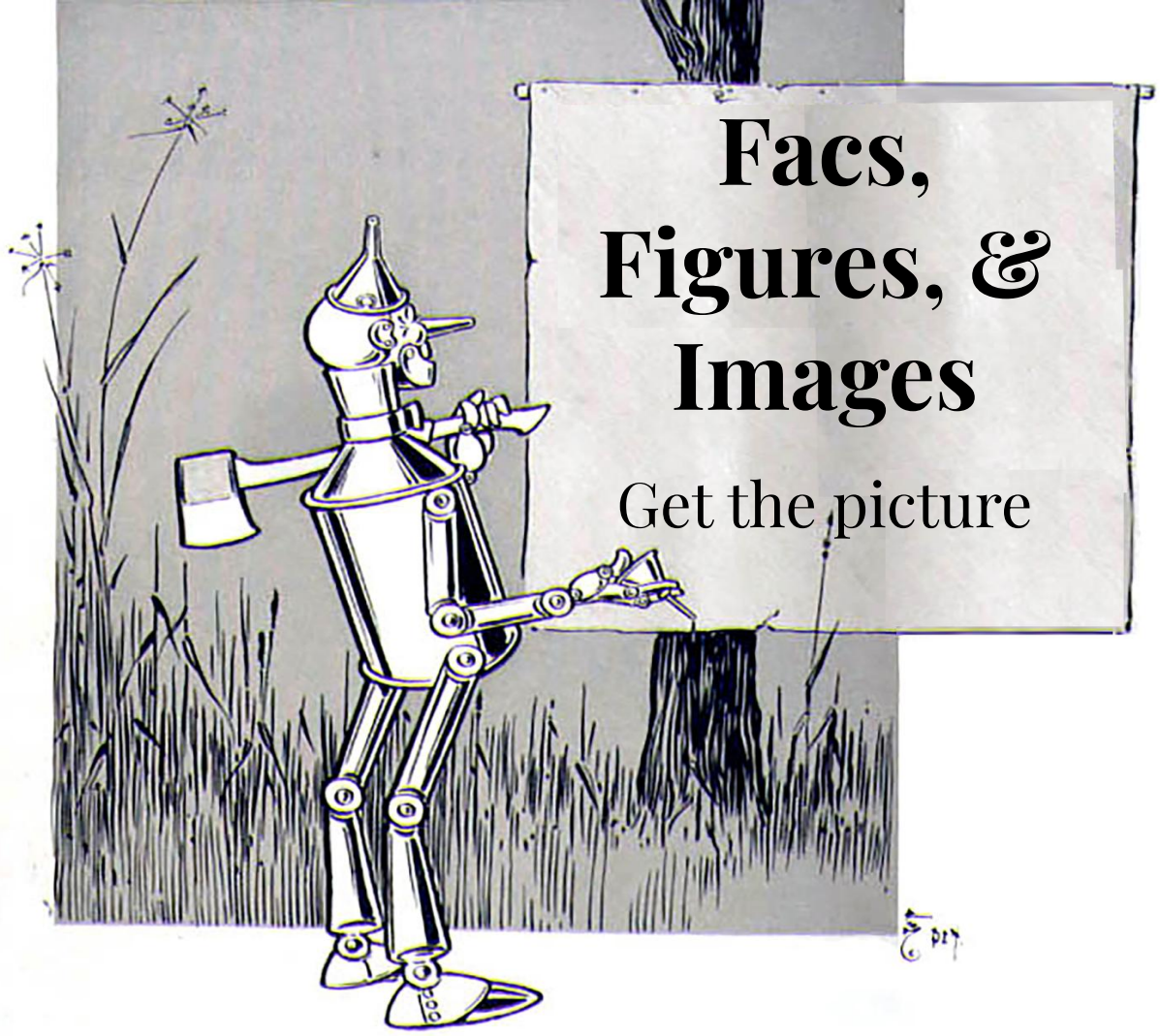
In the <back> element I've defined how I've made my interpretation or interpretive groups:

```
<interpGrp resp="#e_murphy" type="charActs">
  <interp xml:id="bravery">Indicating a character's display of courage, bravery, or steadfastness.</interp>
  <interp xml:id="brains">Indicating a character's display of wit, cleverness, or intelligence.</interp>
  <interp xml:id="heart">Indicating a character's display of kindness, caring, or empathy.</interp>
</interpGrp>
```

Hands On!

Markup the material you
brought with you
(maybe link some elements
within or across files!)





Facs, Figures, & Images

Get the picture

Markup of Visual Content

The Usual Elements:

- <figure> groups elements representing or containing graphic information such as an illustration, formula, or figure.
- <graphic> indicates the location of a graphic or illustration, either forming part of a text, or providing an image of it. (This is sort of an explicit pointer. Put in figure and facsimile)
- <facsimile> contains a representation of some written source in the form of a set of images rather than as transcribed or encoded text.
- <surface> defines a written surface as a two-dimensional coordinate space, optionally grouping one or more graphic representations of that space, zones of interest within that space, and transcriptions of the writing within them. Can go into a <surfaceGrp>
- <zone> defines any two-dimensional area within a <surface> element.

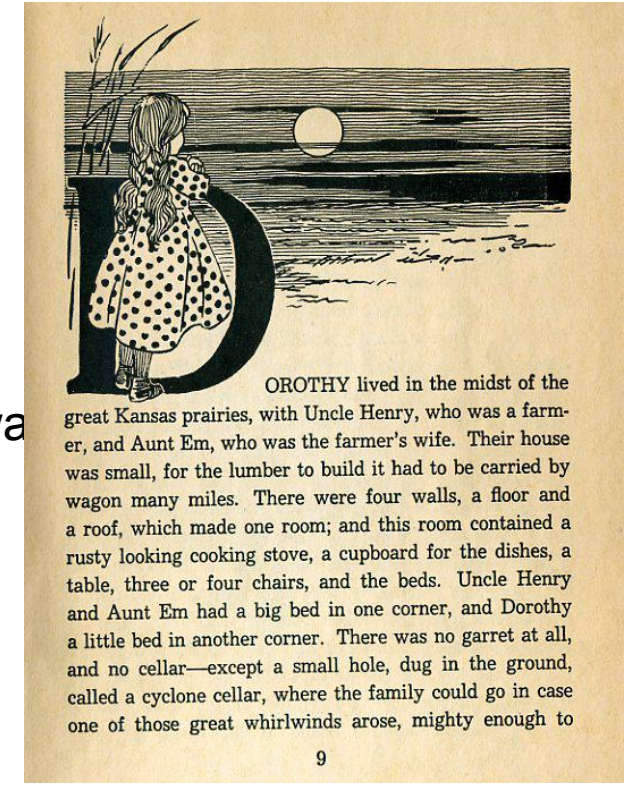
Markup of Visual Content

The Usual Attributes:

- @facs points to all or part of an image which corresponds with the content of the element.
- @url specifies the URL from which the media concerned may be obtained.
- @target specifies the destination of the reference by supplying one or more URI References.
- @ulx, @uly, @lrx, @lry indicate the pixel locations of the corner points of a square or rectangular <zone>
- @points identifies a two dimensional area within the bounding box of a irregular <zone>

Examples: @facs

```
<body>
  <pb facs="../images/page09.jpg"/>
  <p><seg type="decorated_capital"
  facs="../images/page09_detail.jpg">D</seg>orothy
  lived in the midst of the great Kansas prairies, with
  Uncle Henry, who was a farmer, and Aunt Em, who wa
  the farmer's wife.
  </p>
</body>
```



OROTHY lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cooking stove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar—except a small hole, dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to

9

Examples: Figure (from `DuleepSingh_facsSample.xml`)



Princess Sophia Dhuleep Singh selling "The Suffragette" outside Hampton Court Palace, where she has a suite of apartments.

```
<figure>
  <graphic url="../images/Duleep-Singh.jpg"/>
  <figDesc>Princess Sophia Alexandra Duleep Singh selling <title
  level="j">The Suffragette</title> outside Hampton Court. Image courtesy
  of the British Library </figDesc>
  <floatingText>
    <body>
      <p><title level="j" rend="smallcaps">The Suffragette</title><unclear
  reason="illegible"/> REVOLUTION</p>
    </body>
  </floatingText>
  <ab type="caption">Princess Sophia
    <choice><sic>Dhuleep</sic><corr>Duleep</corr></choice> Singh
     selling "<title level="j">The Suffragette</title>" outside Hampton
     Court, where she has a suite of apartments.</ab>
  <note type="editorial">A member of the Women's Social and Political
  Union, Duleep Singh was one of many suffragettes who used tax evasion
  as a form of political protest. In this image she is selling copies of <title
  level="j">The Suffragette</title> on the street outside Hampton Court.
  Image source <ref
  target="http://www.bl.uk/learning/timeline/large124196.html">British
  Library. Clipping enclosed with letter P1608 1913 (IOR
  L/PS/11/52)</ref></note>
</figure>
```

Mandatory Child!

The TEI Namespace & Header

- The Namespace:
  - The value of @xmlns tells the computer which flavour of XML you are using.
  - We put an attribute and value pointing to the TEI namespace on our root element <TEI xmlns="http://www.tei-c.org/ns/1.0">

- <TEI> has two required children <teiHeader> and <text> (really <text> or <facsimile>). We've been working in <text>, now let's turn to the <teiHeader>

- <teiHeader> supplies the descriptive and declarative information making up an electronic title page for every TEI-conformant document.
- The content above the root element that start with <? are processing instructions

Day 4

- TEIHeader
- Managing Overlap and Segmentation
- Manuscript Encoding
- TEI in Projects that can Last
- What to learn next:
  - Schema customization
  - XSLT



The TEIHeader

The <teiHeader> element has 1 *required* child:

- <fileDesc> (file description) contains a full bibliographic description of an electronic file. <fileDesc> *must* have these three children <titleStmt> <publicationStmt> <sourceDesc> The rest are optional.

The <teiHeader> element has several *optional* children:

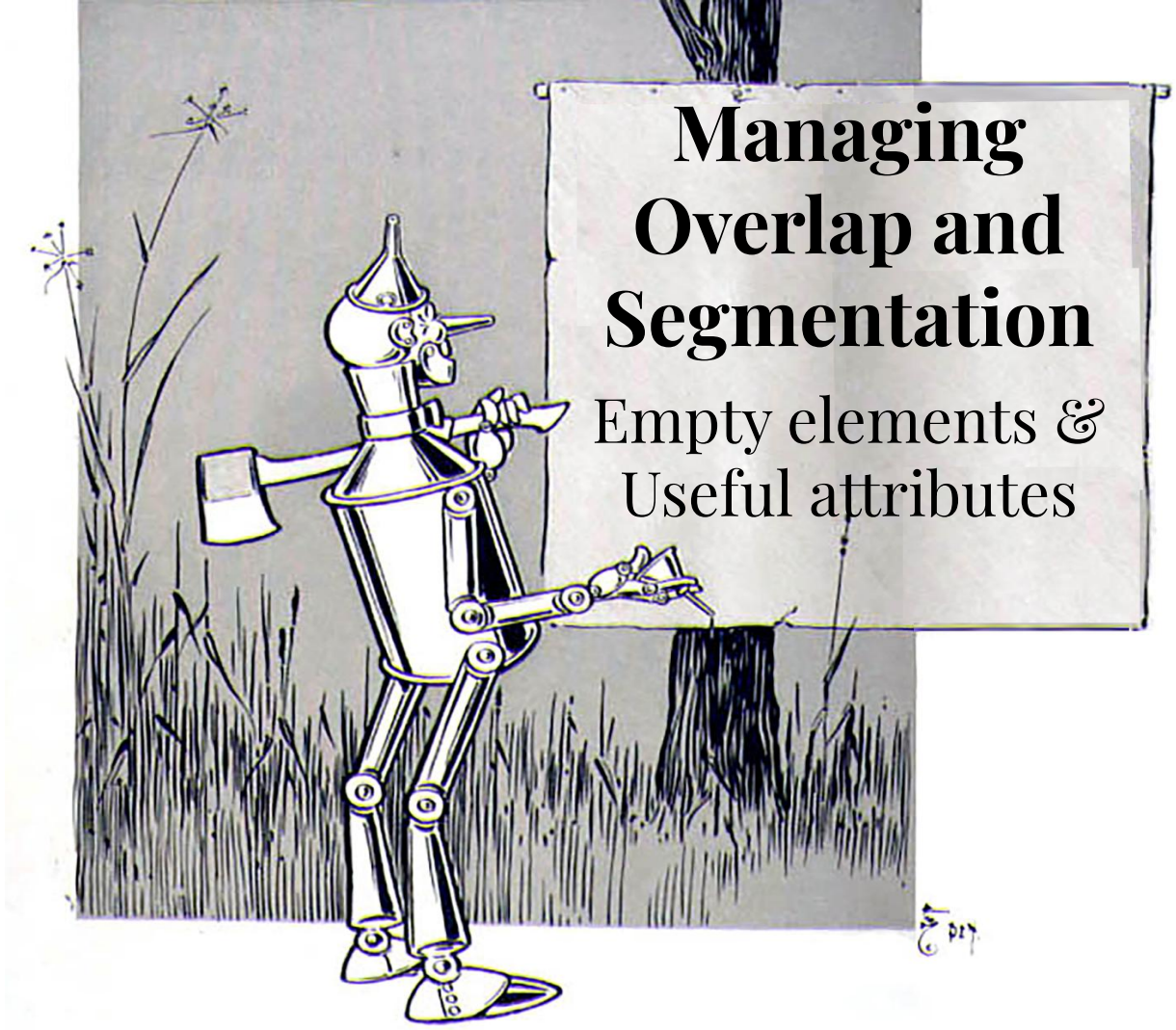
- <encodingDesc> (encoding description) documents the relationship between an electronic text and the source or sources from which it was derived.
- <profileDesc> (text-profile description) provides a detailed description of non-bibliographic aspects of a text, specifically the languages and sublanguages used, the situation in which it was produced, the participants and their setting.
- <revisionDesc> (revision description) summarizes the revision history for a file.

