



TEXT ENCODING: AN INTRODUCTION

A tool for research and pedagogy

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Text Encoding

- The process of adding **marks** (or codes or tags) to text to say specific things about specific parts of the text
- Text encoding is a way of "**marking up**" a text

Text Encoding

Whatever our **souls** are made of,
his and *mine* are the same.

Text Encoding

```
<text>
  <body>
    <lg>
      <l>But I, being poor, have only my dreams;</l>
      <l>I have spread my dreams under your feet;</l>
      <l>Tread softly because you tread on my dreams.</l>
    </lg>
  </body>
</text>
```

Text Encoding

```
<!DOCTYPE html>
<html>
  <body>

    <h1>Heading</h1>

    <p>Paragraph.</p>

  </body>
</html>
```

ONCEUPONAMIDNIGHTDREARYWHILEIPONDEREDWEAKANDWEA
RYOVERMANYAQUAINTANDCURIOUSVOLUMEOFFORGOTTENLORE
WHILEINODDEDNEARLYNAPPINGSUDDENLYTHERECAMEATAPPIN
GASOFSOMEONEGENTLYRAPPINGGRAPPINGATMYCHAMBERDOOR
TISSOMEVISITORIMUTTEREDTAPPINGATMYCHAMBERDOORONLY
THISANDNOTHINGMOREAHDISTINCTLYIREMEMBERITWASIN THE
BLEAKDECEMBERANDEACHSEPARATEDYINGEMBERWROUGHTIT
SGHOSTUPONTHEFLOOREAGERLYIWISHEDTHEMORROWVAINLYI
HADSUGHTTOBORROWFROMMYBOOKSSURCEASEOFSORROWS
ORROWFORTHELOSTLENOREFORTHERAREANDRADIANTMAIDEN
WHOMTHEANGELSNAMELENORENAMELESSHEREFOREVERMOR

ONCE UPON A MIDNIGHT DREARY WHILE I PONDERED WEAK AND WEARY
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FORGOTTENBOOKS

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ONCE UPON A MIDNIGHT DREARY WHILE I PONDERED WEAK
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FORGOTTEN LORE WHILE I NODDED NEARLY NAPPING
SUDDENLY THERE CAME A TAPPING AS OF SOMEONE GENTLY
RAPPING RAPPING AT MY CHAMBER DOOR TIS SOME VISITOR I
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NOTHING MORE AH DISTINCTLY I REMEMBER IT WAS IN THE
BLEAK DECEMBER AND EACH SEPARATE DYING EMBER
WROUGHT ITS GHOST UPON THE FLOOR EAGERLY I WISHED THE
MORROW VAINLY I HAD SOUGHT TO BORROW FROM MY BOOKS
SURCEASE OF SORROW SORROW FOR THE LOST LENORE FOR
THE RARE AND RADIANT MAIDEN WHOM THE ANGELS NAME
LENORE NAMELESS HERE FOREVERMORE

Once upon a midnight dreary while I pondered weak and weary
Over many a quaint and curious volume of forgotten lore While I
nodded nearly napping suddenly there came a tapping As of
some one gently rapping rapping at my chamber door Tis some
visitor I muttered tapping at my chamber door Only this and
nothing more Ah distinctly I remember it was in the bleak
December And each separate dying ember wrought its ghost
upon the floor Eagerly I wished the morrow vainly I had sought to
borrow From my books surcease of sorrow sorrow for the lost
Lenore For the rare and radiant maiden whom the angels name
Lenore Nameless here for evermore

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore— While I
nodded, nearly napping, suddenly there came a tapping, As of
some one gently rapping, rapping at my chamber door. “’Tis
some visitor,” I muttered, “tapping at my chamber door— Only
this and nothing more.” Ah, distinctly I remember it was in the
bleak December; And each separate dying ember wrought its
ghost upon the floor. Eagerly I wished the morrow;—vainly I had
sought to borrow From my books surcease of sorrow—sorrow for
the lost Lenore— For the rare and radiant maiden whom the
angels name Lenore— Nameless here for evermore.

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—

While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.

“’Tis some visitor,” I muttered, “tapping at my chamber door—

Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.

Eagerly I wished the morrow;—vainly I had sought to borrow

From my books surcease of sorrow—sorrow for the lost Lenore—

For the rare and radiant maiden whom the angels name Lenore—

Nameless here for evermore.

The Raven

By: Edgar Allan Poe

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Over many a quaint and curious volume of forgotten lore—

While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
“’Tis some visitor,” I muttered, “tapping at my chamber door—
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.

Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore—
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MARKUP IS NOT NEW



Electronic Markup

- Standard Generalized Markup Language (SGML)
 - *HTML*
 - *XML*

XML

- XML = Extensible Markup Language
 - *Both human- and machine-readable*
 - *International standard, non-proprietary*
 - *Hardware and software independent*

- In XML, tags label portions of text:

```
<p>Here he again fell faintly back. Again his mind wandered:  
but he rallied, and less obscurely proceeded.</p>
```

- Tags
 - *Elements*
 - *Attributes*

Elements

- Elements are the basic, named structural units of an XML document

```
<title>The Odyssey</title>
```

Attributes

- Attributes are name-value pairs (name="value") associated with elements

```
<q who="#dumbledore">  
  I sometimes find, and I am sure you know the feeling, that I simply have too  
  many thoughts and memories crammed into my mind.  
</q>
```

Attributes

attribute ("the type attribute")



