

TEI Fundamentals and Their Application

Course Website
<http://bit.ly/TextFun15>

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With thanks to Julia Flanders and Syd Bauman of the Women Writers Project

Monday Morning

Introductions & Setup

Hands-on Tech-free Markup

Introductions & Setup

Introductions

- Where are you from? What material or texts do you work with?

Setup

- Visit <http://bit.ly/TextFun15> for a set of the course slides
- Copy the TEIpackage directory to your computer (be sure to remember where you have saved it) as it comes around on a memory key.

A tech-free intro to TEI

a.k.a., 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!

BLEAK HOUSE.

CHAPTER I.

IN CHANCERY.

LONDON. Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets, as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a *Megalosaurus*, forty feet long or so, waddling like an elephantine lizard up Holborn-hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas, in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if the day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds.

Gas looming through the fog in divers places in the streets, much as the sun may, from the spongy fields, be seen to loom by husbandman and ploughboy. Most of the shops lighted two hours before their time—as the gas seems to know, for it has a haggard and unwilling look.

The raw afternoon is rawest, and the dense fog is densest, and the

The ~~fast~~ quick brown
fox **jumped** over the
lazy dog.

J.M./Doors

monitors
L.A. Woman

Well, I just got into town about
an hour ago



Took a look around, see which
way the wind blow

Where the little girls in their
Hollywood bungalows

Are you a lucky little lady in
The City of Light?

Or just another lost angel—
City of Night

L.A. Woman (2)

L.A. Woman Sunday afternoon's
— Drive thru your suburbs —

Into your blues (2)

Into your blue — ~~blue~~ blue Blue

Into your blues —



CLETUS G. ROETZEL (1880-1973)
SAMUEL C. ANDRESS
JOHN H. ULMAN
GEORGE W. ROONEY
RICHARD E. GUSTER
DUANE L. ISHAM
KENNETH R. HILLISOR
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

November 18, 1974

The Cleveland Browns
Cleveland Stadium
Cleveland, OH

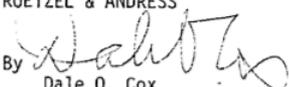
Gentlemen:

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.

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 

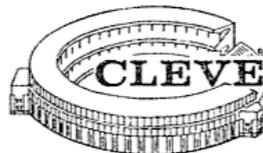
Dale O. Cox

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 H. STEPHENS
JAMES L. RENCH

RECEIVED

NOV 20 1974

Cleveland Browns



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,

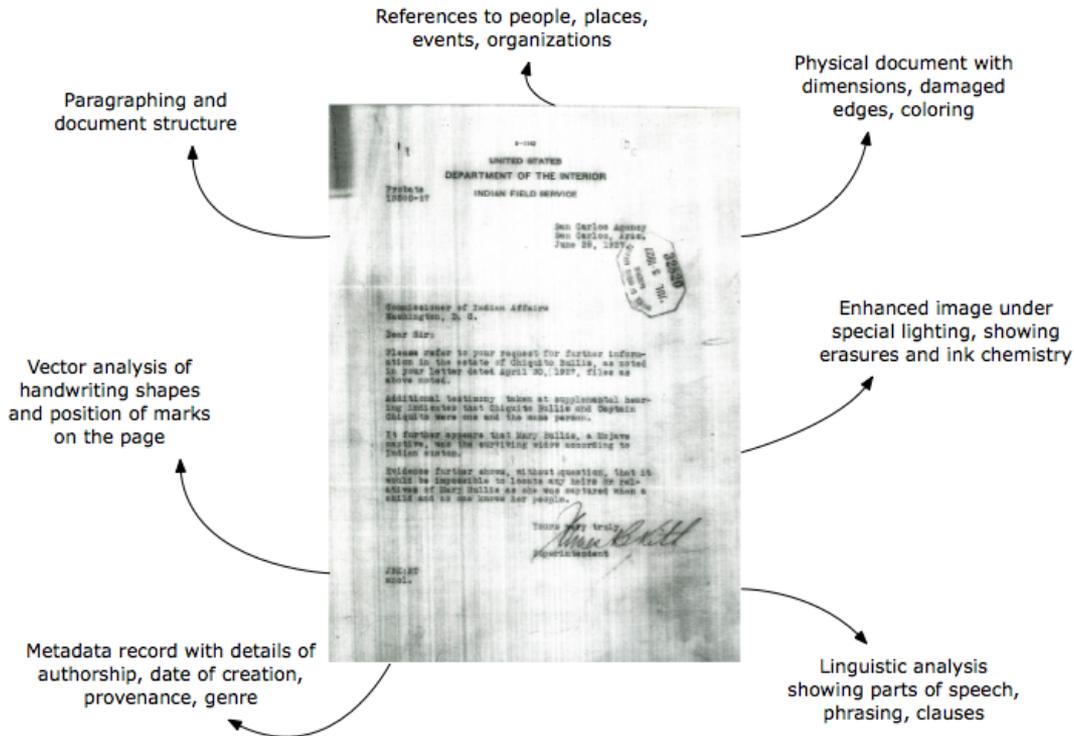
CLEVELAND STADIUM CORP.

James N. Bailey,
General Counsel

JNB:bjn

cc: Arthur B. Modell

Some things we might want to represent:



```
<sp type="gossip">I heard that  
<persName ref="#pp.001">Lizzy</persName> just  
turned down  
<persName ref="#pp.005">Mr. Darcy</persName>'s  
proposal! Can you imagine?</sp>
```



```
<person xml:id="pp.001">  
<persName>Elizabeth Bennet</per  
</person>  
<person xml:id="pp.005">  
<persName>Fitzwilliam Darcy</
```

What "formalization" looks like

ATTO TERZO
SCENA PRIMA.