The TEIHeader

The .xml documents in the Course Materials have minimal headers (though we did expand them a bit). Let's have a look at a fully tricked out header. Your headers don't have be expansive to start, but you may want to write out more complete headers when/if you share or publish your TEI.

If you want to see the example we've looked at in class, head to The Devonshire MS in wikibooks, and click on "The Devonshire Manuscript in TEI" at https://en.wikibooks.org/wiki/The_Devonshire_Manuscript

(everything they do other than their use of @key is current)



Managing Overlap and Segmentation

Empty elements &
Useful attributes

Anchor - other kinds of linking

<anchor/> - (anchor point) attaches an identifier to a point within a text, whether or not it corresponds with a textual element. Very handy for parallel texts!

```
<div xml:lang="en" type="subsection">
  <p><anchor corresp="#fa2" xml:id="ea2"/>The higher turnover was largely due to an increase in the sales volume.</p>
</div>
<div xml:lang="fr" type="subsection">
  <p><anchor corresp="#ea2" xml:id="fa2"/>La progression des chiffres d'affaires résulte en grande partie de l'accroissement du volume des ventes.</p>
</div>
```

Empty Elements as Milestones

- <pb/> - page beginning (the attribute n="1" could represent page numbers, roman numerals, or each sheet of paper).
- <lb/> - line beginning (not a metrical line -- just describing the hard return, as it were, in the source).
- <milestone/> - a generic tag like <ab> and <seg>, but represents as single, "zero-space" point.
- <anchor/> - attaches an identifier to a point within a text.

Problem: Paragraph broken by column



THE Uplifters raised all burdens of grief and grouch from everyone within hearing of the Athletic Club last night.

Grand Muscle (it takes muscle to be an Uplifter, muscle of the throat and hearty, Haldeman presided, and had two hundred or more guests.

No matter how brilliantly brainy nor how intellectually esoteric the entertainments at the Athletic Club may be, the Grand Muscles and other grand fellows who give them, always begin with a grand dinner; this insures appreciation and serenity.

But last evening the dinner, while what Willis Booth, having been in China would call a chef d'oeuvre, was a negligible detail in the array of joyousness.

The tables were brilliant but the company more so; for the ladies were among those present in raiment as sparkling as the fun, and that was one iridescent four hours.

He Plays the Big Fiddle

Grand Muscle Haldeman saw his guests seated and then joined the Billion Dollar orchestra and played the big fiddle in a welcoming strain.

That orchestra is one of the biggest uplifts of the Uplifters; every man on it is a millionaire and an artist; one of the players has an income of a thousand dollars a day; he plays a cello and he doesn't care how high the notes soar.

Here they are: Hays Rice, Don Turley, Byron Gay, Harold Ostrum and Harley Hamilton, violins.

Allan Hancock, Cecil Frankel, 'cellos.

Harry Haldeman, the horse fiddler.

Ira Gay, Will Bullen, flutes; Will Pierce, clarinet; Roy Miller, Hancock Banning, cornets; Herman Goth, trombone; Ed Jaquins, drums and traps; Will Guernsey, piano, and Robbie Robson, directs. He has some job.

Then everyone ate and sang; to be an Uplifter you must be able to sing at sight anything in the Uplifter Hymnal

Fair Sex in Sparkling Garb Are Guests at Iridescent Four Hours' of Fun

By Otheman Stevens

and eat turkey at the same time. Everybody did it except Lou Keller who sang all the time.

Carving Match in Order

An interesting episode was the insistent demand by Judge Monroe for a pathetic ballad, "Lord Have Mercy on a Married Man."

George Towles' double refraction dome illuminated the big dining-room while he played the accompaniments for all the songs.

When the time came for the roast, the only "roast" of the evening, the waiters paraded with a lot of turkeys, and a carving match was begun. Frank Baum, Byron Gay, Jack Gilligan, Dixie Peters and Hays Rice were the gladiators. Judge Monroe, Judge McCormick, Hancock Banning, Carl Walker (with an eye for a possible vaudeville turn), Norwood Howard and others acted or assisted in the judging and gave advice.

No contestant was allowed to use his feet or to drop the turkey on the floor. What happened to their shirt bosoms was their own affair; otherwise it was a joint-as-joint-can match.

Joe Scott was the jury and declared Frank Baum the winner. The others said that Mr. Baum had the smallest turkey, but Mr. Scott's verdict was sustained.

Uplifters in the Movies

After the dinner Harold Ostrom as impressario showed moving pictures of the Uplifters in their jinks at Del Mar last October; Mary Pickford never did more movie acting than was seen in these tired business men Uplifting Del Mar, the Pacific ocean and San Diego County.

An illustrated lecture on orange and lemon growing in Europe followed, and a dance in the ball room closed the chapter of what every guest hoped would be a "continued in our next" narrative of good fellowship and general joy.

The hosts of the occasion were.

F. O. Bristol, L. Frank Baum, P. Sumner Brown, Hancock Banning, C. O. Butler, S. W. Butler, Sam T. Clover, Harry Crouch, J. L. Dabbs, W. J. Dodd, Dr. J. T. Fisher, Cecil Frankel, Byran Gay, P. C. Garnet, J. J. Gilligan, Herman Goth, H. M. Haldeman, Harley Hamilton, G. A. Hancock, N. W. Howard, Cliffe Horn, M. F. Ihmsen, W. B. Kelly, Leo Keller, T. R. Lamb, Glenn Martin, Preston McKinney, H. L. Miller, Roger H. Miller, Judge Morrison, Judge Monroe, L. W. Moultrie, Judge Meyers, D. L. Peters, E. C. Pierce, C. B. Pirie, G. Howard Powell, I. H. Rice, C. H. Rundel, Charles E. Robson, Joseph Scott, Dr. Albert Soiland, C. C. C. Tatum, D. F. Turney, Trabue Van Culin, E. F. Weary, Dr. J. L. Adams, Sheldon Balinger, Will Garroway, A. Iannelli, Ed Jaquinn, LeRoy Jepson, Harold Ostrom, Dr. Weismer, Fred Woodward.

Empty Elements as Milestones

```
<body>
  <milestone unit="column" n="1"/>
  <!-- … -->
  <div n="2" type="section">
    <head>He Plays the big Fiddle</head>
    <p>...Then everyone ate and sang; to be an Uplifter you must be able to sing at sight anything in the
       Uplifter Hymnal
    <milestone unit="column" n="2"/>
       and eat turkey at the same time. Everybody did it except Lou Keller who sang all the time.</p>
  </div>
  <div n="3" type="section">
    <head>Carving Match in Order</head>
    <p>...Joe Scott was the jury and declared Frank Baum the winner...</p>
  </div>
  <div n="4" type="section">
    <head>Uplifters in the Movies</head>
    <p>...the Pacific Ocean and San Diego County.</p>
    <milestone unit="column" n="3"/>
    <p>An illustrated lecture on orange and lemon growing in Europe followed...</p>
  </div>
</body>
```

Empty Elements as End Points

<delSpan/> and <addSpan/> - anchor elements, that use linking mechanisms to describe deletions and additions that start in one element and end in another.

```
<p>…deck, in at the open aperture of the hold, and so into
  <lb/>the very vitals and bowels of the ship.
  <delSpan spanTo="#spanEnd01"/>When there,
  <lb/>it goes to work upon its food with a greed and
  <lb/>avidity that is disgusting to a beholder of any taste
  <lb/>or imagination.</p>
<p>And now I must explain the anatomical
  <lb/>arrangement by which the elevator still
  <lb/>devours and continues to devour, till the corn within
  <lb/>its reach has all been swallowed, masticated,
   and digested.<anchor xml:id="spanEnd01"/></p>
```



No Oz example to be found...

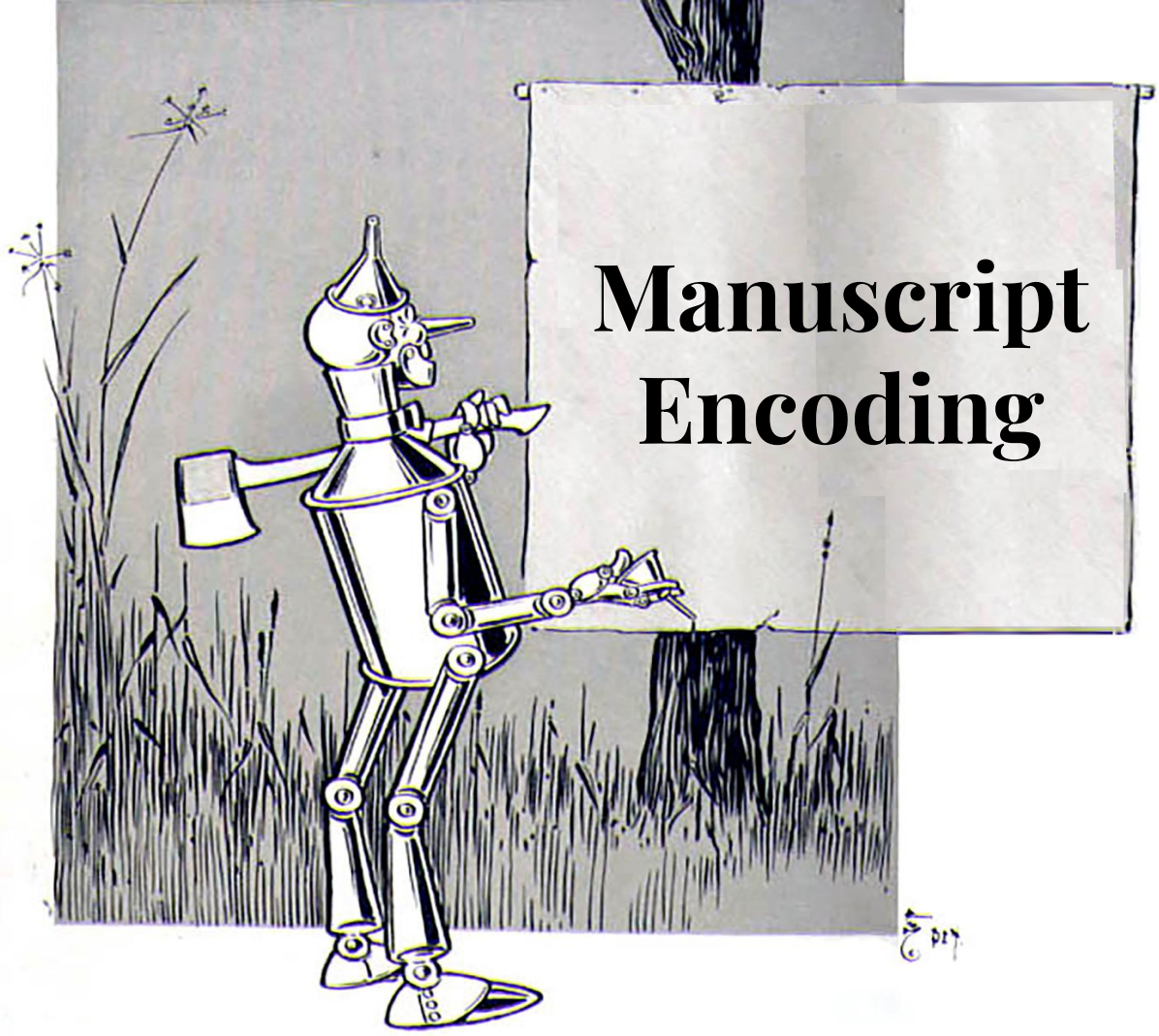
Problem: Speech broken by lines

There was an old man with a beard,
Who said, "It is just as I feared!-
Two Owls and a Wren, four Larks and a Hen,
Have all built their nests in my beard!"