<name type="person">Art Garfunkel</name>

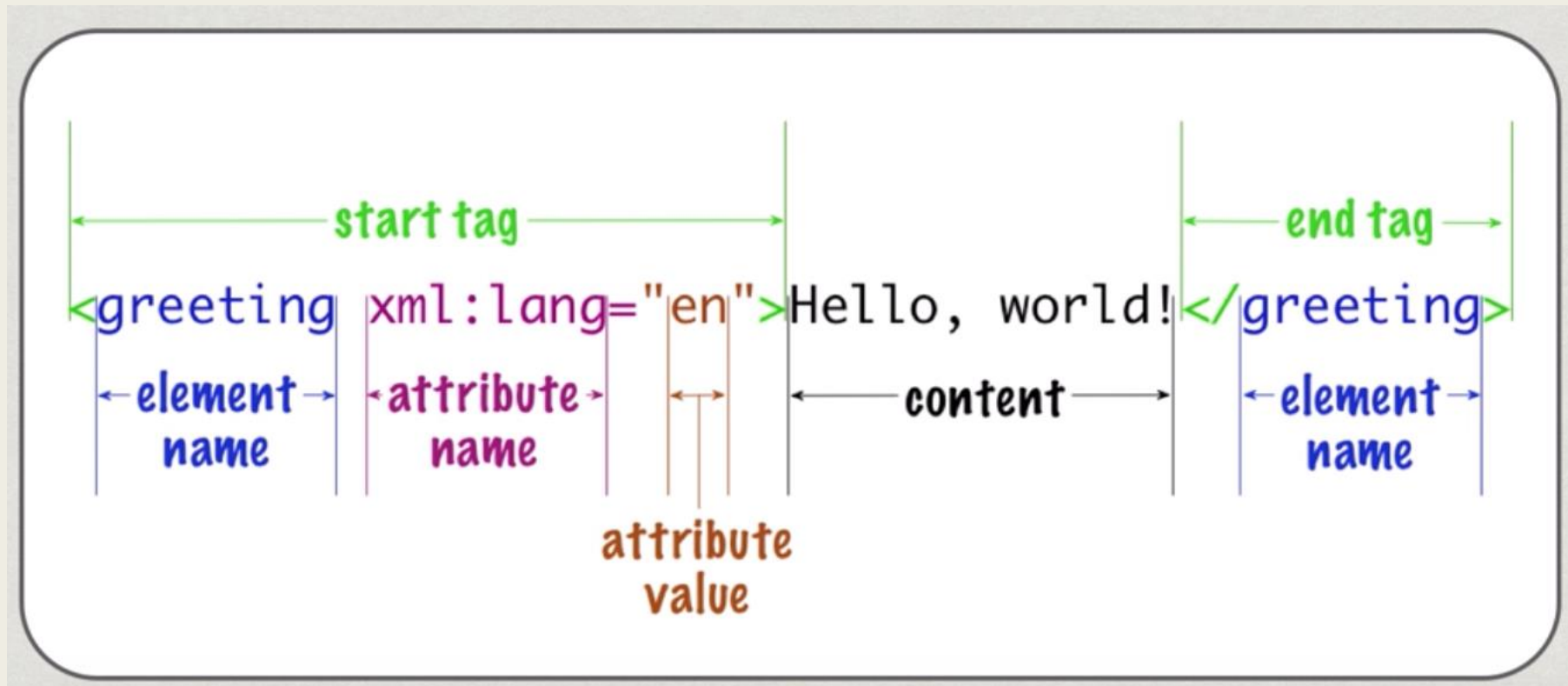


attribute name



attribute value

Anatomy of an XML Tag



Other Features of XML Documents

- Tags are nested
 - *Each XML document has one "root" tag*

```
<text>  
  <body>  
    <lg>  
      <l>But I, being poor, have only my dreams;</l>  
      <l>I have spread my dreams under your feet;</l>  
      <l>Tread softly because you tread on my dreams.</l>  
    </lg>  
  </body>  
</text>
```

Other Features of XML Documents

- XML Declaration:

```
<?xml version="1.0" encoding="utf-8"?>
```

- Comments:

```
<!-- XML and HTML share the same syntax for comments -->
```

- Entities:

```
&lt; &gt; &quot; &apos; &amp;
```

XML Example

```
<?xml version="1.0" encoding="utf-8"?>

<!-- this novel is by Fanny Fern -->

<book>
  <title>Ruth Hall: A Domestic Tale of the Present Time</title>
  <chapter>
    <title>Chapter I.</title>
    <p>The old church clock rang solemnly out on the midnight air.
      Ruth started... </p>
    <p>Ruth was not sighing because she was about to leave her
      father's roof... </p>
  </chapter>
  <chapter>
    <title>Chapter II.</title>
    <p>It was so odd in Ruth to have no one but the family at the
      wedding... </p>
    <p>"Well, I hope Harry will be happy," said Ruth's mother-in-
      law, old Mrs. Hall, as she untied her cap-strings... </p>
  </chapter>
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  </chapter>
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```


XML in itself is not a vocabulary...

It provides rules (syntax) for structuring encoding

Basic Syntactic Rules of XML

- Start tags must have corresponding closing tags:

`<name>Harry</name>`

- An XML document must have one and only one root element

- Attribute values must be quoted with matching single or double quotation marks:

`<note type="#pencil" place='margin'>...</note>`

Basic Syntactic Rules of XML

- Elements must be properly nested:

`<p>That is a <i>very</i> interesting problem.</p>`

~~`<p>That is a <i>very</i> interesting problem.</p>`~~

- Special characters must be escaped:

`<` for `<` and `&` for `&`

When a document follows xml's syntactic rules,
that document is considered “**well-formed**”

Is this XML document well-formed?

```
<?xml version="1.0" encoding="utf-8"?>  
  
<memo date="2003-10-24">  
  <to><name="person">Ben</name></to>  
  <body>Lock down the negative zone!</body>  
</memo>
```

```
<?xml version="1.0" encoding="utf-8"?>
```

```
<memo date="2003-10-24">
```

```
  <to><name type="person">Ben</name></to>
```

```
  <body>Lock down the negative zone!</body>
```

```
</memo>
```

Encoding Languages

- Text Encoding Initiative (TEI): <http://www.tei-c.org/>
- Music Encoding Initiative (MEI): <https://music-encoding.org/>
- Comic Book Markup Language (CBML): <http://dcl.slis.indiana.edu/cbml/>

Text Encoding Initiative (TEI)

<q> (quoted) contains material which is distinguished from the surrounding text using quotation marks or a similar device: direct speech or thought, technical terms or jargon, authorial distance, quotations from elsewhere, and passages of direct speech or thought. **<said>** (speech or thought) indicates passages thought or spoken aloud, whether explicitly indicated in the source text or by fictional characters.

@direct may be used to indicate whether the quoted matter is regarded as direct or indirect speech.

@aloud may be used to indicate whether the quoted matter is regarded as having been vocalized or signed.

<quote> (quotation) contains a phrase or passage attributed by the narrator or author to some agency external to the text. **att.global.source** provides an attribute used by elements to point to an external source.

@source specifies the source from which some aspect of this element is drawn.

<cit> (cited quotation) contains a quotation from some other document, together with a bibliographic reference to the source. **<mentioned>** marks words or phrases mentioned, not used.

<soCalled> contains a word or phrase for which the author or narrator indicates a disclaiming of responsibility,

<http://www.tei-c.org/release/doc/tei-p5-doc/en/html/C0.html>

Connecting a document to a vocabulary

```
<?xml version="1.0" encoding="utf-8"?>
<TEI xmlns="http://www.tei-c.org/ns/1.0">

  <memo date="2003-10-24">
    <to><name type="person">Ben</name></to>
    <body>Lock down the negative zone!</body>
  </memo>

</TEI>
```

Schemas

- A language for expressing constraints about XML documents
 - *A schema declares the elements and attributes and the allowable content for those elements and attributes.*

```
<table>
  <tr>
    <td>Apples</td>
    <td>Bananas</td>
  </tr>
</table>
```

```
<table>
  <name>African Coffee Table</name>
  <width>80</width>
  <length>120</length>
</table>
```

```
<root xmlns:h="http://www.w3.org/TR/html4/"
xmlns:f="https://www.w3schools.com/furniture">

<h:table>
  <h:tr>
    <h:td>Apples</h:td>
    <h:td>Bananas</h:td>
  </h:tr>
</h:table>

<f:table>
  <f:name>African Coffee Table</f:name>
  <f:width>80</f:width>
  <f:length>120</f:length>
</f:table>

</root>
```

Valid XML Document:

- **Correct Vocabulary:** all elements and attributes actually exist in the specified encoding language
- **Correct Grammar:** elements are used in the right place, in the right order

Different Types of Encoding:

- **Presentational**

- *Concerned with formal properties of a text*

- **Descriptive**

- *Concerned with content of a text*
 - *Describes what the text is, not how it should be formatted*

Presentational Markup

This is heathen Greek to you still? Your `<i>lapis philosophicus</i>`?

She sat down to read Hardy's `<i>Jude the Obscure</i>`.

A pretty common case, I believe; in all `<i>vehement</i>` debates.

Descriptive Markup

This is heathen Greek to you still? Your `<foreign xml:lang="la">lapis philosophicus</foreign>`?

She sat down to read Hardy's `<title>Jude the Obscure</title>`.

A pretty common case, I believe; in all `<emph>vehement</emph>` debatings.