Querciuola, Gostanzo, Brigida del Capitano.

Quer. *Ha ah ah ah, non ui potrei mai dire quanto uoi state bene: mi parete un magnan naturale, e mi giuro che a pena ui riconosco, e mi parete quasi si voi maritate.*

Gost. *Puo far mio padre, ch'io habbia d'andar cosi dinanzi alla mia innamorata.*

Quer. *Che credete che sia? Quando le donne uengon lasciate dinanzi a i lor questi per questo non piaccian loro? E non e forse peggio il carbon che l' solimata? anzi meglio, che so pur tigne un poco il uiso fuora, non guasta i denti dentro, e non corrompe il fiato.*

Gost. *Hor su che ho afar? di uia.*

Quer. *La prima cosa, perche uoi non siate conosciuto bisognache conuofacciate la uoce a guisa di questi magnani: con dire in un suon mezzo fioco. Chi vuol donne, acconciar chiani in toppe e sopra rosse, state a udire come dico io, ohu, chi uol donne acconciar chiani in toppe, e sopra rosse? pronate un poco se sapete dire. Tenete su queste toppe.*

[...and the rest of the scene]

[...and the other scenes in the act]

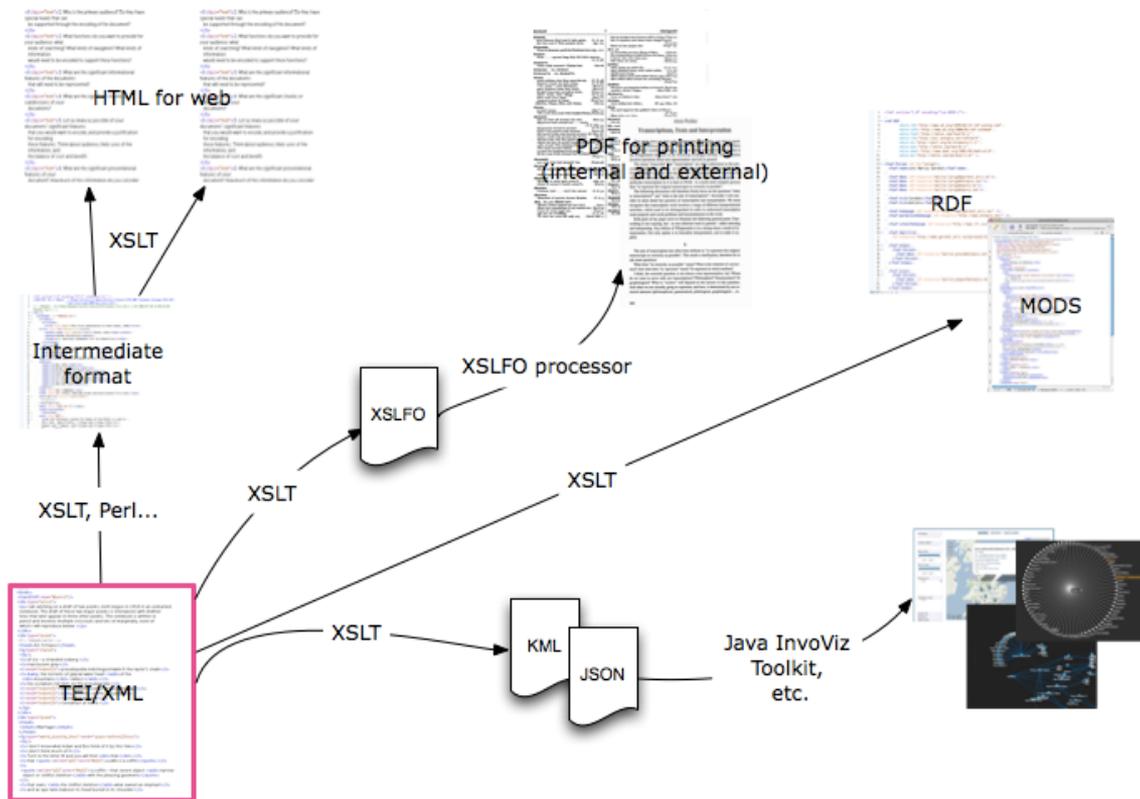
```
<div type="act">
  <head>Atto Terzo</head>
  <div type="scene">
    <head>Scena Prima</head>
    <stage>Querciuola, Costanzo, Brigida
      <lb/>del Capitano</stage>
    <sp><speaker>Quer.</speaker>
      <p>Ah ah ah ah, non ui potrei mai dire quanto uoi state
      bene: me parete un magnan naturale, e ui giuro che a
      pena <unclear>ai</unclear> riconosco, e mi parete quasi
      un <gap/>.</p>
    </sp>
    <sp><speaker>Gost.</speaker>
      <p>Può far mio padre, ch'io habbia d'andar cosi dinanzi
      alla mia innamorata.</p>
    </sp>
    <sp><speaker>Quer.</speaker>
      <p>Che credete che sia? Quando le donne uengon lasciate
      dinanzia lorquasti per questo no piaccian loro? E non è
      forse peggio! carbon che! solimata? anzi meglio, che so
      pur tigne un poco il uiso fuera, non guasta i denti dentro,
      e non corrompe il fiato.</p>
    </sp>
    <sp><speaker>Gost.</speaker>
      <p>Hor su che ho afar? di uia.</p>
    </sp>
    <sp><speaker>Quer.</speaker>
      <p>La prima cosa, perche uoi non siate conosciuto
      bisognache contrasacciate la uoce a guisa di questi
      magnani, con dire in un tuon mezzo fioco. Chi vuol donne,
      acconciar chiai in toppe, e toppe rotte? prouate un poco
      se sapete dire. Tenete su queste toppe.</p>
    </sp>
    [...and the rest of the scene]
  </div>
</div>
```