More Attributes to Work with Fragmentation

```
<lg type="limerick">
 <l>There was an old man with a beard,</l>
 <l>Who said <said xml:id="s01" next="#s02">It is just as I feared!-</said></l>
 <l><said xml:id="s02" next="#s03" prev="#s01">Two Owls and a Wren, four Larks and a
    Hen</said></l>
 <l><said xml:id="s03" prev="#s02">Have all built their nests in my beard!</said></l>
 </lg>
```





Manuscript Encoding

Elements of Manuscript Encoding

The TEI offers other elements to describe manuscripts or printed pages

- <rend> - rendition can also be used to represent what the type/handwriting looks like on a page e.g. <rend type="italic"> (NB <rend> is meant to describe the source document, not what the output will look like)
- @rend attribute - an attribute to *describe* the appearance of an entire element in the source document e.g. <p rend="indent">
- <gap/> - for missing text or a gap of some kind, *is always an empty element*
- <unclear> - for illegible text
- <del> and <add> - for deletions and addition
- <subst> for substitutions, contains <del> and <add>

Examples: @rend -- Rendition

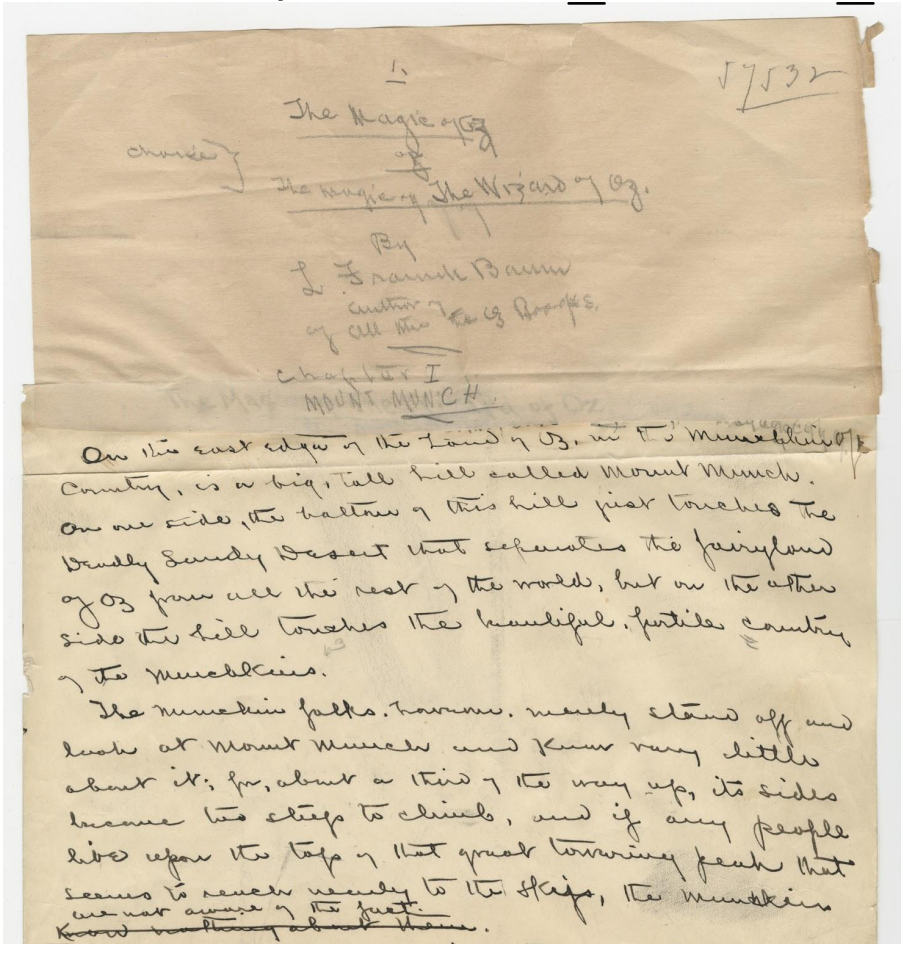
Simple: one fact at a time:

- <name rend="italic">
- <p rend="indent">
- <text rend="blackletter">
- <text rend="secretary">

As a complex solution when you need to say more, let rend or style contain structured information:

- <head rend="case(upper) slant(italic) align(center)">
- <head style="font-style:italic; text-align:center;">

The Magic of Oz (From MSS_BaumLF_1_1_012.jpg)



1.

17532

The Magic of Oz

or

The Magic of The Wizard of Oz.

By

L. Frank Baum

author of all the Oz books.

Chapter I

MOUNT MUNCH

One the east edge of the Land of Oz, in the Munchkin Country, is a big, tall hill called Mount Munch. On one side, the bottom of this hill just touches the Deadly Sandy Desert that separates the fairyland of Oz from all the rest of the world, but on the other side the hill touches the beautiful, fertile country of the Munchkins.

The munchkin folks, however, rarely climb up and look at Mount Munch and know very little about it; for, about a third of the way up, its sides become too steep to climb, and if any people live upon the top of that great towering peak that seems to reach nearly to the skies, the Munchkins are not aware of the fact. ~~Know nothing about them.~~

1

V 7532

changed to

The Magic of Oz

The Magic of The Wizard of Oz.

By

L. Frank Baum

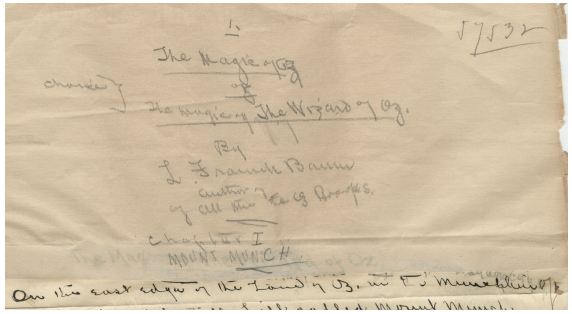
author of all the Oz Books.

Chapter I

MOUNT MUNCH

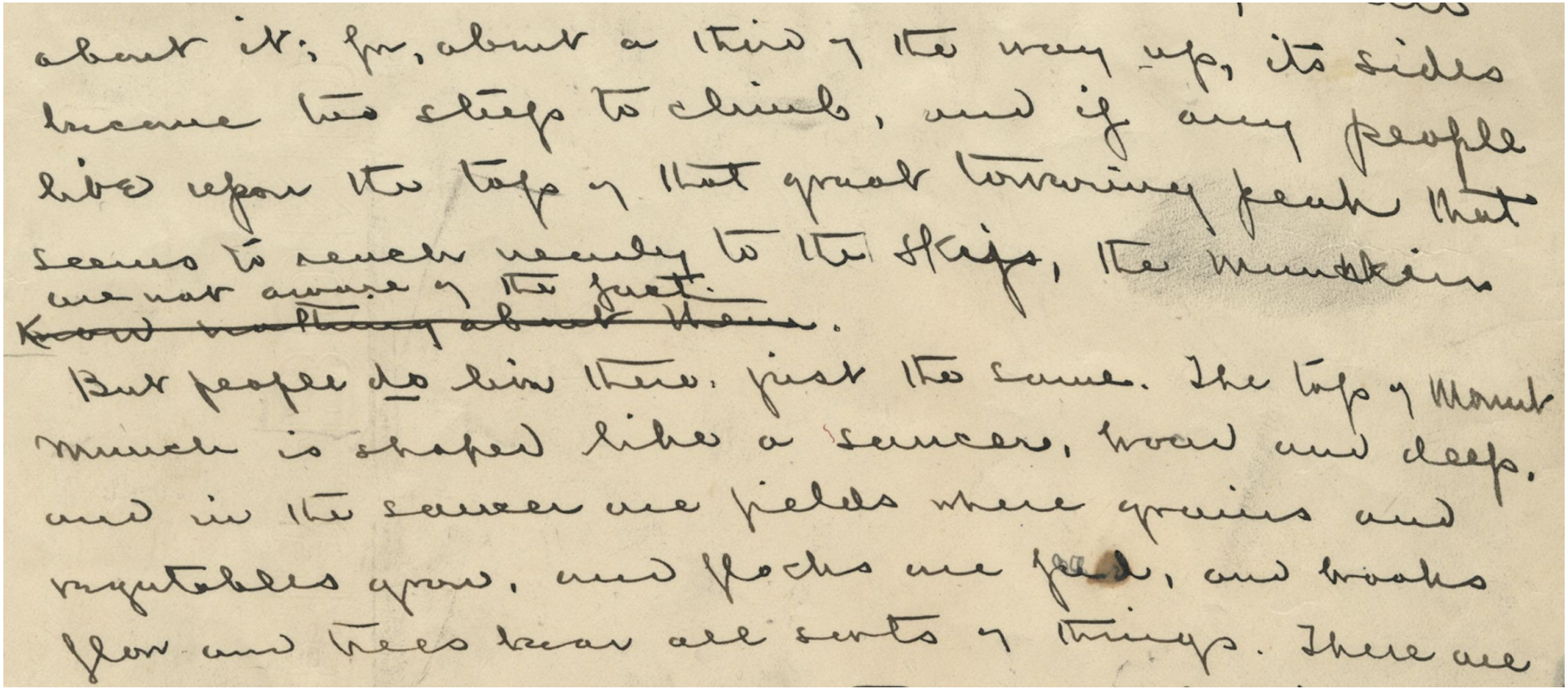
On the east edge of the Land of Oz, in the mountains, is

Manuscript Encoding



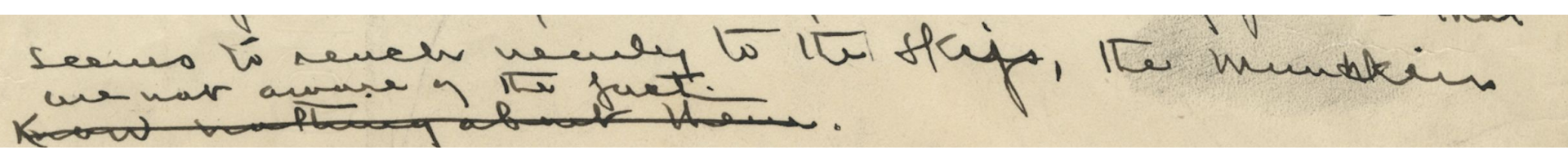
```
<body>
    <div type="bookTitle">
      <addSpan spanTo="#titleChoice" type="pasteOver"/>
      <head type="title" rend="underline">The Magic of Oz.<lb/> or <lb/> The Magic of The
        Wizard of Oz.</head>
      <metamark place="margin">choice</metamark>
      <byline>By<lb/><persName role="author">L. Frank Baum</persName><lb/>author<lb/> of all
        the <unclear reason="illegible" unit="chars" resp="#l_zickel"/> Oz Books</byline>
      <head type="chapter">Chapter I</head>
      <lb/>
      <head rend="allCaps" type="chapterTitle">MOUNT <seg rend="underline">MUNCH</seg>.</head>
      <head><del cause="pasteOver">The Mag<unclear reason="illegible" unit="chars" resp="#l_zickel"/>ic of
        the Wizar</unclear>d of Oz</del></head>
    <anchor xml:id="titleChoice"/>
    <p>On the east edge…..</p>
    </div>
```

The Magic of Oz (From MSS_BaumLF_1_1_012.jpg)



about it; for, about a third of the way up, its sides became too steep to climb, and if any people lived upon the top of that great towering peak that seemed to reach nearly to the skies, the mountain ~~Knew nothing about them~~ was not aware of the fact.

But people do live there, just the same. The top of Mount Munch is shaped like a saucer, broad and deep, and in the saucer are fields where grains and vegetables grow, and flocks are fed, and brooks flow and trees bear all sorts of things. There are



...seems to reach nearly to the sk

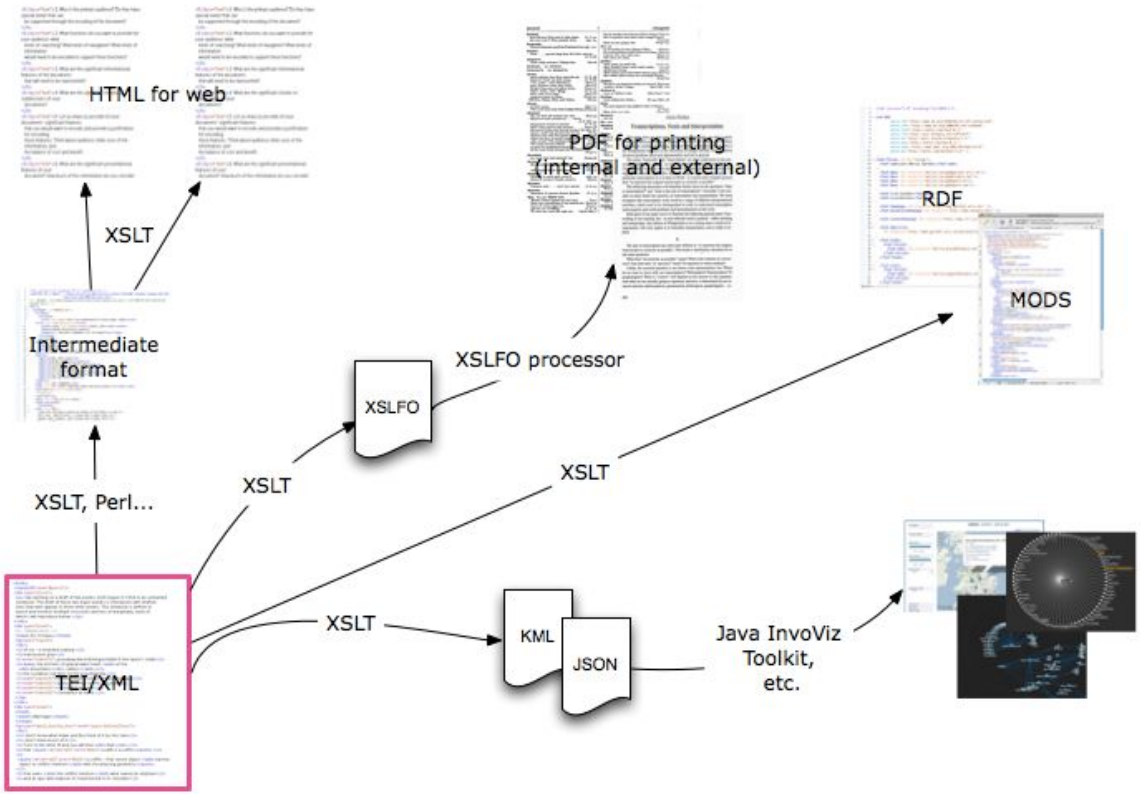
```
<subst>
   <del hand="#l_baum">y</del>
   <add hand="#l_baum" place="overwrite"> ies</add>
</subst>, the munc<add hand="#l_baum" place="inline">h</add>kins
<subst>
   <add hand="#l_baum" place="supralinear">are not aware of the fact.</add>
   <del hand="#l_baum" rend="crossout">know nothing about
<unclear reason="illegible" unit="word" quantity="one" cert="high"
resp="#e_murphy">them</unclear></del></subst>.
```