```
<?xml version="1.0" encoding="utf-8"?>

<!-- this novel is by Fanny Fern -->

<book>
  <title>Ruth Hall: A Domestic Tale of the Present Time</title>
  <chapter>
    <title>Chapter I.</title>
    <p>The old church clock rang solemnly out on the midnight air.
      Ruth started... </p>
    <p>Ruth was not sighing because she was about to leave her
      father's roof... </p>
  </chapter>
  <chapter>
    <title>Chapter II.</title>
    <p>It was so odd in Ruth to have no one but the family at the
      wedding... </p>
    <p>"Well, I hope Harry will be happy," said Ruth's mother-in-
      law, old Mrs. Hall, as she untied her cap-strings... </p>
  </chapter>
</book>
```

```
<?xml version="1.0" encoding="utf-8"?>
```

```
<!-- this novel is by Fanny Fern -->
```

```
<book>
```

```
  <title>Ruth Hall: A Domestic Tale of the Present Time</title>
```

```
  <p>The old church clock rang solemnly out on the midnight air.  
    Ruth started... </p>
```

```
  <p>Ruth was not sighing because she was about to leave her  
    father's roof... </p>
```

```
  <p>It was so odd in Ruth to have no one but the family at the  
    wedding... </p>
```

```
  <p>"Well, I hope Harry will be happy," said Ruth's mother-in-  
    law, old Mrs. Hall, as she untied her cap-strings... </p>
```

```
</book>
```

```
<?xml version="1.0" encoding="utf-8"?>
```

```
<!-- this novel is by Fanny Fern -->
```

```
<book>
```

```
  <title>Ruth Hall: A Domestic Tale of the Present Time</title>
```

```
  <chapter>
```

```
    <title>Chapter I.</title>
```

```
    <p>The old church clock rang solemnly out on the midnight air.
```

```
      <name>Ruth</name> started... </p>
```

```
    <p><name>Ruth</name> was not sighing because she was about to leave her  
      father's roof... </p>
```

```
  </chapter>
```

```
  <chapter>
```

```
    <title>Chapter II.</title>
```

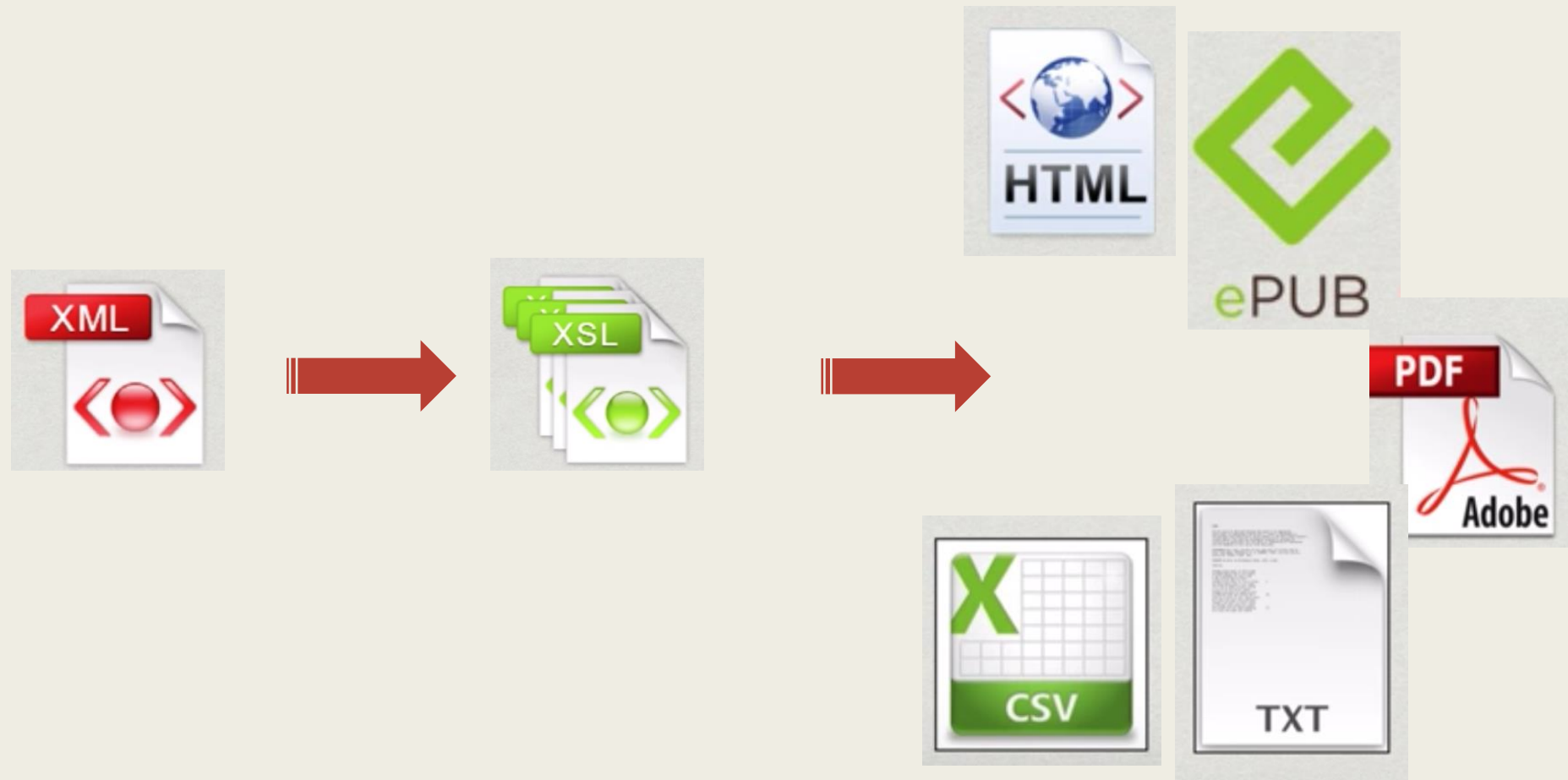
```
    <p>It was so odd in <name>Ruth</name> to have no one but the family at the  
      wedding... </p>
```

```
    <p>"Well, I hope <name>Harry</name> will be happy," said <name>Ruth's</name>  
      mother-in-law, old <name>Mrs. Hall</name>, as she untied her cap-strings... </p>
```