TEI vs HTML

```
<div type="act">
  <head>Atto Terzo</head>
  <div type="scene">
    <head>Scena Prima</head>
    <stage>Querciucola, Costanzo, Brigida
      <lb/>del Capitano</stage>
    <sp><speaker>Quer.</speaker>
    <p>Ah ah ah ah, non ui potrei mai dire quanto uoi state
      bene: me parete un magnan naturale, e ui giuro che a
      pena <unclear>ai</unclear> riconosco, e mi parete quasi
      un <gap/>.</p>
    </sp>
    <sp><speaker>Gost.</speaker>
    <p>Può far mio padre, ch'lo habbia d'andar cosi dinanzi
      alla mia innamorata.</p>
    </sp>
    <sp><speaker>Quer.</speaker>
    <p>Che credete che sia? Quando le donne uengon lisciate
      dinanzia lorquasti per questo no piaccian loro? E non è
      forse peggio'l carbon che'l solimata? anzi meglio, che so
      pur tigne un poco il uiso fuera, non guasta i denti dentro,
      e non corrompe il fiato.</p>
    </sp>
    <sp><speaker>Gost.</speaker>
    <p>Hor su che ho afar? di uia.</p>
    </sp>
    <sp><speaker>Quer.</speaker>
    <p>La prima cosa, perche uoi non siate conosciuto
      bisognache contrasacciate la uoce a guisa di questi
      magnani, con dire in un tuon mezo fioco. Chi vuol donne,
      acconciar chiaui in toppe, e toppe rotte? prouate un poco
      se sapete dire. Tenete su queste toppe.</p>
    </sp>
    [...and the rest of the scene]
  </div>
[...and the other scenes in the act]
</div>
```

```
<div class="act">
  <h1>Atto Terzo</h1>
  <div class="scene">
    <h2>Scena Prima</h2>
    <p>Querciucola, Costanzo, Brigida
      <br/>del Capitano</p>
    <p>Quer.</p>
    <p>Ah ah ah ah, non ui potrei mai dire quanto uoi state
      bene: me parete un magnan naturale, e ui giuro che a
      pena [ai?] riconosco, e mi parete quasi
      un .</p>
    <p>Gost.</p>
    <p>Può far mio padre, ch'lo habbia d'andar cosi dinanzi
      alla mia innamorata.</p>
    <p>Quer.</p>
    <p>Che credete che sia? Quando le donne uengon lisciate
      dinanzia lorquasti per questo no piaccian loro? E non è
      forse peggio'l carbon che'l solimata? anzi meglio, che so
      pur tigne un poco il uiso fuera, non guasta i denti dentro,
      e non corrompe il fiato.
    </p>
    <p>Gost.</p>
    <p>Hor su che ho afar? di uia.</p>
    <p>Quer.</p>
    <p>La prima cosa, perche uoi non siate conosciuto
      bisognache contrasacciate la uoce a guisa di questi
      magnani, con dire in un tuon mezo fioco. Chi vuol donne,
      acconciar chiaui in toppe, e toppe rotte? prouate un poco
      se sapete dire. Tenete su queste toppe.</p>
    [...and the rest of the scene]
  </div>
[...and the other scenes in the act]
</div>
```

Why do it if it's lossy?



Monday Afternoon

What is TEI?

What is XML?

TEI's Place in the Universe

XML Anatomy

Well-Formedness and Validity

How the TEI Imagines Documents

Generic Elements

Basic Encoding

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.

XML: What it is & what it isn't

- XML is:
 - Platform agnostic
 - Designed to *describe* 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)
 - To encode:To markup::To program:To code