Representing Handwriting

```
<!-- In the header -->
<profileDesc>
  <handNotes>
  <handNote xml:id="scribeA" scribeRef="#l_zickel">Irregular scrawl, possibly left-handed</handNote>
  <handNote xml:id="scribeB" scribeRef="#c_crompton">Flowing calligraphic script</handNote>
  <handNote xml:id="scribeC" scribeRef="#c_crompton">Compulsive block capitals</handNote>
  </handNotes>
</profileDesc>

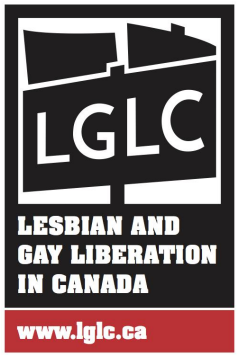
<!-- In the text -->
<p><handShift new="#scribeA"/>As I write this, I realize that everything <subst><del hand="#scribeB">is
  completely ridiculous</del>
<add hand="#scribeB">makes perfect sense</add></subst>. <add hand="#scribeC">Or not!</add></p>
```

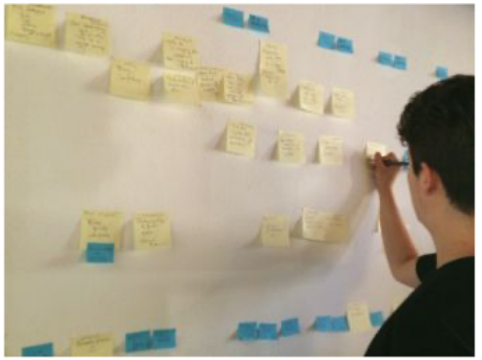
XSLT: Transform your document into any number of output formats



Personal Experience: LGLC Project

Project development is iterative. Scale the scope and size of each project phase to the amount of time and money you have. That said, every change to the plan is costs (either time or money), so it's best to develop a plan early & stick with it.





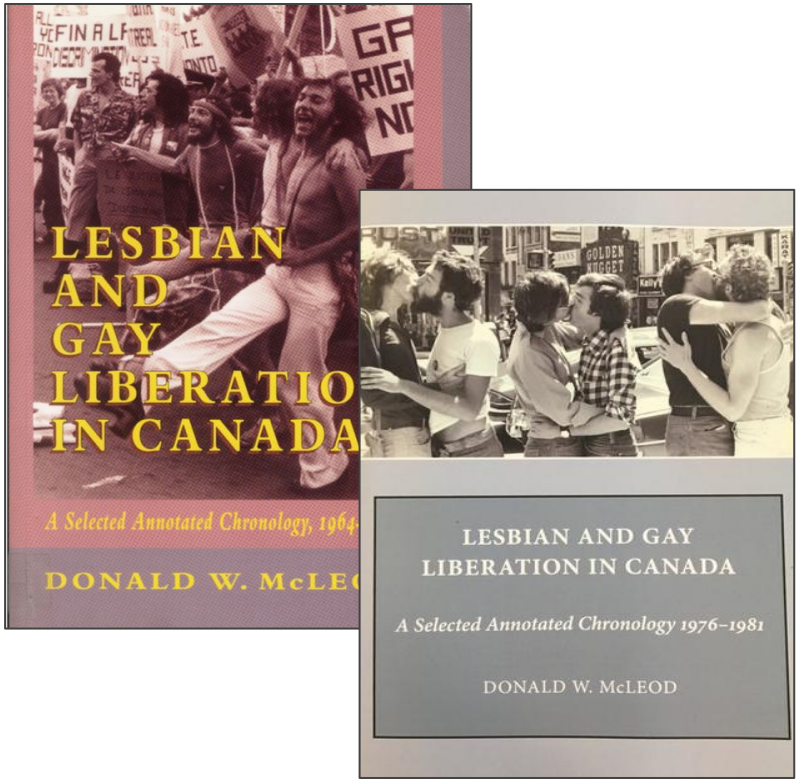
In 2012

- People: 2 (cooks, waiters, bottle washers)
- Tech: The Oxygen XML Editor & Dropbox

In 2025

- People: 2 PIs, 4 collaborators, 19 RAs
- Support: SSHRC, CFI, WestGrid, Toronto Metropolitan University Library Collaboratory, UBCO Faculty of Creative and Critical Studies, UBCO IT, UBCO's Work/Study program, uOttawa Humanities Data Lab
- Tech: Redmine for project management, WestGrid OwnCloud for file sharing, WestGrid Virtual Machines for development, Oxygen XML Editor, Excel, Neo4j Database, JavaScript libraries.

Case Study: LGLC



June 18 ∗ New York, N.Y.; Toronto ∗ Jane Rule's novel *This Is Not for You* was published by McCall Publishing Company in New York and Doubleday of Canada in Toronto.

["A Bibliography," *Canadian Fiction Magazine*, no. 23 (1976), pp. 133, 136; Jane Rule, "Jane Rule: The Woman behind *Lesbian Images*" (interview), *Body Politic*, no. 21 (1975), p. 15.]

August ∗ Montréal ∗ Michel Tremblay's musical comedy *Demain matin, Montréal m'attend* was first performed at the Jardin des Étoiles de Terre des Hommes. It was directed by André Brassard and featured music by François Dompierre. *Demain matin, Montréal m'attend* was a musical exploration of the area of boul. Saint-Laurent (the Main), complete with its seedy bars, transvestites, gay men, and prostitutes. A second version of the play was performed in March 1972 at the Théâtre Maisonneuve de la Place des Arts; this version proved to be more popular, and was published in Montréal in 1972 by Leméac.

[Paul Lefebvre, "*Demain matin, Montréal m'attend*," in *Dictionnaire des oeuvres littéraires du Québec*, ed. Maurice Lemire et al., vol. 5 (1970–75) (Montréal: Fides, 1987), pp. 221–23.]

August ∗ Vancouver ∗ In a letter reprinted in the *Georgia Straight*, Huey P. Newton, Minister of Defense of the Black Panther Party, declared that blacks should overcome their "insecurities" about homosexuality and should try to form a working coalition with gay liberation groups.

["A Letter from Huey P. Newton about the Women's Liberation and Gay Liberation Movements," *Georgia Straight*, 19–26 August 1970, p. 12.]

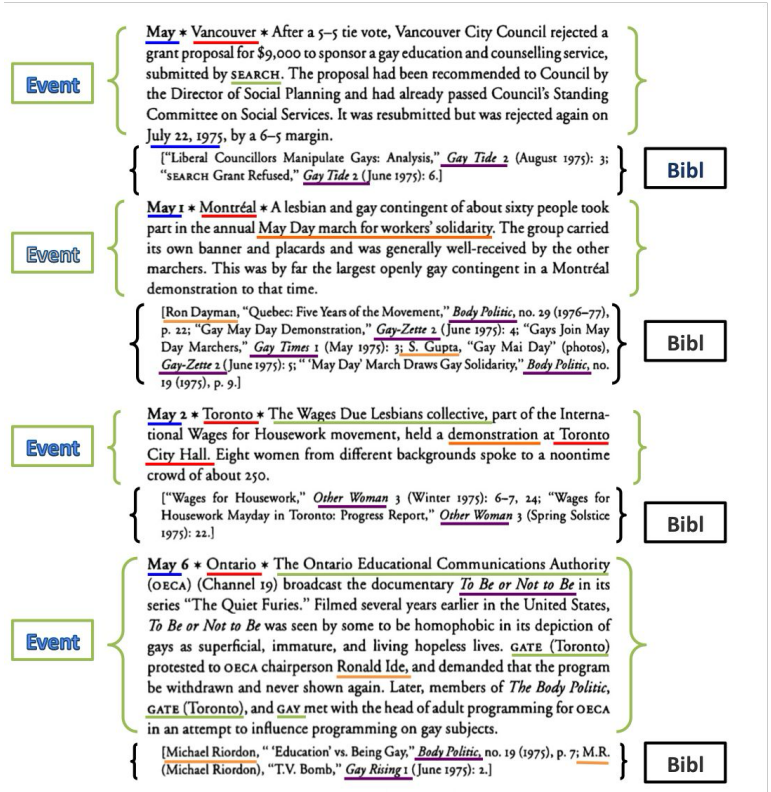
August ∗ Vancouver ∗ A group of gay men and lesbians formed the Gay Action Committee in an attempt to promote gay organizing and activities in Vancouver. The Committee's primary objectives were to form a gay social club as an alternative to the city's night clubs, to form various gay interest groups, and to establish a gay information centre and phone line. The Gay Action Committee was active for only a few months.

[Q.Q., "Page 69" (column), *Georgia Straight*, 19–26 August 1970, p. 21.]

August 17 ∗ Victoria, B.C. ∗ Rev. Troy Perry, founder of the Metropolitan Community Church (MCC) in Los Angeles, spoke at the University of Victoria on "Metropolitan Community Church and the Homosexual Community in America." Perry's talk was at the invitation of the Victoria Youth Council and was part of their annual Youth Week program.

["Perry to Speak in Canadian Youth Week," *Advocate* (Los Angeles) 4 (2–15 September 1970): 24.]

Case Study: LGLC



Information to capture

- Names
- Pseudonyms
- Dates
- Places
- Publications
- Organizations
- Protests
- Legislation

Case Study: From Document Analysis to Markup



1975 LESBIAN AND GAY LIBERATION IN CANADA

May ⋆ Vancouver ⋆ After a 5–5 tie vote, Vancouver City Council rejected a grant proposal for $9,000 to sponsor a gay education and counselling service, submitted by SEARCH. The proposal had been recommended to Council by the Director of Social Planning and had already passed Council's Standing Committee on Social Services. It was resubmitted but was rejected again on July 22, 1975, by a 6–5 margin.

["Liberal Councillors Manipulate Gays: Analysis," *Gay Tide* 2 (August 1975): 3; "SEARCH Grant Refused," *Gay Tide* 2 (June 1975): 6.]

May 1 ⋆ Montréal ⋆ A lesbian and gay contingent of about sixty people took part in the annual May Day march for workers' solidarity. The group carried its own banner and placards and was generally well-received by the other marchers. This was by far the largest openly gay contingent in a Montréal demonstration to that time.

[Ron Dayman, "Quebec: Five Years of the Movement," *Body Politic*, no. 29 (1976–77), p. 22; "Gay May Day Demonstration," *Gay-Zette* 2 (June 1975): 4; "Gays Join May Day Marchers," *Gay Times* 2 (May 1975): 3; S. Gupta, "Gay Mai Day" (photos), *Gay-Zette* 2 (June 1975): 5; " 'May Day' March Draws Gay Solidarity," *Body Politic*, no. 19 (1975), p. 9.]

May 2 ⋆ Toronto ⋆ The Wages Due Lesbians collective, part of the International Wages for Housework movement, held a demonstration at Toronto City Hall. Eight women from different backgrounds spoke to a noontime crowd of about 250.

["Wages for Housework," *Other Woman* 3 (Winter 1975): 6–7, 24; "Wages for Housework Mayday in Toronto: Progress Report," *Other Woman* 3 (Spring Solstice 1975): 22.]

May 6 ⋆ Ontario ⋆ The Ontario Educational Communications Authority (OECA) (Channel 19) broadcast the documentary *To Be or Not to Be* in its series "The Quiet Furies." Filmed several years earlier in the United States, *To Be or Not to Be* was seen by some to be homophobic in its depiction of gays as superficial, immature, and living hopeless lives. GATE (Toronto) protested to OECA chairperson Ronald Ide, and demanded that the program be withdrawn and never shown again. Later, members of *The Body Politic*, GATE (Toronto), and GAY met with the head of adult programming for OECA in an attempt to influence programming on gay subjects.