```
  </chapter>
```

```
</book>
```

Transforming XML



Uses of Text Encoding

- Digital Scholarly Editions
- Research (text analysis, data visualization)
- Teaching

The Walt Whitman Archive

Ed Folsom & Kenneth M. Price, Editors

[Support the Archive](#)

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Published Works
[Books by Whitman](#); [Periodicals](#); [Translations](#)

In Whitman's Hand
[Manuscripts](#); [Notebooks](#); [Scribal Documents](#); [More...](#)


Life & Letters
[Biography](#); [Chronology](#); [Letters](#)

Commentary
[Bibliography](#); [Criticism](#); [Disciples](#); [Reviews](#); [Interviews](#)

Pictures & Sound
[Audio](#); [Portraits of Whitman](#)

Resources
[Downloads](#); [Manuscript Catalogs](#); [Links](#); [More...](#)

About the Archive
[Follow Us](#); [Tour](#); [People](#); [Policies](#); [More...](#)



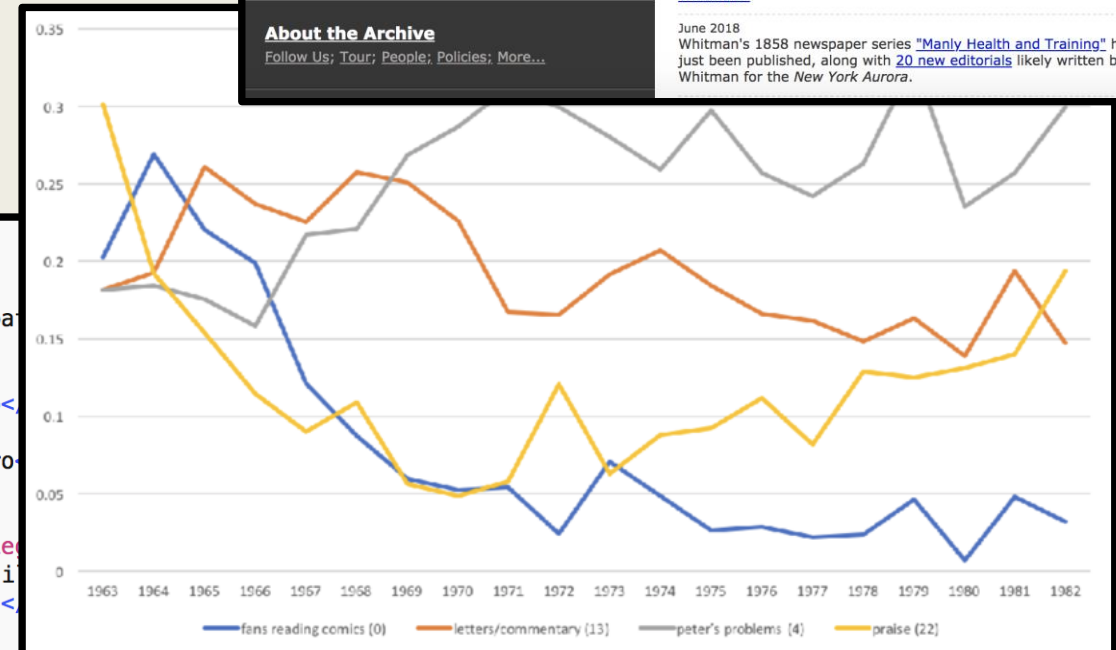
News & Updates

August 2018
With the generous support of the National Historical Publications and Records Commission (NHPRC), we have published 280 additional letters from the [Old Age](#) period.

July 2018
We have added the ability to search across all nine volumes of Horace Traubel's [With Walt Whitman in Camden](#). We have also added a new page of the "Disciples" section dedicated to [Anne Gilchrist](#), including her 1870 essay "[A Woman's Estimate of Walt Whitman](#)."

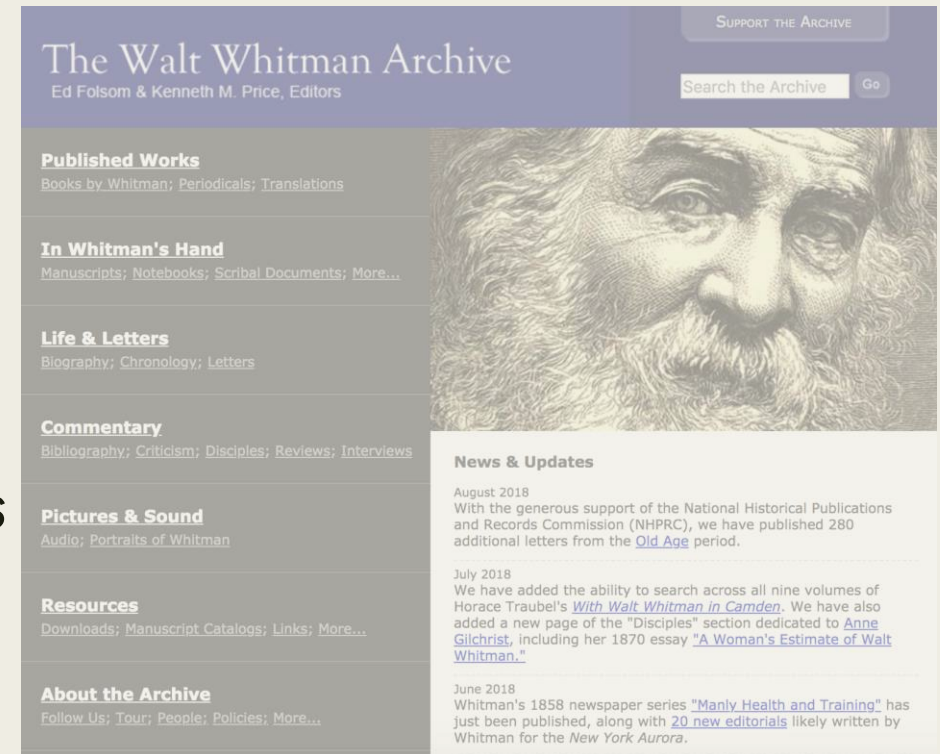
June 2018
Whitman's 1858 newspaper series "[Manly Health and Training](#)" has just been published, along with [20 new editorials](#) likely written by Whitman for the *New York Aurora*.

```
<lg type="sestet">
  <lg type="dblvrs" corresp="#canvasline">
    <l n="9">Del vostro nome se mie rime intese</l>
    <l n="10">Fossin si lunge &virg; aurei pien Tyle &amp7; ba
  </lg>
  <lg type="dblvrs" corresp="#canvasline">
    <l n="11">La tana el nilo . athlante. <choice><abbr>olipo<
calpe.</l>
    <l n="12">Poi che portar nol posso in tutte &amp7; quattro
  </lg>
  <lg type="dblvrs" corresp="#canvasline">
    <l n="13">Part<subst><del type="erasure"><gap reason="ille
<choice><abbr>mōdo</abbr><expan>mondo</expan></choice> &virg-underdot; Vdrallo i
    <l n="14">Chappenin parte. el mar circonda &amp7; laipe .<
  </lg>
</lg>
</lg>
```



Uses of Text Encoding: Digital Scholarly Editions

- Goals and Motivations:
 - *Textual scholarship*
 - *Preservation*
 - *Access*
 - *Interpretation & reading*
 - *Computational manipulation and analysis*



Uses of Text Encoding: Digital Scholarly Editions

■ Examples:

- *William Blake Archive*: <http://www.blakearchive.org>
- *Walt Whitman Archive*: <https://whitmanarchive.org>
- *Dante Gabriel Rossetti Archive*: <http://www.rossettiarchive.org>
- *Mark Twain Project Online*: <http://www.marktwainproject.org>
- *Petrarch*: <http://dcl.slis.indiana.edu/petrarch/>

Digital Edition: William Blake Archive

```
<change who="#e1" when="2014-11-07">converted to P5</change>
<change who="#e1 #a1" when="2007-03-21">proofread</change>
<change who="#e1" when="2006-01-23">transcribed and encoded</change>
</revisionDesc>
</teiHeader>
<text>
  <body>

    <pb facs="per.00068.004.jpg per.00068.004_cropped.jpg" xml:id="leaf01r" type="recto"/>

    <lg type="poem">

      <head type="main-authorial">Ah, Not This Granite Dead and Cold.<note type="editorial" resp="wwa"
xml:id="n1">Reprinted as "Washington's Monument, February, 1885" in the "Sands at Seventy" annex to <hi rend="italic">Leaves
of Grass</hi> (1888).</note></head>