TEI-XML



Concepts



XML

Syntax

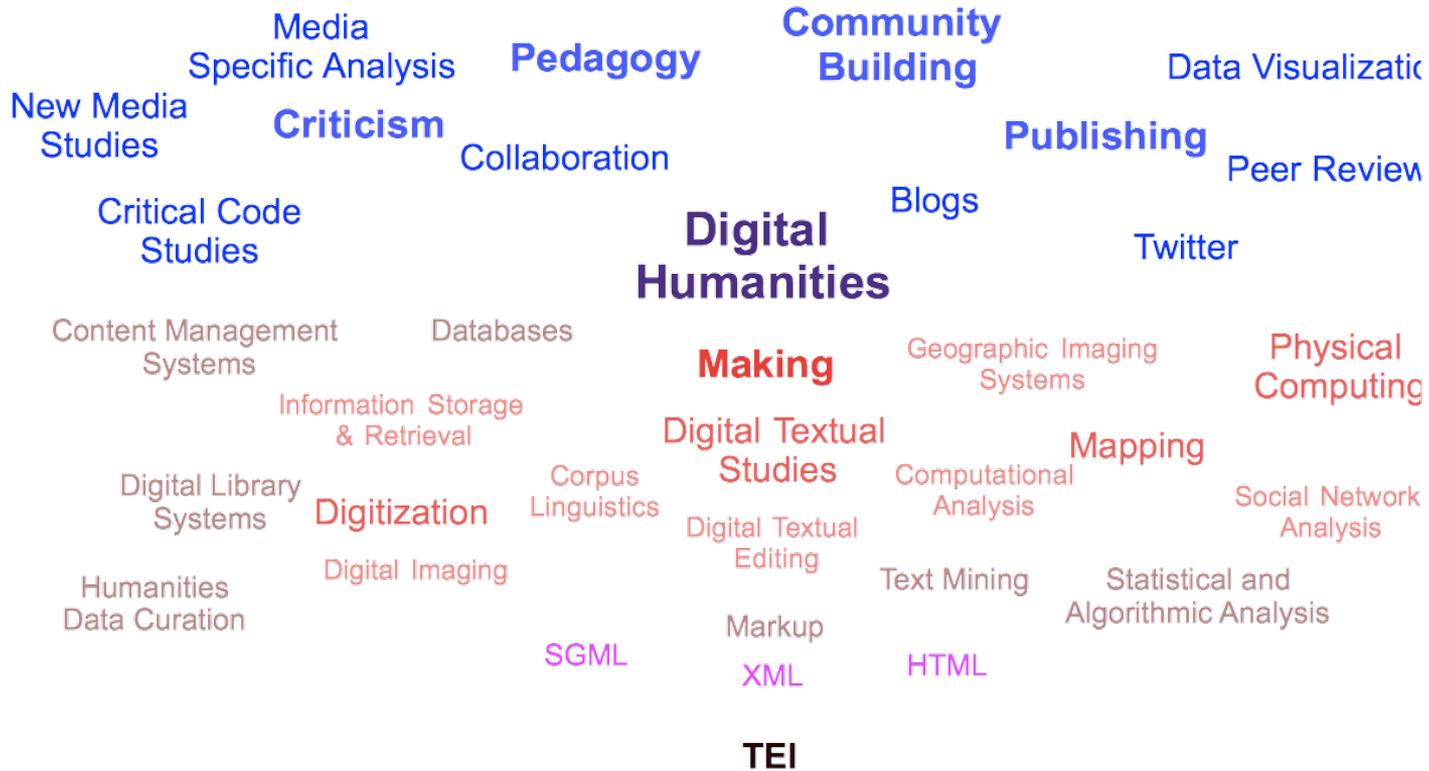
```
<element>  
  <element attribute="value">  
    content  
  </element>  
</element>
```

TEI

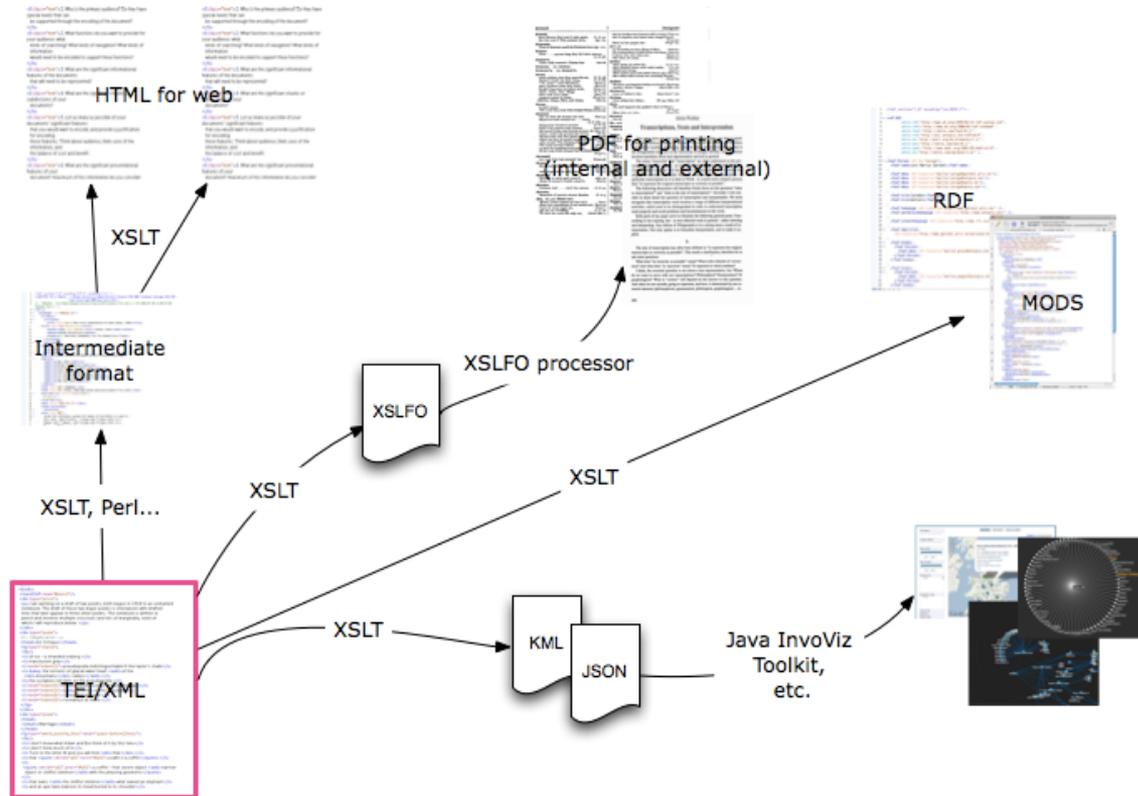
**Language:
vocabulary and grammar**

```
<p>  
  
<note type="foot">  
  
<head>
```

The DH Universe



TEI's Place in the Universe



XML Is Everywhere

- KML (maps)
- TEI (editions)
- XHTML and parts of HTML5 (for browser display)
- WordprocessingML (Microsoft Word)
- 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 Anatomy

I've "drawn a box" around the text UBC Okanagan. The **opening tag** and **closing tag** mark the sides of the box.