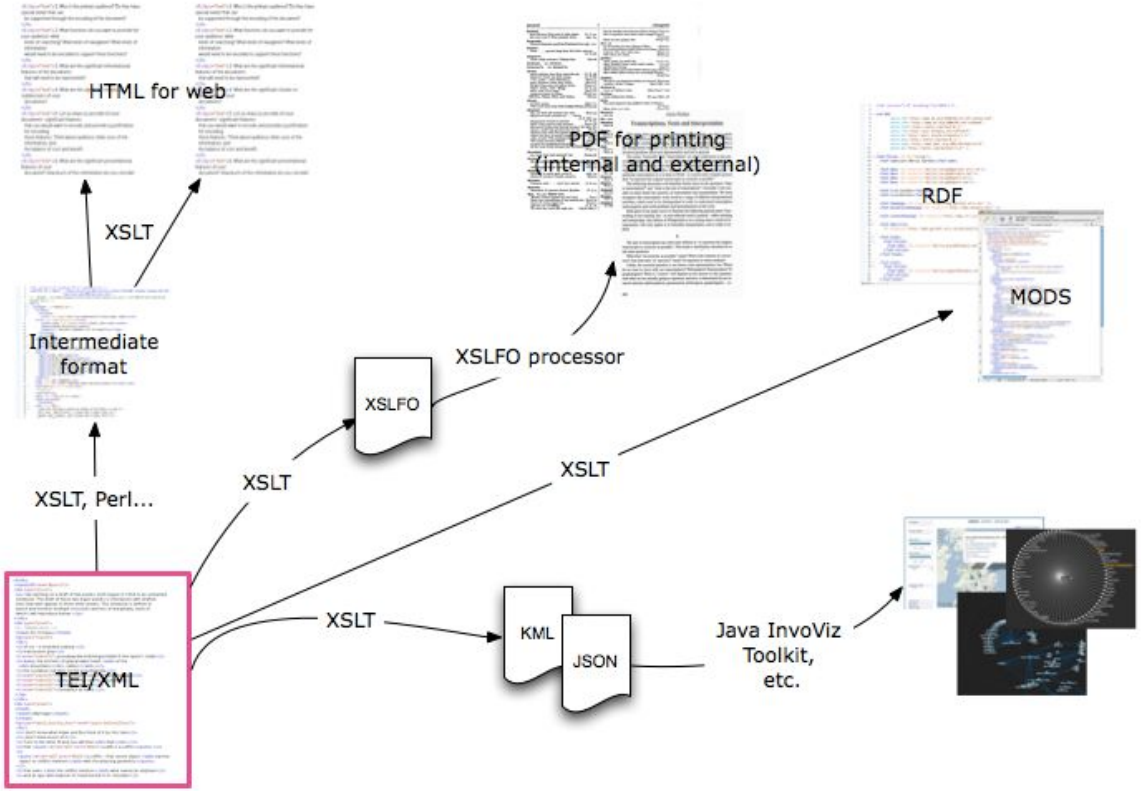
[Michael Riordon, " 'Education' vs. Being Gay," *Body Politic*, no. 19 (1975), p. 7; M.R. (Michael Riordon), "T.V. Bomb," *Gay Ruing* 1 (June 1975): 2.]

May 6 ⋆ Vancouver ⋆ GATE (Vancouver) received a letter from MLA Rosemary Brown (NDP-Vancouver-Burrard), at that time a candidate for the leadership of the federal NDP, expressing her support for the campaign to reinstate John

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```
<event
    xml:id="n75.71">
    <p>
        <date
            when="1975-05">May</date>
        <placeName
            corresp="places.xml#VAN">Vancouver</placeName> After
        a 5-5 tie vote, Vancouver City Council rejected a grant
        proposal for $9,000 to sponsor a gay education and
        counselling service, submitted by <orgName
            corresp="organizations.xml#SEARCH">SEARCH</orgName>.
        The proposal had been recommended to Council by the
        Director of Social Planning and had already passed
        Council's Standing Committee on Social Services. It was
        resubmitted but was rejected again on <date
            when="1975-07-22">July 22,1975,</date> by a 6-5
        margin. </p>
    <bibl><title
            level="a">"Liberal Councillors Manipulate Gays:
            Analysis," </title>
        <title
            level="j"
            corresp="periodicals.xml#p39">Gay Tide </title> 2
        (August 1975): <seg
            corresp="#n75.71">3;</seg>
    </bibl>
    <bibl>
        <title
            level="a">"SEARCH Grant Refused," </title>
        <title
            level="j"
            corresp="periodicals.xml#p39">Gay Tide </title> 2
        (June 1975): <seg
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    </bibl>
</event>
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Case Study: Encode Once



Case Study: Encode Once, Count

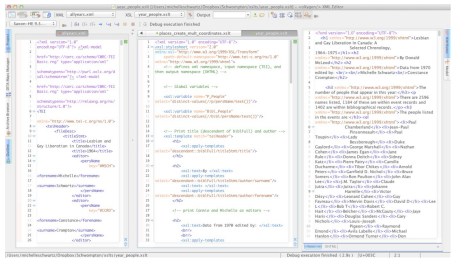
The people of LGLC:

There are 2596 names listed, 1184 of these are within event records and 1402 are within bibliographical records. 1076 of these are unique names.

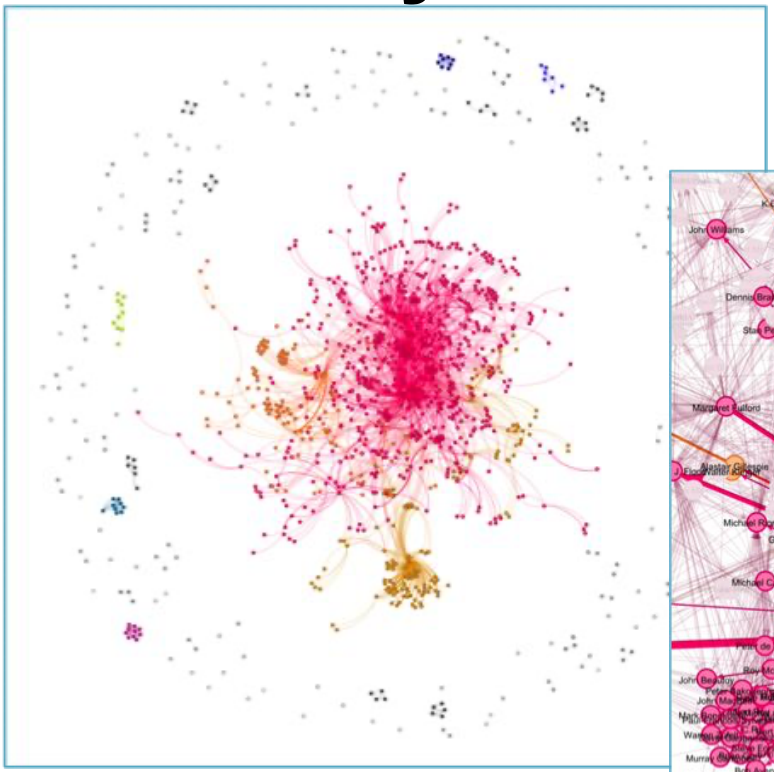
There are 145 people that appear in both the bibls and the events

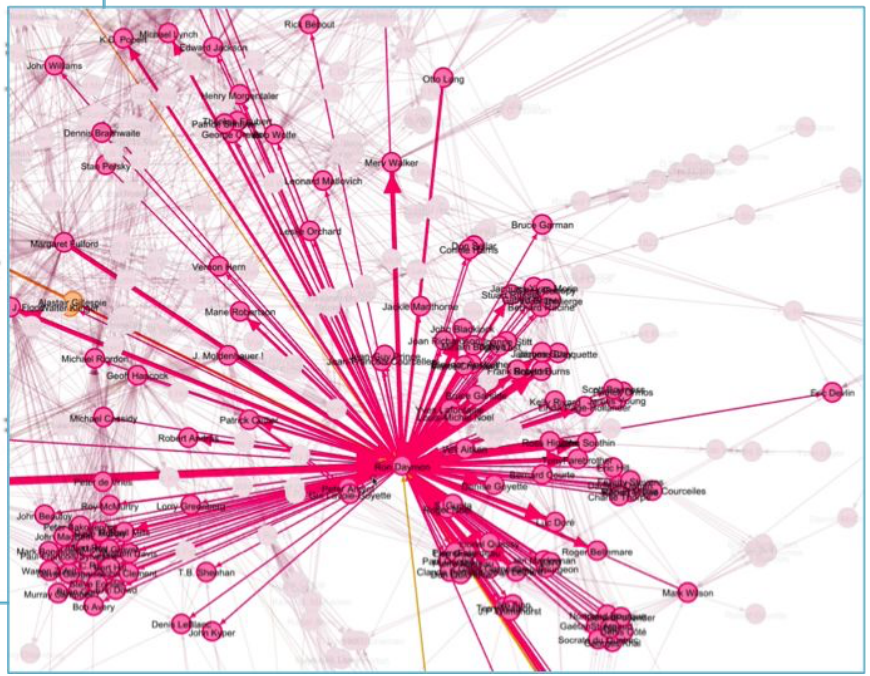
The most prodigious writers cited in the bibls:

1.Gary Kinsman (56) – The Regulation of Desire: Sexuality in Canada
2.Ron Dayman (43) – Body Politic, CLGA
3.Margaret Fulford (31) – The Canadian Women's Movement, 1960-1990
4.Ken Popert (27) – Body Politic
5.Ian Young (27) – UTHA, Catalyst, Body Politic

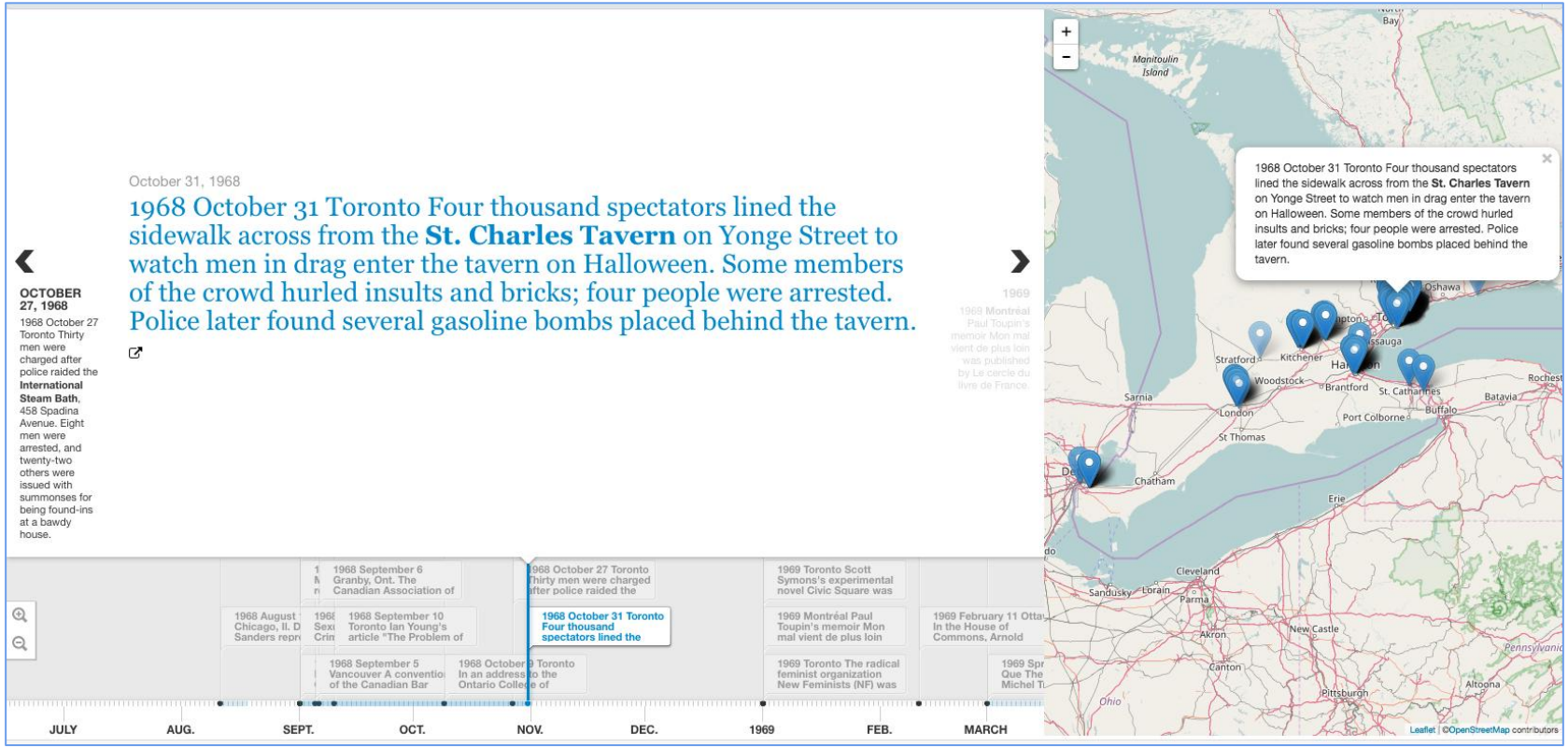


Case Study: Encode Once, Visualize





Case Study: Encode Once, Map



Case Study: Encode Once, Populate a Database

```
<event
    xml:id="n75.71">
    <p>
        <date
            when="1975-05">May</date>
        <placeName
            corresp="places.xml#VAN">Vancouver</placeName> After
        a 5-5 tie vote, Vancouver City Council rejected a grant
        proposal for $9,000 to sponsor a gay education and
        counselling service, submitted by <orgName
            corresp="organizations.xml#SEARCH">SEARCH</orgName>.
        The proposal had been recommended to Council by the
        Director of Social Planning and had already passed
        Council's Standing Committee on Social Services. It was
        resubmitted but was rejected again on <date
            when="1975-07-22">July 22,1975,</date> by a 6-5
        margin. </p>
    <bibl><title
            level="a">"Liberal Councillors Manipulate Gays:
            Analysis," </title>
        <title
            level="j"
            corresp="periodicals.xml#p39">Gay Tide </title> 2
        (August 1975): <seg
            corresp="#n75.71">3;</seg>
    </bibl>
    <bibl>
        <title
            level="a">"SEARCH Grant Refused," </title>
        <title
            level="j"
            corresp="periodicals.xml#p39">Gay Tide </title> 2
        (June 1975): <seg
            corresp="#n75.71"> 6.</seg>
    </bibl>
</event>
```