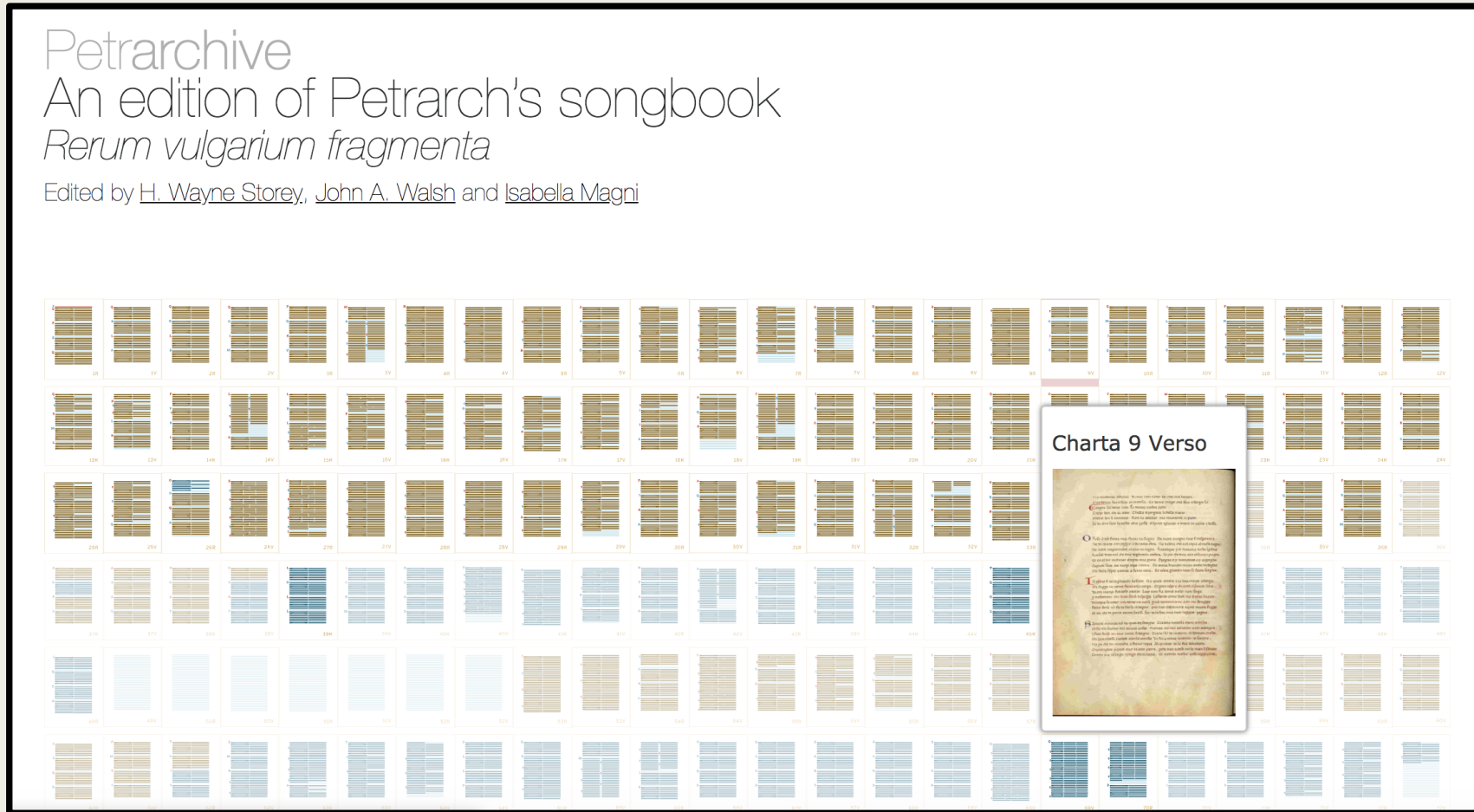
      <l>Ah, not this granite, dead and cold!</l>
      <l>Far from its base and shaft expanding—the<lb/> round zones circling, comprehending;</l>
      <l>Thou, W<hi rend="smallcaps">ASHINGTON</hi>, art all the worlds, the<lb/> continent's entire—not yours
alone,<lb/> America;</l>
      <l>Europe's as well, in every part, castle of lord<lb/> or laborer's cot,</l>
      <l>On frozen North, or sultry South—the Arab's in<lb/> his tent—the African's;</l>
      <l>Old Asia's there with venerable smile, seated<lb/> amid her ruins;</l>
      <l>(Greets the antique the hero new? 'tis but the<lb/> same—the heir legitimate, continued<lb/> ever,</l>
      <l>The indomitable heart and arm—proofs of the<lb/> never-broken line,</l>
      <l>Courage, alertness, patience, faith, the same—<lb/> e'en in defeat defeated not, the same:)</l>
      <l>Wherever sails a ship, or house is built on land,<lb/> or day or night,</l>
      <l>Through teeming cities' streets, indoors or out,<lb/> factories or farms,</l>
      <l>Now, or to come, or past—where patriot wills<lb/> existed or exist,</l>
      <l>Wherever Freedom, poised by Toleration,<lb/> swayed by Law,</l>
      <l>Stands or is rising thy true monument.</l>
```

<https://whitmanarchive.org/published/periodical/poems/per.00068>

Digital Edition: Petrarcharchive

Petrarcharchive An edition of Petrarch's songbook *Rerum vulgarium fragmenta*

Edited by [H. Wayne Storey](#), [John A. Walsh](#) and [Isabella Magni](#)



Petrarcharchive: http://dcl.slis.indiana.edu/petrarcharchive/visindex_2up.php

Digital Edition: Petrarcharchive

```
<body>
  <pb n="charta 33 recto" facs="../images/vat-lat3195-f/vat-lat3195-f-033r.jpg" />
  <lg type="sonnet" xml:id="rvf146" n="146">
    <lg type="octave">
      <lg type="dblvrs" corresp="#canvasline">
        <l n="1"><hi rendition="#red #fs24pt">0</hi><hi rendition="#small-caps">d</hi>ardente uertute ornata et
calda.</l>

        <l n="2">Alma gentil chui tante carte uergo .</l>
      </lg>
      <lg type="dblvrs" corresp="#canvasline">
        <l n="3">0 sol gia donestate intero albergo .</l>
        <l n="4">Torre in alto ualor fondata et salda .</l>
      </lg>
      <lg type="dblvrs" corresp="#canvasline">
        <l n="5">0 <choice><abbr>fiāma</abbr><expan>fiamma</expan></choice> &virg; o rose sparse in dolce falda

        <l n="6">Di uiua neue &virg; &in; chio mi specchio &amp7; tergo.</l>
      </lg>
      <lg type="dblvrs" corresp="#canvasline">
        <l n="7">0 piacer. onde lali al bel uiso ergo &virg;</l>
        <l n="8">Che luce soura quanti il sol ne scalda .</l>
      </lg>
    </lg>
  </lg>
```

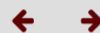
```

<body>
  <pb n="charta 33 recto" facs="../images/vat-lat3195-f/vat-lat3195-f-033r.jpg" />
  <lg type="sonnet" xml:id="rvf146" n="146">
    <lg type="octave">
      <lg type="dblvrs" corresp="#canvasline">
        <l n="1"><hi rendition="#red #fs24pt">O</hi><hi rendition="#small-caps">d</hi>ardente uertute ornata et
calda.</l>
        <l n="2">Alma gentil chui tante carte uergo .</l>
      </lg>
      <lg type="dblvrs" corresp="#canvasline">
        <l n="3">O sol gia donestate intero albergo .</l>
        <l n="4">Torre in alto ualor fondata et salda .</l>
      </lg>
      <lg type="dblvrs" corresp="#canvasline">
        <l n="5">O <choice><abbr>fiāma</abbr><expa>fiamma</expa></choice> &vira: o rose sparse in dolce falda
</l>
        <l n="6">Di uiua neue
</l>
      </lg>
      <lg type="dblvrs" corresp="#canvasline">
        <l n="7">O piacer. on
        <l n="8">Che luce sou
</l>
      </lg>
    </lg>
  </lg>

```



charta 33 recto / Rvf 146-149



Petrarch's Rerum vulgarium fragmenta

146

O	Dardente uertute ornata et calda.	Alma gentil chui tante carte uergo .
	O sol gia donestate intero albergo .	Torre in alto ualor fondata et salda .
5	O fiāma / o rose sparse in dolce falda	Di uiua neue / ī chio mi specchio 7 tergo.
	O piacer. onde lali al bel uiso ergo /	Che luce soura quanti il sol ne scalda .
9	Del uostro nome se mie rime intese	Fossin si lunge / aurei pien Tyle 7 battro .
	La tana el nilo . athlante. olīpo. 7 calpe.	Poi che portar nol posso in tutte 7 quattro
	Parti del mōdo / Vdrallo il bel paese .	Chappenin parte. el mar circonda 7 lalpe .