On Wednesday I called Lee. He will be visiting
<location>UBC Okanagan</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 UBC Okanagan. 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

`<location type="university">UBC Okanagan</location>` 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 `
` are equivalent (keep an eye on the forward slash /)

XML Anatomy

`<location type="university">UBC Okanagan</location>`

attribute name attribute value

opening tag

closing tag

Element

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>2012-02-12</date>
  <salutation>Dear Harry,</salutation>
  <paragraph>Symmetrical dates are so elegant!</paragraph>
  <signature>Yours, Larry</signature>
</letter>
```

```
<letter>
  <salutation>Dear <name>Harry</name>,</salutation>
  <paragraph>My triskaidekaphobia is acting up.</paragraph>
  <signature>Yours, Larry</signature>
  <date>2012-02-13</date>
</letter>
```

```
<letter>
  <date>2012-02-14</date>
  <salutation>Dear Larry,</salutation>
  <paragraph>Happy <name>Valentine</name>'s Day!</paragraph>
  <paragraph>I was just kidding about the space-time continuum.</paragraph>
  <paragraph>See you on Wednesday!</paragraph>
</letter>
```

```
<letter>
  <paragraph>Ack! I forgot! Is <date>Feb. 14</date> always Valentine's
  Day? I should ? I should put it on my calendar.</paragraph>
</letter>
```

How the TEI imagines documents



Large elements:
BOOKS, CHAPTERS

MID-SIZE elements:
PARAGRAPHS, STANZAS

small elements:
WORDS, PHRASES

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

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

`<emph>`: verbal emphasis

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.

`<div>` division - we have already seen a generic tag for major chunks of text, `<div>`

`<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>`

TEI – Basic Encoding

```
<div type="chapter">
  <head>Chapter 1: The Manor House</head>
  <p><name type="person">Charles</name> hadn't visited the manor
    house since <date when="1955-04-10">Easter, 1955</date>,
    and now he remembered why.</p>
  <p>"Hullo", he called out as he walked up the drive, and
    then, as if to himself, "To be or not to be?, to walk or
    not to walk...oh, <emph>hang</emph> it all!" His meditation on Hamlet was
    interrupted as he collided with a peacock. "Sacré bleu!"
    he exclaimed with irritation, his sang-froid
    completely deserting him. It was going to be a long
    week. His catalog of irritations included:
    <list>
      <item>1. The weather</item>
      <item>2. The peacocks</item>
      <item>3. His meagre grasp of French</item>
    </list>
  </p>
</div>
```

TEI – Basic Encoding

What's new here?

```
<div type="chapter">
  <head>Chapter 1: The Manor House</head>
  <p><persName>Charles</persName> hadn't visited the manor
  house since <date when="1955-04-10">Easter, 1955</date>,
  and now he remembered why.</p>
  <p><said>Hullo</said>, he called out as he walked up the drive,
  and then, as if to himself, <said>To be or not to be?, to
  walk or not to walk...oh, <emph>hang</emph> it all!</said>
  His meditation on Hamlet was interrupted as he collided
  with a peacock. <said xml:lang="fr">Sacré bleu!</said> he
  exclaimed with irritation, his <foreign
  xml:lang="fr">sang-froid</foreign> completely
  deserting him. It was going to be a long week. His catalog of irritations included:
  <list>
    <item><label>1.</label> The weather</item>
    <item><label>2.</label> The peacocks</item>
    <item><label>3.</label> His meagre grasp of French</item>
  </list>
  </p>
</div>
```

```
<div type="chapter">
  <head>Chapter 1: The Manor House</head>
  <p><name type="person">Charles</name> hadn't visited the manor
  house since <date when="1955-04-10">Easter, 1955</date>,
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  not to walk...oh, <emph>hang</emph> it all!" His meditation on Hamlet was
  interrupted as he collided with a peacock. "Sacré bleu!"
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  completely deserting him. It was going to be a long
  week. His catalog of irritations included:
  <list>
    <item>1. The weather</item>
    <item>2. The peacocks</item>
    <item>3. His meagre grasp of French</item>
  </list>
  </p>
</div>
```

Want more elements

We love hands-on work, but don't have time to dive in today.

Let's do some group encoding

- Open the TEIpackage directory > WWP_Element_list.pdf
- Let's start encoding - big structural chunks first, then mid-sized chunks, then small chunks

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 `<div>`s
- Let's take a look...

BLEAK HOUSE.

CHAPTER I.

IN CHANCERY.

LONDON. Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets, as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a *Megalosaurus*, forty feet long or so, waddling like an elephantine lizard up Holborn-hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas, in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if the day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds.

Gas looming through the fog in divers places in the streets, much as the sun may, from the spongy fields, be seen to loom by husbandman and ploughboy. Most of the shops lighted two hours before their time—as the gas seems to know, for it has a haggard and unwilling look.

The raw afternoon is rawest, and the dense fog is densest, and the

Tomorrow

- Please remember to bring your tech-free examples with you to class!