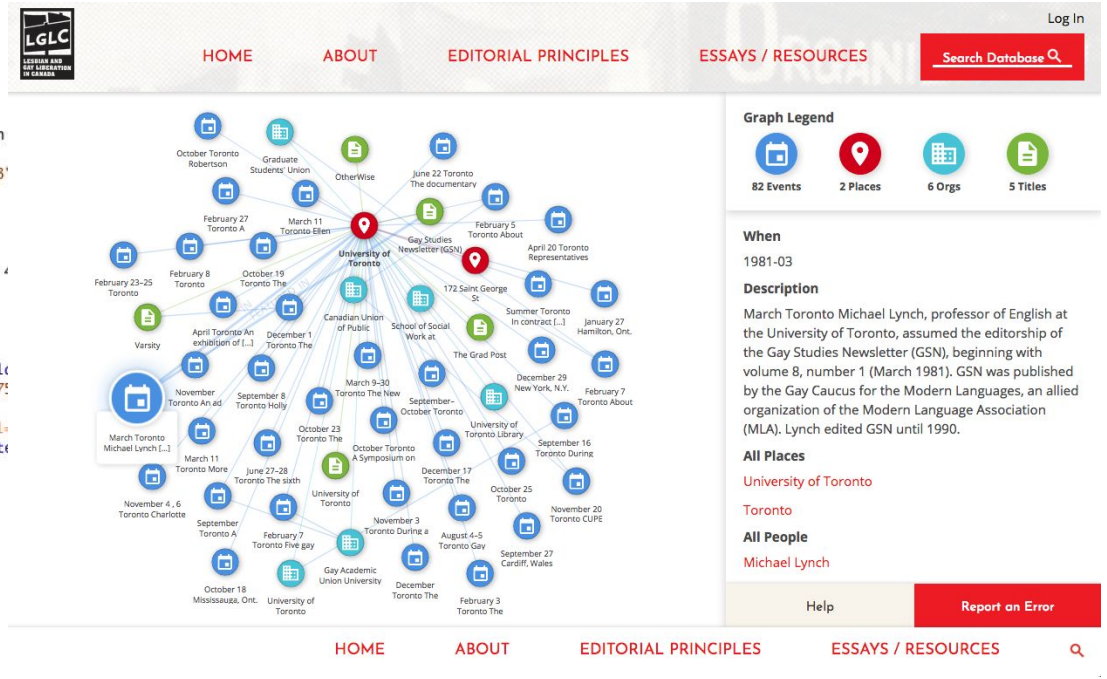




http://lglc.ca

Case Study: Encode Once, Populate a Database

```
<div xml:id="p70">
    <p>
        <title level="j">Metro Community News</title>
        <orgName corresp="organizations.xml#MCCT">Metropolitan Community Church
            Toronto (MCC)</orgName> 20 Trinity Square, <placeName
            corresp="places.xml#TOR">Toronto</placeName>, Ont. <date from="1973"
            to="1981">1973-1981</date>
        <note n="1">some issues entitled <title level="j">
                <seg corresp="periodicals.xml#p70">Metropolitan Community
                News</seg></title></note>
        <note n="2">some issues entitled <title level="j">Metro Community News
    </p>
</div>
<div xml:id="p71">
    <p>
        <title level="j">Montreal Gay Times</title> P.O. Box 36, Station G, <pl
            corresp="places.xml#MON">Montreal</placeName>, Que. <date from="197
            to="1976">1975-1976</date>
        <note n="1">cover title vol. i, no. 1-3 (April-June 1975): <title level
                <seg corresp="periodicals.xml#p71">Gay Times</seg></title></note
    </p>
</div>
```



http://lglc.ca

Project Management Tools and Flows

LGLC

Weekly editorial meeting

At least three-hour overlap in the lab

Planio for assignment tracking and how-to wiki

Humanities Data Lab

Bi-monthly all-team meeting

Outreach activities, social events, conferences

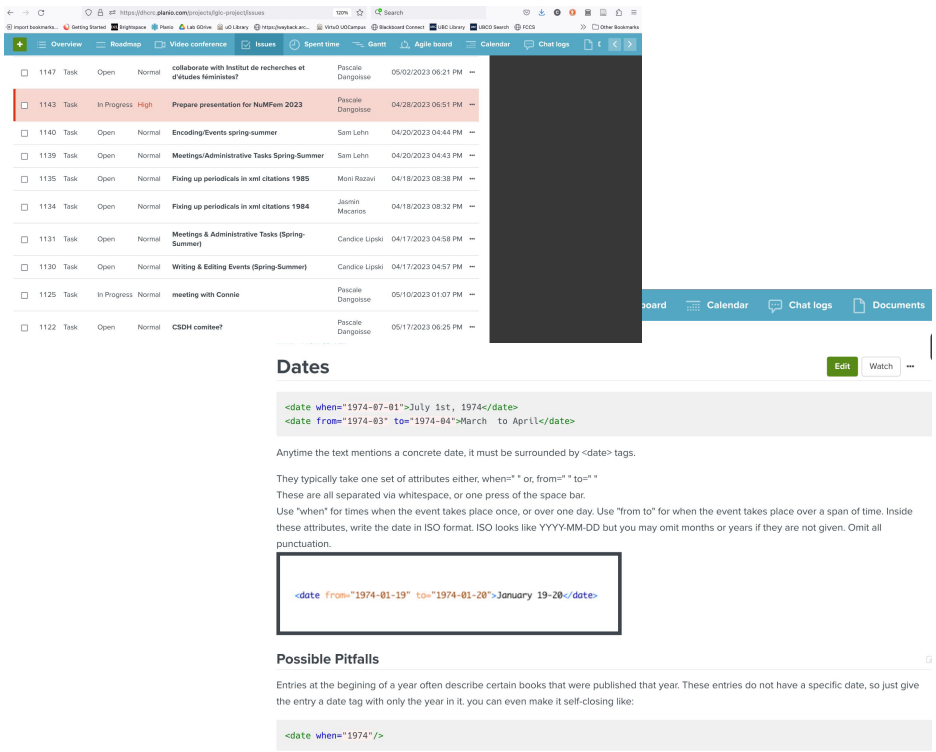
Project Management Tools

Planio: assignment tracking and how-to wiki

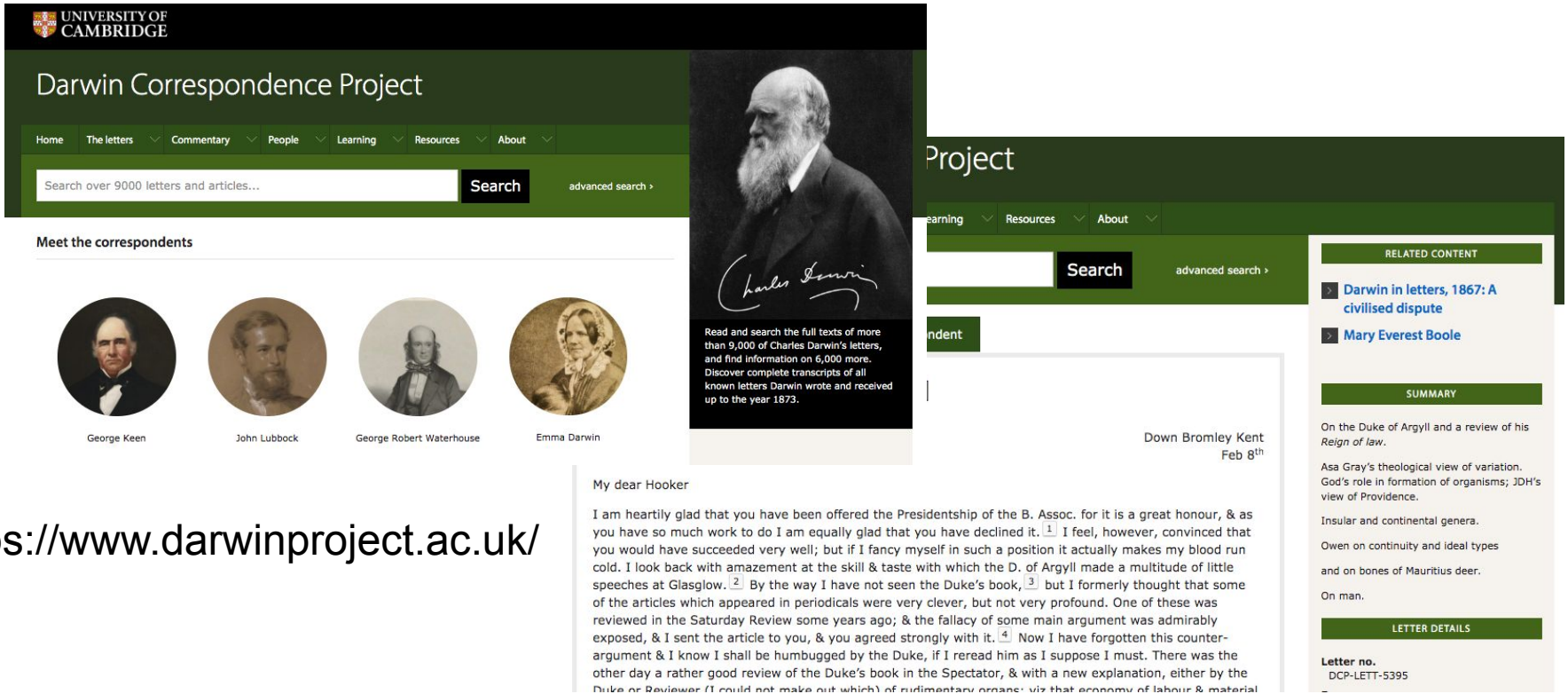
Google Drive: Authoring documents, meeting minutes

Oxygen Editor: TEI encoding

GitHub: Versioning, TEI storage, and exchange



Case Study: Darwin Correspondence



https://www.darwinproject.ac.uk/

Endings Project: Making Projects that Last

The Endings Project is directed Claire Carlin with many team members who you might have met at the DHSI, Martin Holmes, Joey Takada, Janelle Jenstad, and Matt Huculak.

What problem are they working to solve

“In the 1990s, the rallying cry of proponents of the Internet was the democratization of knowledge made possible by the developing technological infrastructure. Lost or excluded texts began to be published on the net, some developed by scholars, others by fans, and still others by libraries and museums….a good many of the early small-scale digital projects have been displaced or lost from our current digital canon”

Earhart, Amy. “Can Information Be Unfettered? Race and the New Digital Humanities Canon.” *Debates in the Digital Humanities*, edited by Matthew Gold, U Minnesota P, 2012, pp. 309–18.





https://endings.uvic.ca/

Endings Project: Making Projects that Last

Contemporary web design often relies on content management systems, databases, and on-the-fly page generation (lglc.ca is guild of this). These cannot be preserved unless they have a lot of funding for maintenance and migration. The Endings Project approach uses the basic building blocks of the web to create sustainable online content. Endings Project principles in summary:

- All code (XML, CSS, CSVs, HTML, etc.) has been thoroughly validated.
- All internal links have been tested and targets confirmed to exist.
- All internal links are relative, so the site can be hosted anywhere.
- No server-side scripting (PHP, JSP, Python etc.) support is required.
- No backend database software is required.
- Every page on the site carries the same clear edition and date information, so that it can be cited effectively.
- There are no external dependencies; or if there are, then they are peripheral to the main functionality, and when they fail, the results will not be significant.