```
<lg type="sestet">
  <lg type="dblvr" corresp="#canvasline">
    <l n="9">Del uostro nome se mie rime intese</l>
    <l n="10">Fossin si lunge &virg; aurei pien Tyle &amp7; battro .</l>
  </lg>
  <lg type="dblvr" corresp="#canvasline">
    <l n="11">La tana el nilo . athlante. <choice><abbr>olīpo</abbr><expan>olimpo</expan></choice>.&amp7;
calpe.</l>
    <l n="12">Poi che portar nol posso in tutte &amp7; quattro</l>
  </lg>
  <lg type="dblvr" corresp="#canvasline">
    <l n="13">Part<subst><del type="erasure"><gap reason="illegible"/></del><add>i</add></subst> del
<choice><abbr>mōdo</abbr><expan>mondo</expan></choice> &virg-underdot; Vdrallo il bel paese .</l>
    <l n="14">Chappenin parte. el mar circonda &amp7; lalpe .</l>
  </lg>
</lg>
</lg>
```

≡

charta 33 recto / Rvf 146-149

← →

Petrarch's Rerum vulgarium fragmenta

146

O

Dardente uertute ornata et calda.

Alma gentil chui tante carte uergo .

O sol gia donestate intero albergo .

Torre in alto ualor fondata et salda .

5

O fiāma / o rose sparse in dolce falda

Di uiua neue / ī chio mi specchio 7 tergo.

O piacer. onde lali al bel uiso ergo /

Che luce soura quanti il sol ne scalda .

9

Del uostro nome se mie rime intese

Fossin si lunge / aurei pien Tyle 7 battro .

La tana el nilo . athlante. olīpo.7 calpe.

Poi che portar nol posso in tutte 7 quattro

Parti del mōdo / Vdrallo il bel paese .

Chappenin parte. el mar circonda 7 lalpe .

Uses of Text Encoding: Research

Dates

```
<date when="1837-04-05">April the 5th, 1837</date>
```

People

```
<persName>Joe Vandal</persName>
```

Places

```
<placeName xml:id="pal">The Palouse</placeName>
```

Uses of Text Encoding: Research

■ Text Encoding is Never Simple:

- *Text encoding is not simple data entry: it is part of research*
- *Text encoding is not neutral or objective*
- *Text encoding is a strategic representation of the text*

- Flanders, Julia. "Overview of Descriptive Markup and the TEI." *Intensive Introduction to TEI*, GSLIS, University of Illinois at Urbana-Champaign, 2011.
http://www.northeastern.edu/outreach/seminars/_current/presentations/overview/overview.xml

Research: Comic Book Readership Archive



Research: Comic Book Readership Archive



Research: Comic Book Readership Archive

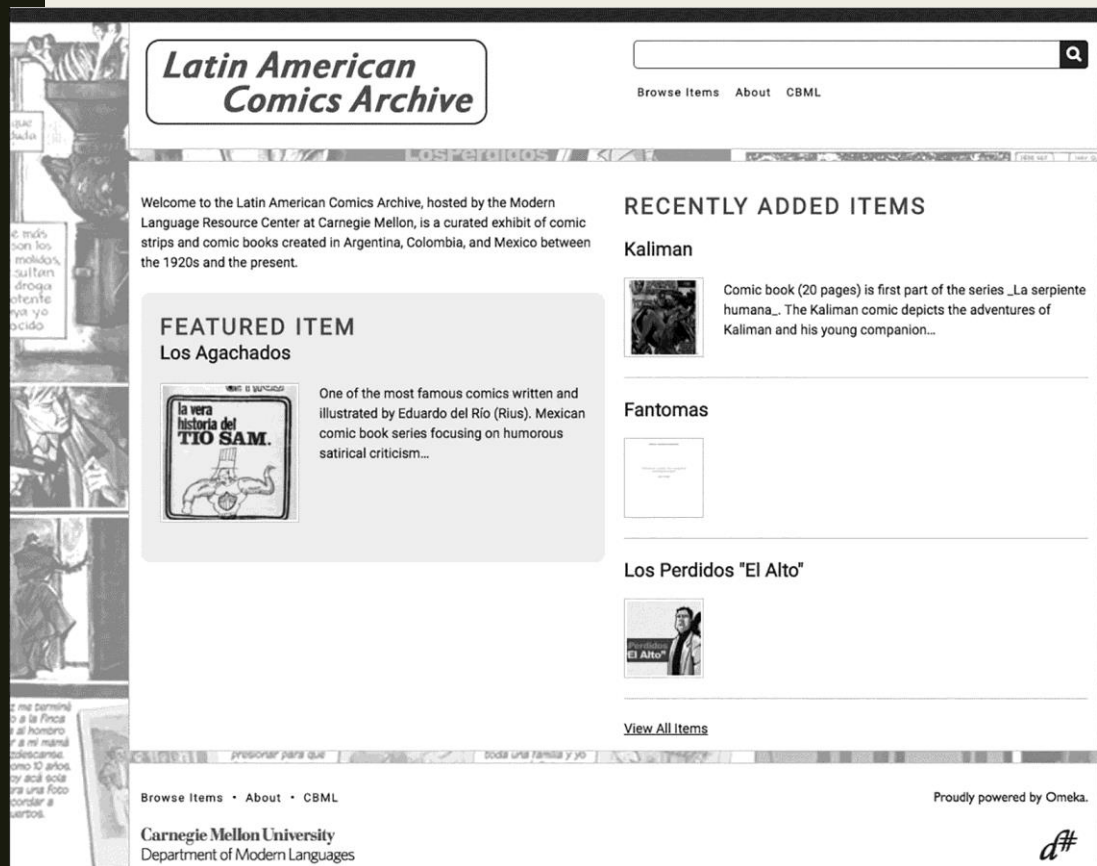
- Why was text encoding helpful?
 - *Multiple names (Spider-Man, Spidey, Web Head, Peter Parker, Petey; Mary Jane, MJ; Doctor Octopus, Otto Octavius, Doc Ock)*
 - *Separating incoming letters from replies and other editorial content*
 - *Distinguishing Spider-Man, the character, from Spider-Man, the comic book*

Research: Comic Book Readership Archive

- `<div type="group">`
- `<div type="letter">`
- `<div type="reply">`
- `<persName key="spider-man">Spidey's</persName>`
- `<persName key="mj">M.J.'s</persName>`
- `<persName key="len_wein">Len Wein</persName>`
- `<persName key="steve_ditko">Steve Ditko</persName>`
- `<bibl>`
 - `<title>Spidey</title>`
 - `<biblScope unit="issue">#130</biblScope>`,
 - `<biblScope unit="page">page 23</biblScope>`,
 - `<biblScope unit="panel">panel 3</biblScope>``</bibl>`