```
<sp type="gossip">I heard that  
<persName ref="#pp.001">Lizzy</persName> just  
turned down  
<persName ref="#pp.005">Mr. Darcy</persName>'s  
proposal! Can you imagine?</sp>
```



```
<person xml:id="pp.001">  
<persName>Elizabeth Bennet</per  
</person>  
<person xml:id="pp.005">  
<persName>Fitzwilliam Darcy</
```

Review of Monday

- What stuck?
- What do we need to review (i.e. What the heck were they talking about??)

XML Anatomy

Well-Formedness and Validity

How the TEI Imagines Documents

Generic Elements

Basic Encoding

Hands-on Practice

Tuesday Morning

A Whole TEI Document

Basic Encoding for Different Genres

- Prose
- Poetry
- Letters
- Drama

File Structures and Paths

Hands-on Practice

Embarking on the TEI Path

- The Project (i.e., It's never too early to think about your team! (Having said that, we'll talk about it on Friday...))
- The Whole TEI Document
- Document types
 - Prose
 - Poetry
 - Letters
 - Manuscripts
 - Images

Prose

<div>

<p>With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day. </p>

<p> And if America is to be a great nation, this must become true. And so</p>

<list>

<item>let freedom ring from the prodigious hilltops of <placeName type="state">New Hampshire</placeName>.</item>

<item>Let freedom ring from the mighty mountains of <placeName type="state">New York</placeName>.</item>

<item>Let freedom ring from the heightening <placeName type="mountain_range" ><foreign xml:id="unm">Alleghenies</foreign></placeName> of <placeName type="state">Pennsylvania</placeName>.</item>

<item>Let freedom ring from the snow-capped <placeName type="mountain_range">Rockies</placeName> of <placeName type="state">Colorado</placeName>.</item>

<item>Let freedom ring from the curvaceous slopes of <placeName type="state">California</placeName>.</item>

</list>

</div>

Poetry

```
<lg type="sonnet">
```

```
<head>On First Looking into Chapman's Homer</head>
```

```
<lg type="quatrain">
```

```
<l>Much have I travell'd in the realms of gold,</l>
```

```
<l>And many goodly states and kingdoms seen;</l>
```

```
<l>Round many western islands have I been</l>
```

```
<l>Which bards in fealty to <persName>Apollo</persName>
```

```
hold.</l>
```

```
</lg>
```

```
<lg type="quatrain">
```

```
<l>Oft of one wide expanse had I been told</l>
```

```
<l>That deep-brow'd <persName>Homer</persName> ruled as
```

```
his demesne;</l>
```

```
<l>Yet did I never breathe its pure serene</l>
```

```
<l>Till I heard <persName>Chapman</persName> speak out
```

```
loud and bold:</l>
```

```
</lg>
```

```
<lg type="sestet">
```

```
<l>Then felt I like some watcher of the skies</l>
```

```
<l>When a new planet swims into his ken;</l>
```

```
<l>Or like stout <persName>Cortez</persName> when
```

```
with eagle eyes</l>
```

```
<l>He star'd at the <placeName>Pacific</placeName>—and
```

```
all his men</l>
```

```
<l>Look'd at each other with a wild surmise—</l>
```

```
<l>Silent, upon a peak in <placeName>Darien</placeName>.</l>
```

```
</lg>
```

```
</lg>
```

```
<lg type="sonnet">
```

```
<head>On First Looking into Chapman's Homer</head>
```

```
<lg type="quatrain">
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<l>Much have I travell'd in the realms of gold,</l>
```

```
<l>And many goodly states and kingdoms seen;</l>
```

```
<l>Round many western islands have I been</l>
```

```
<l>Which bards in fealty to <persName>Apollo</persName>
```

```
hold.</l>
```

```
</lg>
```

Letters

```
<div type="letter">
  <opener>
    <dateline>
      <date when="1865-08-05">August the 5th</date>
      <name type="place">Cape Cod</name>
    </dateline>
    <salute>My dear <name type="person">Becky</name></salute>
  </opener>
  <p>How lovely the oysters are this evening!</p>
  <closer>
    <salute>Yours very truly</salute>
    <signed><name type="person">Maria</name></signed>
  </closer>
</div>
```

Drama

```
<div type="scene">
```

```
<head>Scene 1</head>
```

```
<stage type="entrance">Enter Julie</stage>
```

```
<sp >
```

```
<speaker>Julie</speaker>
```

```
<p>I say, Ginny, are you going to meeting tonight?</p>
```

```
</sp>
```

```
<stage type="entrance">Enter Ginny</stage>
```

```
<sp >
```

```
<speaker>Ginny</speaker>
```

```
<p>No, heavens, no. I am still not ready to been seen in the same room as that insufferably Jinxy. I will see you to a cab though.</p>
```

```
</sp>
```

```
<stage type="exit">Exit Julie and Ginny</stage>
```

```
</div>
```

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 later the week -->
  </teiHeader>
  <text>
    <body>
      <div type="essay">
        <head>An Essay on Summer</head>
        <p>Summer school in <date when="1990">MCMXC</date> was never easy;
          it went by too quickly and left us wanting more.</p>
        <p>But, as my friend <name type="person">Peter</name> said with his
          inimitable <foreign xml:lang="fr">je ne sais quoi</foreign>,
          <said>It never pays to think too hard</said>. Or, as I would rather
          put it, <quote xml:lang="es">Que sera, sera</quote>.</p>
      </div>
      <div type="essay">
        <head>An Essay on Winter</head>
        <p>School in winter was nearly insupportable...</p>
      </div>
    </body>
  </text>
</TEI>
```

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 `<div>`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>`

CLASS STARTS AT 9:00!!!