See https://endings.uvic.ca/compliance.html & https://endings.uvic.ca/principles.html



Using Project Endings: The Map of Early Modern London



MoEML: http://mapoflondon.uvic.ca/index.htm

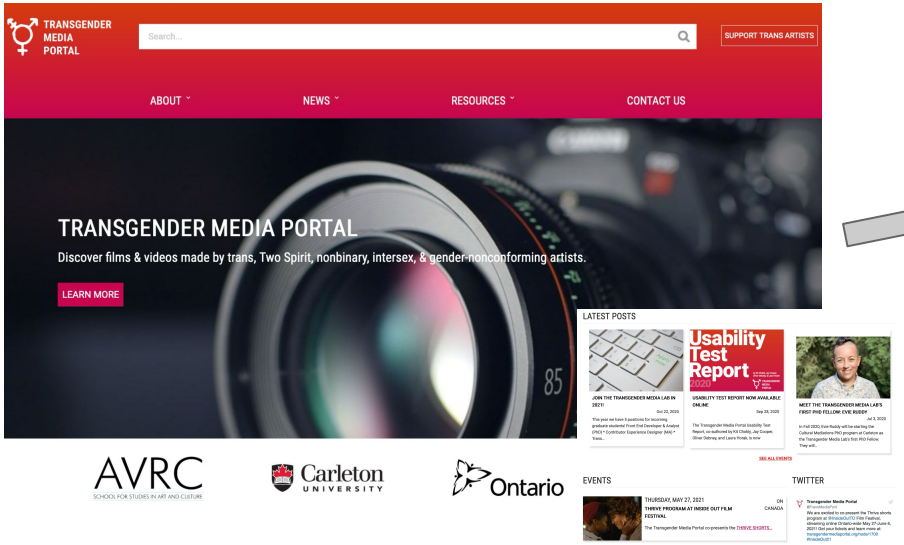
Let's look at their code too!

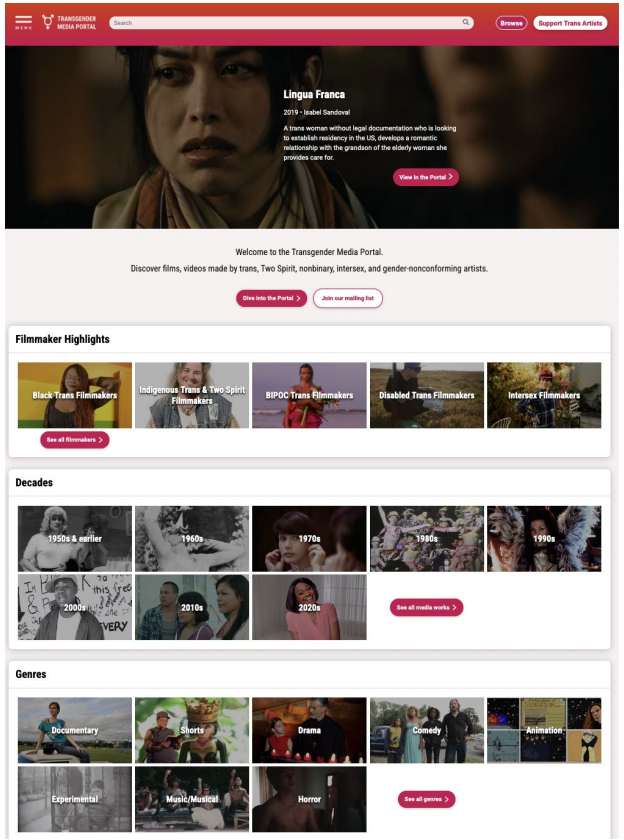
Using Project Endings: The Winnifred Eaton Archive



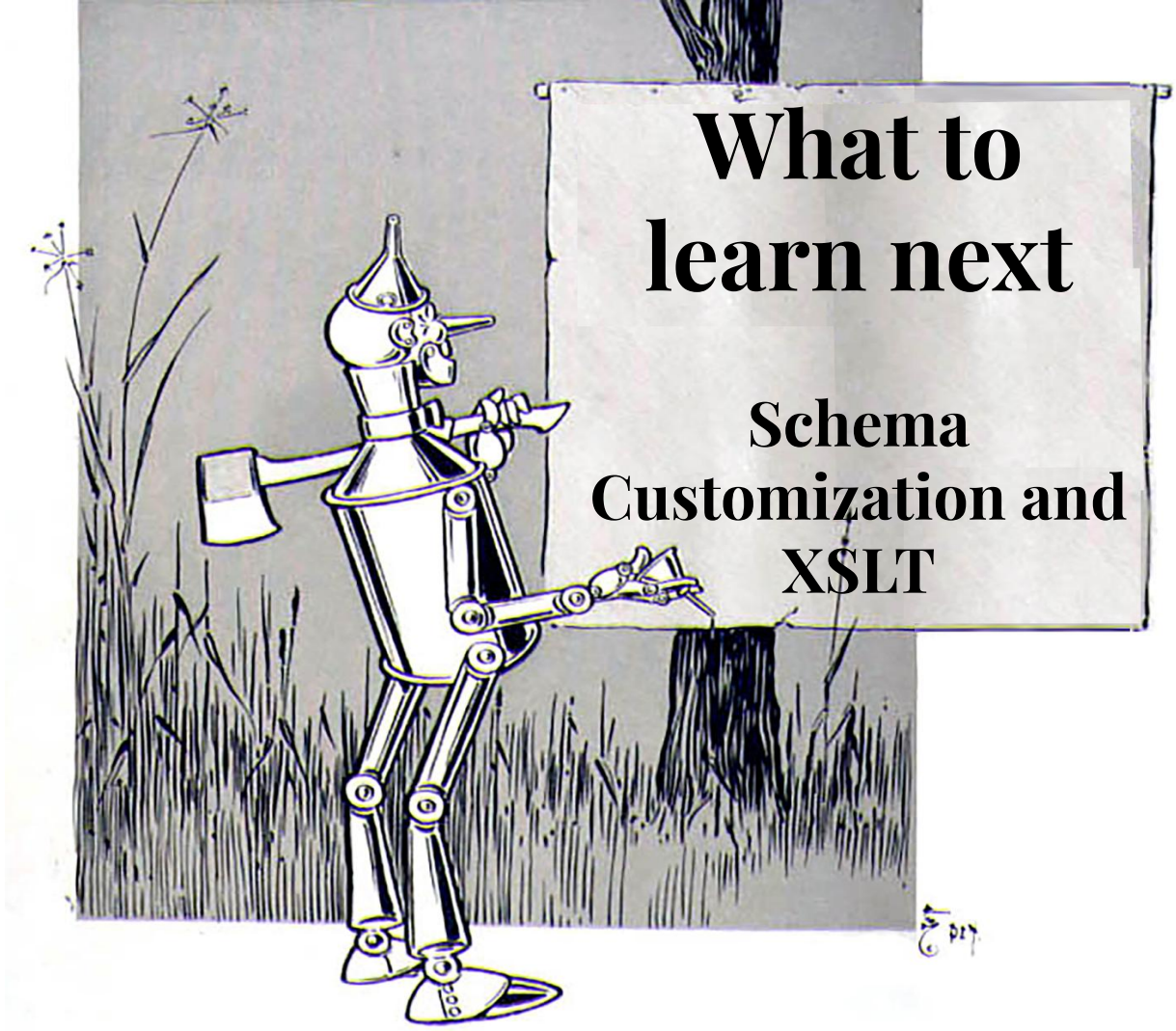
https://www.winnifredeatonarchive.org/index.html

Using Project Endings: The Transgender Media Portal





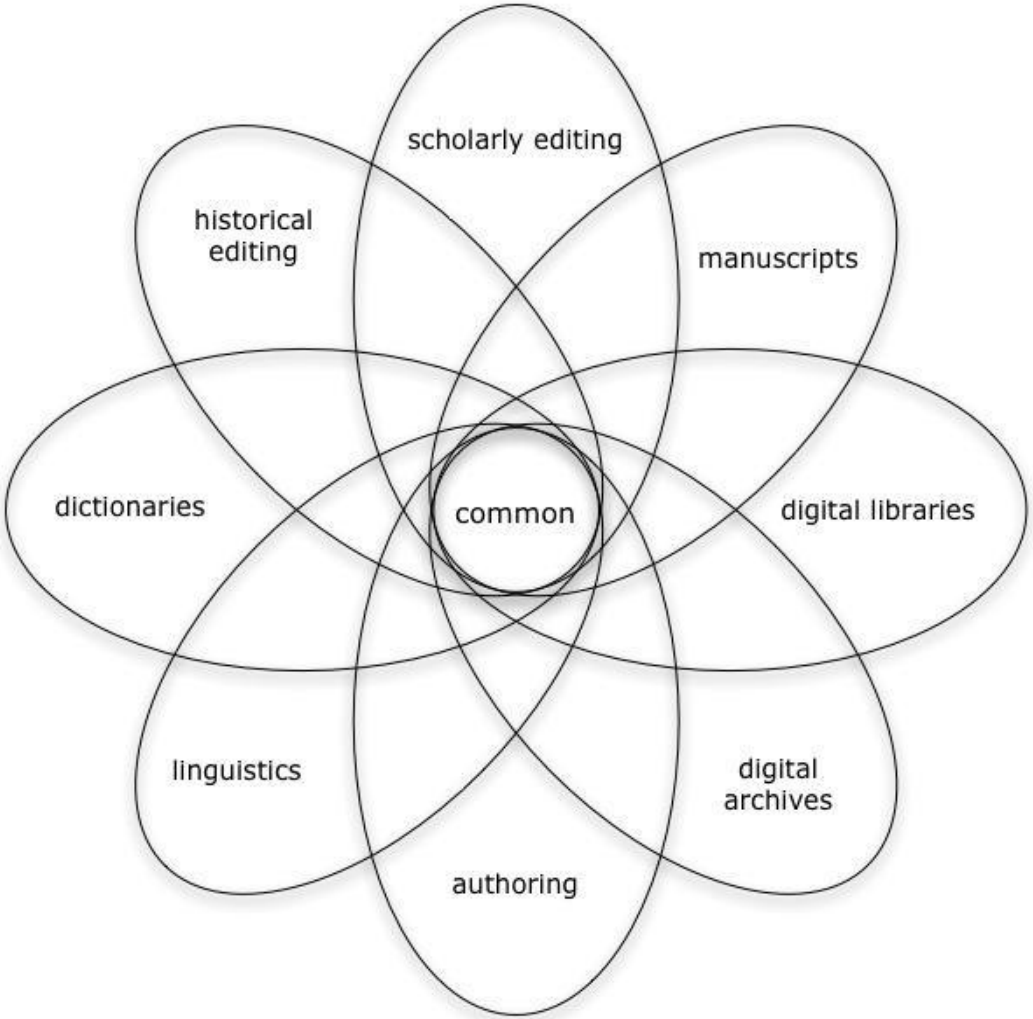
https://www.transgendermediaportal.org/



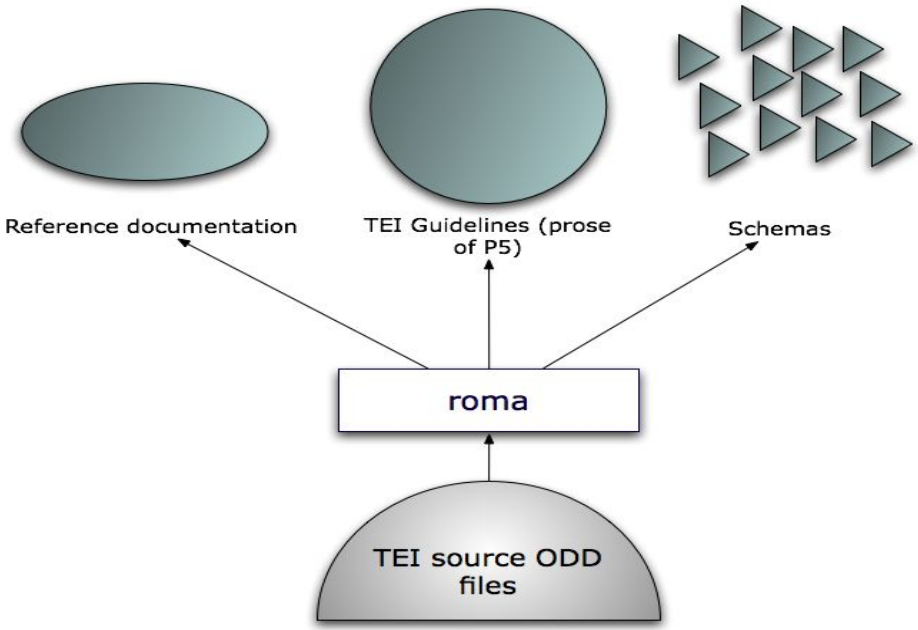
What to learn next

Schema Customization and XSLT

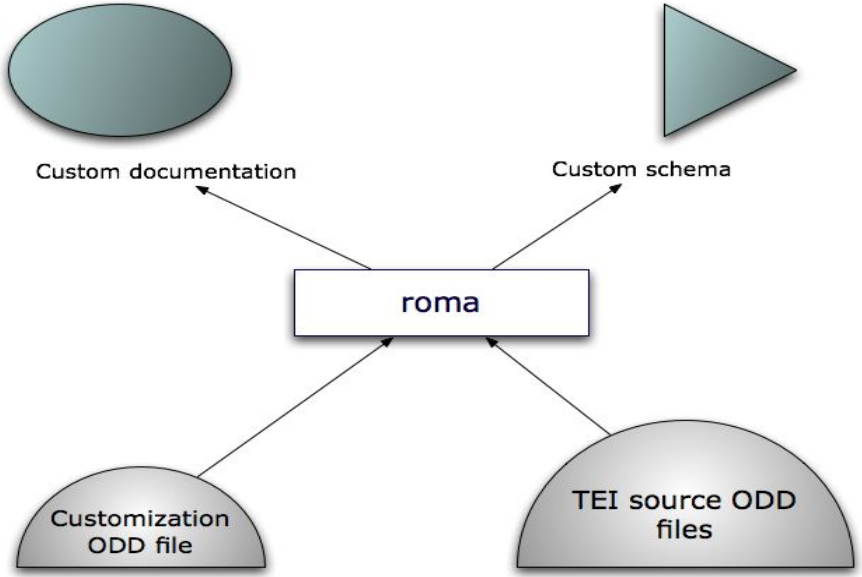

Give me six hours
to chop down a tree
and I will spend the first four
sharpening the axe.
Abraham Lincoln
Tin Woodman


scholarly editing
historical editing
manuscripts
dictionaries
common
digital libraries
linguistics
digital archives
authoring