```
<div type="letter">
  <opener>
    <salute>Dear <orgName>Marvel</orgName>,</salute>
  </opener>
  <p>With <bibl><biblScope unit="issue">issue #174</biblScope>, <title
    rendition="#uppercase">The Amazing <persName>Spider-Man</persName></title></bibl>
    improved 100%!</p>
  <p>I always did like the <persName>Punisher</persName>, and when
    <persName>Hitman</persName> made his appearance in <persName rendition="#uppercase"
    >Peter Parker</persName>, I hoped that the two would meet.</p>
  <p><persName>Len</persName> forgot all about melodrama in this issue and concentrated on
    fast-moving action with just the right amount of plot. It was great.</p>
  <p>Now a few notes to <persName>Len</persName>:</p>
  <p>It's about time that <persName>Pete</persName> and <persName>Mary Jane</persName>
    either got together or split. I'm sick and tired of "<persName>Pete</persName> runs
    off, <persName>MJ</persName> gets mad, <persName>Pete</persName> explains,
    <persName>MJ</persName> accepts, but stays mad." It's boring!
    <persName>MJ</persName> hasn't talked to <persName>Pete</persName> since
    <bibl><biblScope unit="issue">#168</biblScope></bibl>. Are we through with
    her?</p>
  <p>Maybe you should introduce a new girl to be <persName>Pete's</persName> new love? Not
    a <persName>Gwen</persName> and not a <persName>Betty</persName> and not a
    <persName>Liz</persName> and not an <persName>MJ</persName>. Somebody totally
    new.</p>
  <p>Do you realize the entire supporting cast has dwindled to nothing. Let's get some new
    blood!</p>
  <p>Final thought: Let's have some real continuity between <title rendition="#uppercase"
    >Marvel Team-Up</title>, <title rendition="#uppercase">Peter Parker</title> and this
    book. Like a three-book cross-over?</p>
  <p>Just keep up the good work <persName>Len</persName>!</p>
  <closer>
    <signed><persName>Tony R. Rose</persName></signed>
    <address>
      <addrLine>Box 14A Dooley Rt.</addrLine>
      <addrLine>Boles, AR 72926</addrLine>
    </address>
  </closer>
</div>
```

Uses of Text Encoding: Teaching



Latin American Comics Archive

Welcome to the Latin American Comics Archive, hosted by the Modern Language Resource Center at Carnegie Mellon, is a curated exhibit of comic strips and comic books created in Argentina, Colombia, and Mexico between the 1920s and the present.

FEATURED ITEM
Los Agachados

One of the most famous comics written and illustrated by Eduardo del Río (Rius). Mexican comic book series focusing on humorous satirical criticism...

RECENTLY ADDED ITEMS

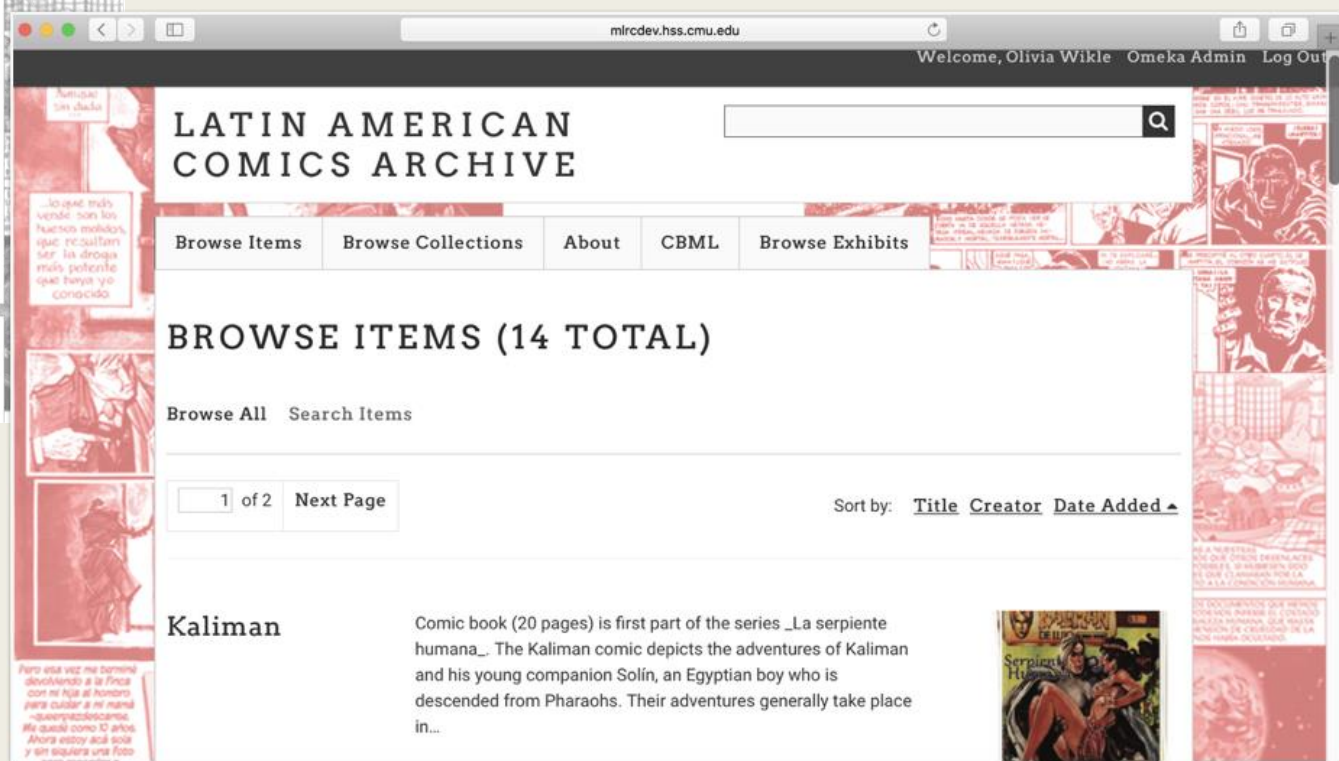
- Kaliman**
Comic book (20 pages) is first part of the series „La serpiente humana... The Kaliman comic depicts the adventures of Kaliman and his young companion...
- Fantomas**
- Los Perdidos "El Alto"**

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Carnegie Mellon University
Department of Modern Languages

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LATIN AMERICAN COMICS ARCHIVE

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BROWSE ITEMS (14 TOTAL)


Browse All Search Items

1 of 2 Next Page

Sort by: [Title](#) [Creator](#) [Date Added](#)

Kaliman

Comic book (20 pages) is first part of the series „La serpiente humana... The Kaliman comic depicts the adventures of Kaliman and his young companion Solín, an Egyptian boy who is descended from Pharaohs. Their adventures generally take place in...



Uses of Text Encoding: Teaching



El Eternauta,
- Héctor G. Oesterheld,
Solano López



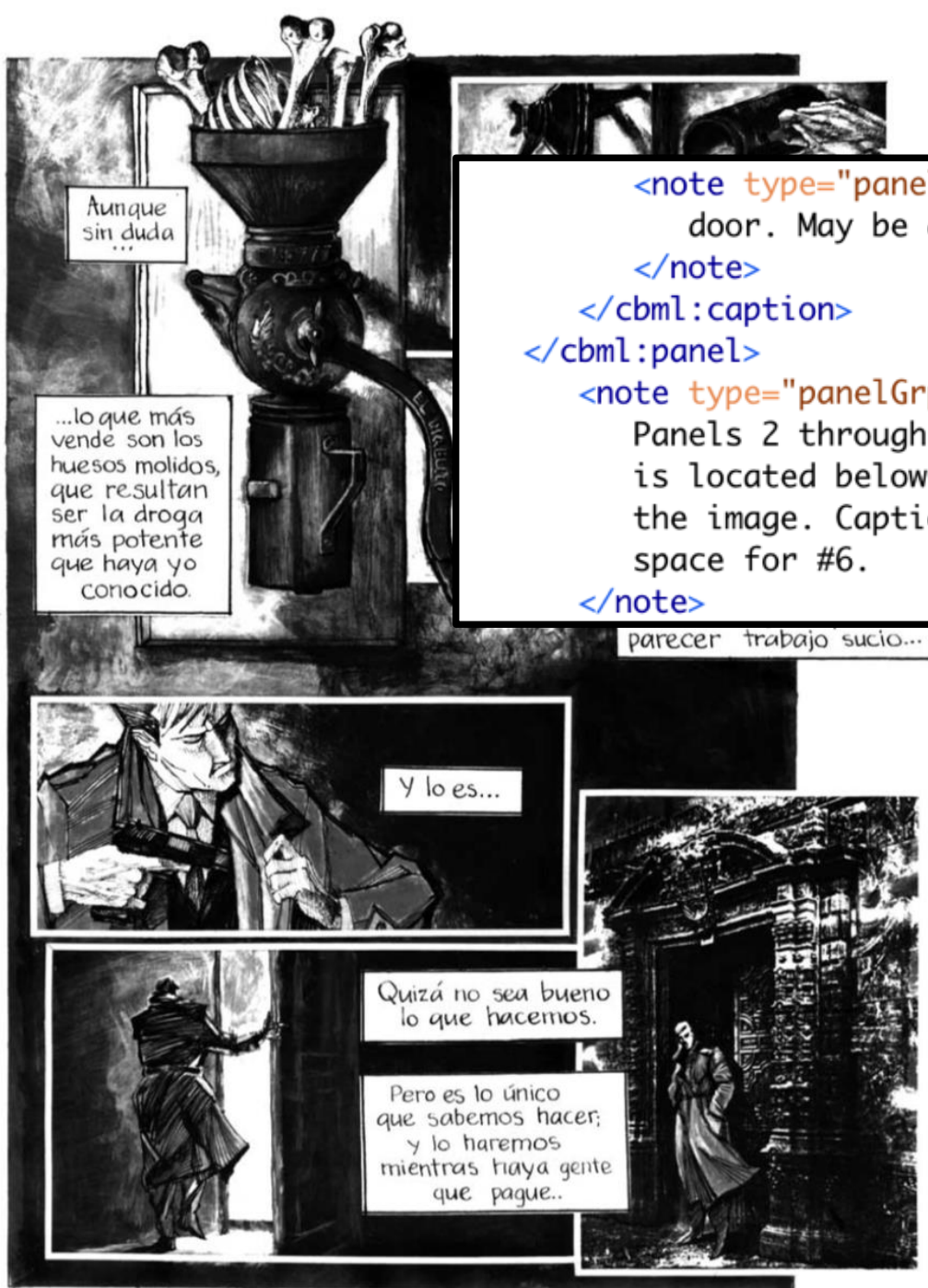
Uses of Text Encoding: Teaching