**(Sorry, I have a 9:30 start in
the Coursepak. My bad.)**

Getting Started



Let's all open our XML text editor, Oxygen (it's like Word, but for XML).

Let's tour the TEIpackage directory

- Open the prose_sample.xml using Oxygen
- Save it under a new name in the **contents** directory, so that you will always have a clean copy of the sample if you would like to start again (more on directory structure tomorrow, but in the meantime let us stress this point: *save the new file in the contents directory*)
- **Remove** the place holding `<p>` tags. You will instantly get an error message. What does it say? Why?

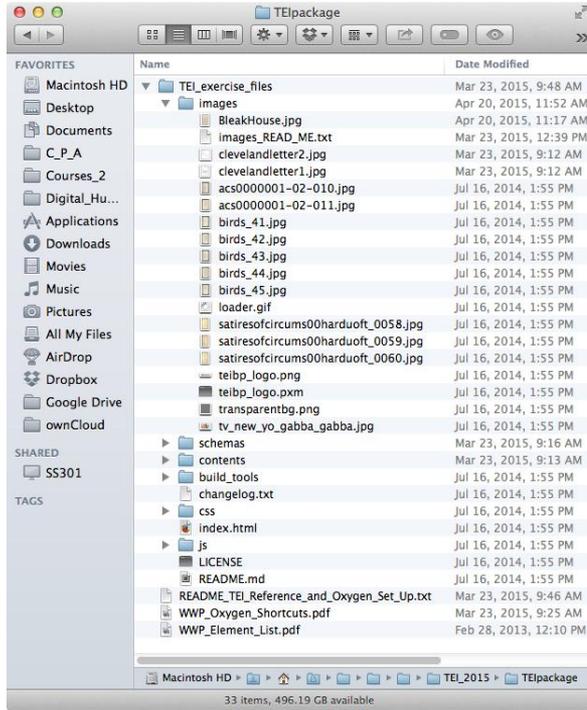
Keep an eye on the validator box – you want to keep it green

Learn to read Oxygen's error messages. The first couple of characters won't necessarily make sense, but the prose that follows is very informative.

It's never too early

- Using the elements list handout, try out some of this new vocabulary
- Try converting some of your paper-based markup into TEI

File Structure and Paths



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

`/Users/ccrompt/Documents/Courses2/DHSI/DHSI_TEI/TEI_2015/TEI_exercise_files/images/birds_41.jpg`

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

`../images/birds_41.jpg`

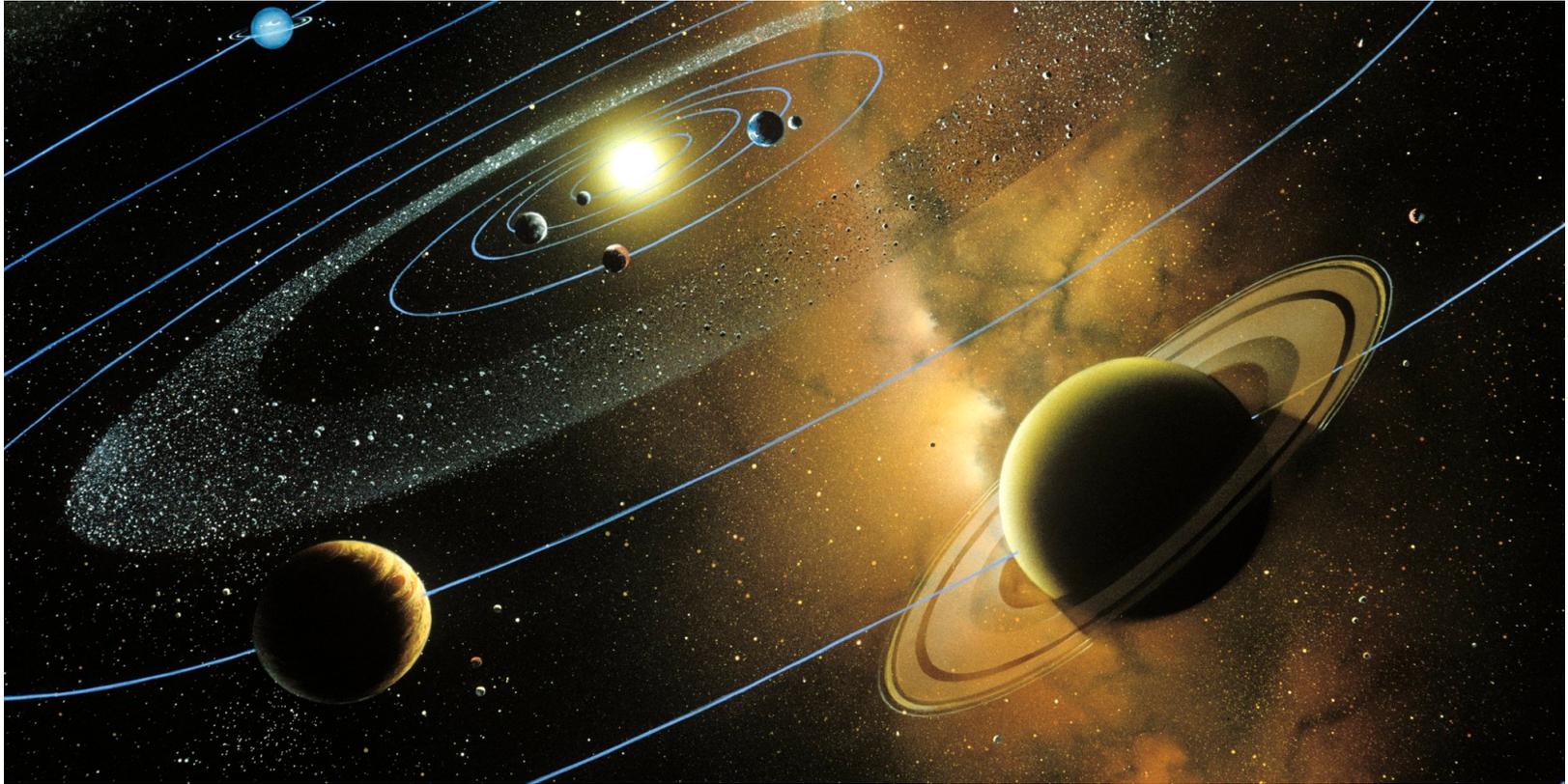
Tip: `../` means "go up one directory (or file folder)"