One ODD (xml) File Does It All



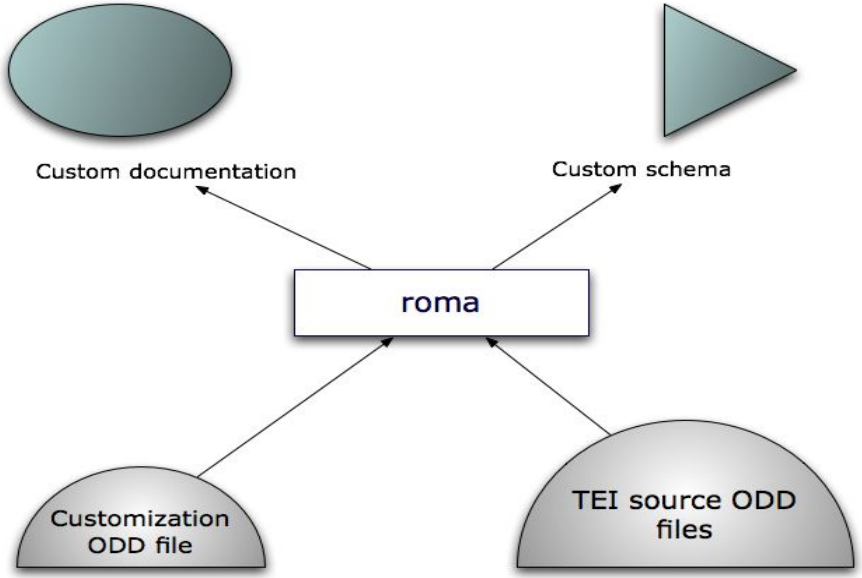
Schema Customization



Customization lets you define your relationship to the TEI

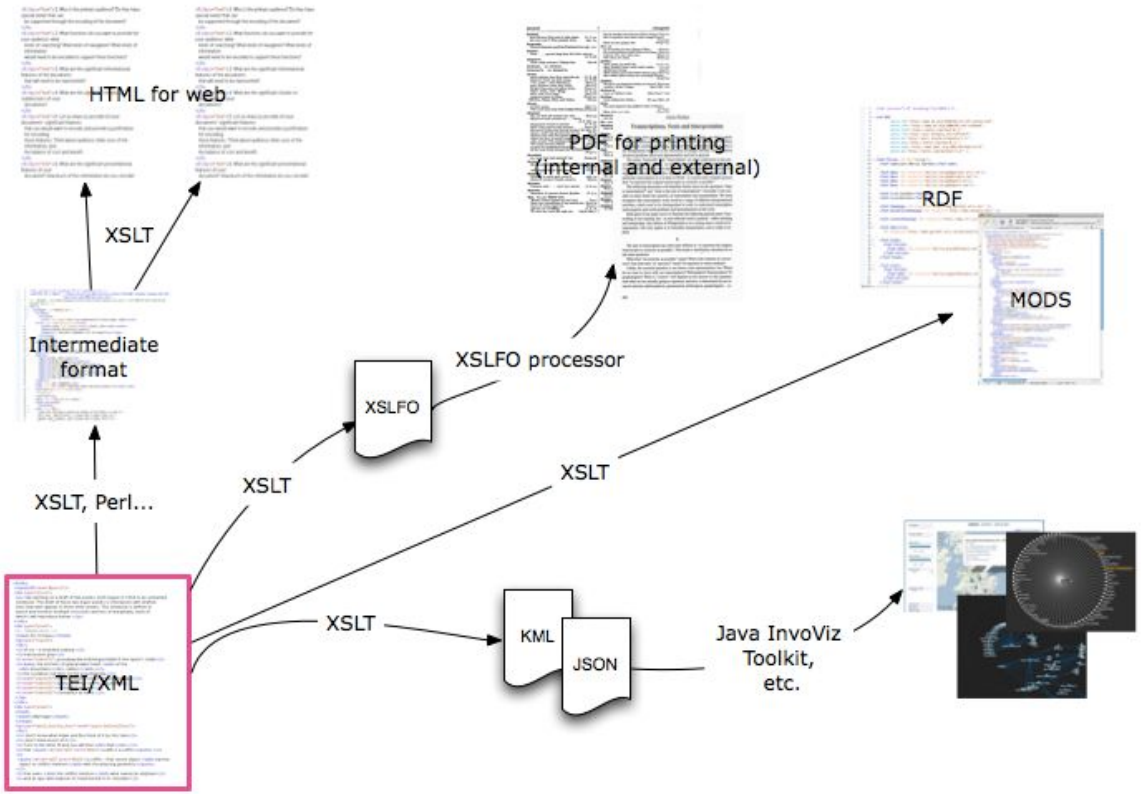
You can write your own ODD file (which describes how your use of the TEI varies from the whole TEI source) to produce a schema and custom documentation for your project. Visit https://roma.tei-c.org/ .

Schema Customization

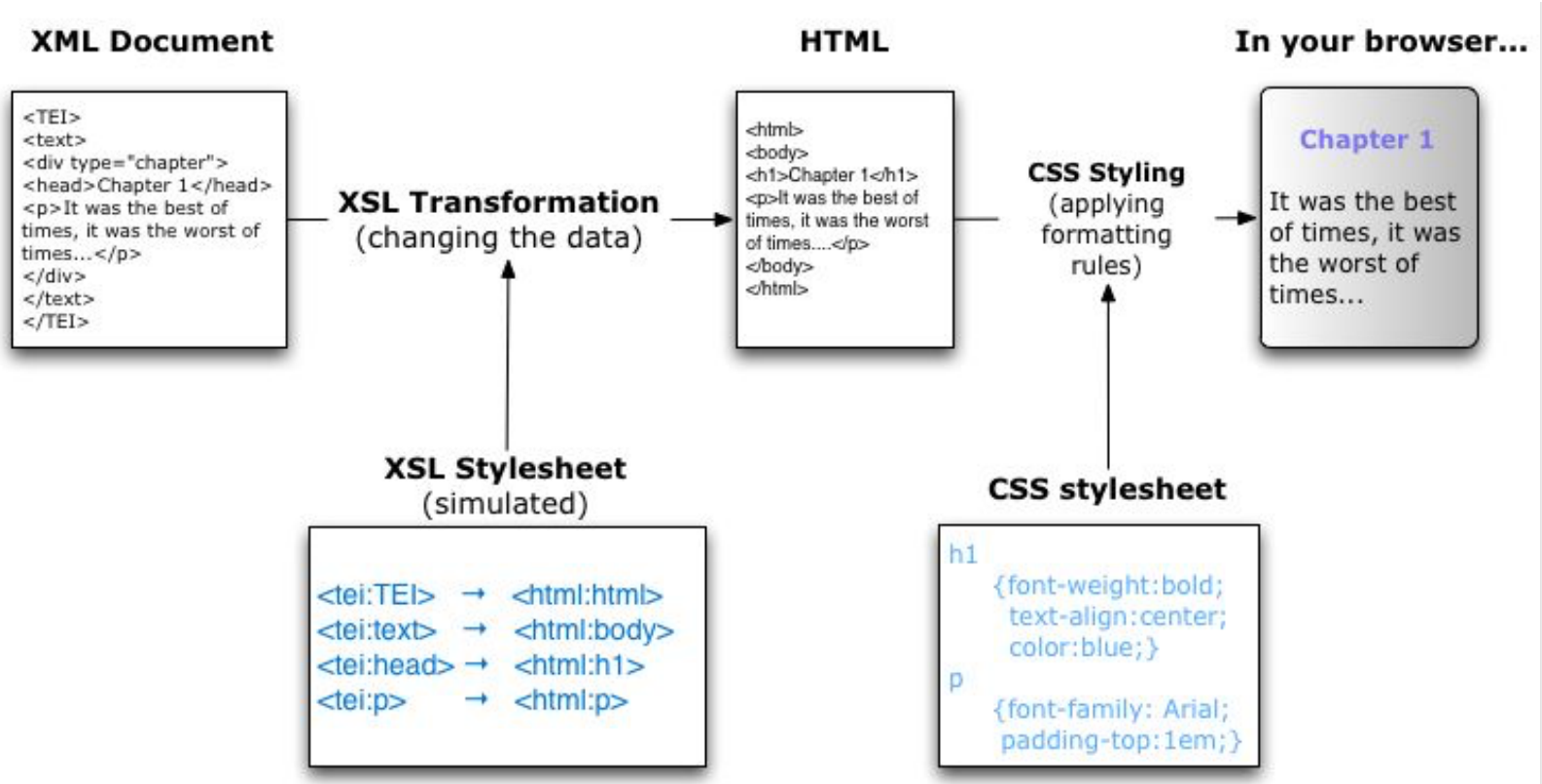


Roma is available at https://roma.tei-c.org/
TEI By Example has an excellent tutorial for how to use it
https://www.teibyexample.org/exist/tutorials/TBED08v00.htm

XSLT: Transform your document into any number of output formats



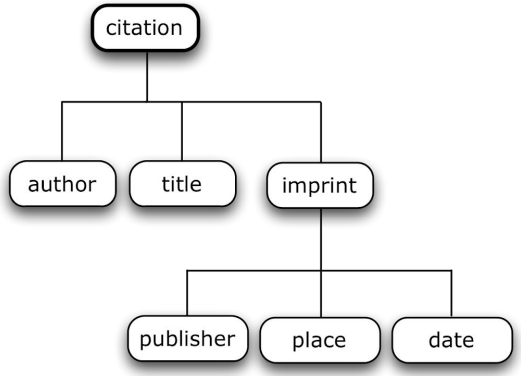
XSLT Transformation

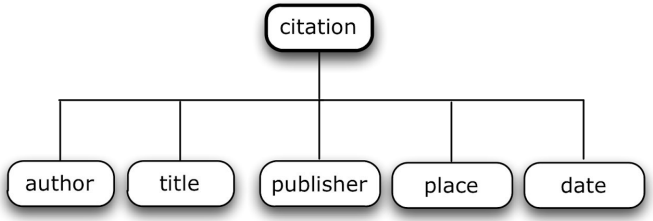


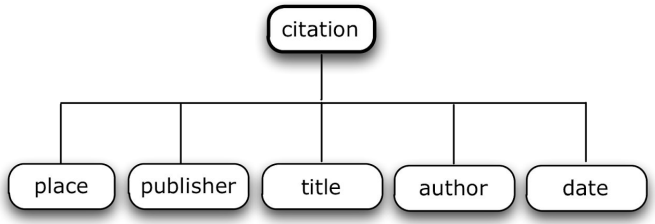
Querying your Files with XPath

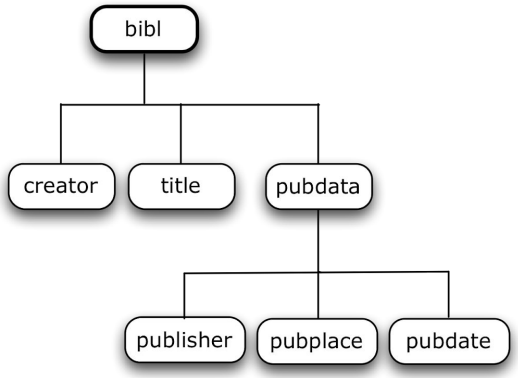
- XPath is a language for querying your document -- it's a way of finding elements, attributes, values and their contents (also called *nodes*) that match what you are looking for.
- XPath is used in XSLT transformations to select the elements, attributes, values, and content that you want in your output
- We've talked about xml documents as text, nested boxes, and family trees. When it comes to XPath it's best to think of your document as a tree (...and now we will walk the tree)

XML: Walk the Tree












The End