```
<text>
  <front>
    <div type="titlePage" xml:id="eg_0001">
      <head>el eternauta</head>
      <cbml:caption rendition="#uc #center">
        héctor g. oesterheld / solano lópez
      </cbml:caption>
    </div>
```




Operación Bolívar,
- Edgar Clement



<note type="panelDesc"> Narrator is seen outside a large colonial, barroque door. May be an intervened photograph of this entrance.

</note>

</cbml:caption>

</cbml:panel>

<note type="panelGrpDesc">

Panels 2 through 6 are contained inside large panel #1. Caption for panel #3 is located below the image, while the one for #4 is inside the panel, next to the image. Captions for panels #5-6 start inside the box for #5 but cross into the space for #6.

</note>

"... one of the oldest strains of digital humanities, text encoding, is fundamentally an exercise in close reading"

-- Gailey, Amanda. *"Teaching Attentive Reading and Motivated Writing Through Digital Editing."* *CEA Critic* 72.2 (2014): 191-9. DOI: 10.1353/cea.2014.0011.

"... the exercise defamiliarizes the act of reading, reveals its continuity with digital text mining, and offers insights that may not solely exist in either realm"

– Fyfe, Paul. "Digital Pedagogy Unplugged." *Digital Humanities Quarterly* 5, no. 3 (2011): <http://digitalhumanities.org/dhq/vol/5/3/000106/000106.html>.

Activity: Creating Well-Formed XML

- Design your own meaningful tags (elements and attributes) to describe the content of these documents:



French Cranberry Chicken

1 cup Soup Of Success French Crème Dressing (prepared)
1 cup whole cranberry sauce
1 package dry onion soup mix
1½ pounds of boneless chicken breast

Place chicken in a 9 X 13 dish.
Mix dressing, cranberry sauce, and soup mix and pour over chicken.
Bake at 350 degrees for 45 minutes.
Serve over rice and enjoy.

French Cranberry Chicken

- 1 cup Soup Of Success French Crème Dressing (prepared)
- 1 cup whole cranberry sauce
- 1 package dry onion soup mix
- 1½ pounds of boneless chicken breast

Place chicken in a 9 X 13 dish.

Mix dressing, cranberry sauce, and soup mix and pour over chicken.

Bake at 350 degrees for 45 minutes.

Serve over rice and enjoy.

AL GREEN'S GREATEST HITS



TIRED OF BEING ALONE (A. Green) BMI
CALL ME (COME BACK HOME) (A. Green; W. Mitchell; A. Jackson) BMI
I'M STILL IN LOVE WITH YOU (A. Green; W. Mitchell; A. Jackson) BMI
HERE I AM (COME AND TAKE ME) (A. Green; M. Hodges) BMI
HOW CAN YOU MEND A BROKEN HEART (B. Gibb; R. Gibb) BMI
LET'S STAY TOGETHER (A. Green; W. Mitchell; A. Jackson) BMI
I CAN'T GET NEXT TO YOU (Whitfield; Strong) ASCAP
YOU OUGHT TO BE WITH ME (A. Green; W. Mitchell; A. Jackson) BMI
LOOK WHAT YOU DONE FOR ME (A. Green; W. Mitchell; A. Jackson) BMI
LET'S GET MARRIED (A. Green) BMI

PRODUCERS: Willie Mitchell and Al Green
ENGINEER: Willie Mitchell
REMIX ENGINEER: Willie Mitchell
VOCAL BACKGROUNDS: Rhodes, Chalmers and Rhodes
STRING ARRANGEMENTS: James Mitchell and Charles Chalmers
STRING SECTION: The Memphis Strings
HORN SECTION: Wayne Jackson-Trumpet;
Andrew Love-Tenor; Ed Logan-Tenor;
James Mitchell-Baritone Sax; Jack Hole-Trombone
RHYTHM SECTION: Howard Grimes, Al Jackson-
Drums, Congas, & Bongo; Leroy Hodges-Bass;
Charles Hodges-Organ and Piano; Teenie Hodges-Guitar;
Archie Turner & Michael Allen-Piano
RECORDED AT: Royal Recording Studios, Memphis TN

THIS DISC CONTAINS THE ORIGINAL QUADRAPHONIC MIXES
FROM A 7.5 I.P.S. QUAD REEL SOURCE



AL GREEN'S GREATEST HITS

XML Validator

Encode your texts here: <https://tinyurl.com/y8hskjgf>

Check for well-formedness here: <https://codebeautify.org/xmlvalidator>

Resources

- Women Writers Project: Resources for Teaching and Learning Text Encoding. <http://wwp.northeastern.edu/outreach/resources.html>
- "A Gentle Introduction to XML." *Text Encoding Initiative: Guidelines for Electronic Text Encoding and Interchange*. <http://www.tei-c.org/release/doc/tei-p5-doc/en/html/SG.html>
- Walsh, John, and Michelle Dalmau. "Indiana University Text Encoding Workshop Series." <http://dcl.slis.indiana.edu/teiworkshop/index.html>