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

Let us have a look at some of the paths in the Oxygen_and_TEI > contents directory

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

http://solar_system



http://solar_system/earth



http://solar_system/earth/north_america/canada/british_columbia/victoria/uVic/



`http://solar_system/earth/north_america/
canada/british_columbia/victoria/uVic/
clearihue/a102/lee_zickel.xml`

(We'll call this absolute path to Lee **A** during this exercise
for simplicity)

[http://solar_system/earth/north_america/
canada/british_columbia/victoria/uVic/
clearihue/a102/lee_zickel.xml#r_shoulder](http://solar_system/earth/north_america/canada/british_columbia/victoria/uVic/clearihue/a102/lee_zickel.xml#r_shoulder)

Starting from A...

- move the target to Connie's left shoulder.
- move the target to Lee.
- move to my office:

Lee Zickel

Clark Hall Room 208

CWRU

Cleveland, OH



- Assuming A, what does `@target="/emily_murphy.xml"` signify?

(We'll go over this after lunch, so don't sweat it if it looks odd!)

Path and Directory Structure Integrity

It probably easier to remember why not to do something, if you do it and then get hit a snag, so...

Open the contents directory in your TEIpackage directory

Drag prose_sample.xml out onto the desktop, then open prose_sample.xml using Oxygen

- What error message do you get?
- Even if you don't fully understand the error message, what clues are in the prose_sample.xml encoding that might point you in the right direction? (have a look at the purple text at the top of the file)
- What happens when you put bleakhouse.xml back in the contents directory? Why?

Tuesday Afternoon

Inter- and Intra-textuality

Linking Mechanisms

Contextual information and 'ographies

The TEI Guidelines

Hands-on Practice

Inter- & Intra-textuality

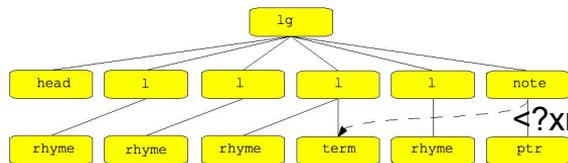


MUST...ADD...
NOTES.

EXTENDED
METAPHORS

DIDN'T I SEE
THIS IN BOOK
2?

Inter- & Intra-textuality



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

```
<TEI>
```

```
<lg type="limerick" rhyme="aabba">
```

```
<head>Warp Speed, Ms Bright !</head>
```

```
<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 xml:id="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 target="#t17">See
```

```
<ptr target="http://en.wikipedia.org/wiki/Theory_of_relativity"/>.</note>
```

```
</TEI>
```



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.

`@target` - specifies the destination of the reference by supplying one or more URI References.

[check out the empty elements!]

Linking

```
<head>Chapter 3</head>
```

```
<p>The <name>Nopal</name><note place="bottom" type="editorial">Opuntia ficus-indica</note>, or Prickly Pear, which you may observe in the Mexican coat of arms, is a very interesting and valuable production of Mexico (see <ab><ptr target="#ch4"/>chapter 4</ab>). In some districts of the upper country, it grows in great abundance, and forms, in places impenetrable thickets, higher than a man on horseback. This plant produces an immense quantity of fruit, which, together with the young leaves, furnishes food for vast herds of cattle and wild horses. On this account, the Mexicans, when selecting land for a stock farm, always choose that which has a good proportion of the Nopal.</p>
```

...

```
<head xml:id="ch4">Chapter 4</head>
```

```
<p>The undergrowth of the best land in the Brazos valley, is cane and a species of laurel, the leaves of which taste like the kernel of the peach stone, containing an extraordinary quantity of prussic acid. The leaves resemble those of the peach tree. Hence it is called by the colonists, wild peach. </p>
```

Linking

```
<head xml:id="ch3">Chapter 3</head>
```

```
<p>The <ref target="#note1" ><name>Nopal</name></ref>, or Prickly Pear, which you may observe in the Mexican coat of arms, is a very interesting and valuable production of Mexico (see <ref target="#ch4">chapter 4</ref> below). In some districts of the upper country, it grows in great abundance, and forms, in places impenetrable thickets, higher than a man on horseback. This plant produces an immense quantity of fruit, which, together with the young leaves, furnishes food for vast herds of cattle and wild horses. On this account, the Mexicans, when selecting land for a stock farm, always choose that which has a good proportion of the Nopal.</p>
```

```
<!-- ... -->
```

```
<head xml:id="ch4">Chapter 4</head>
```

```
<p>The undergrowth of the best land in the Brazos valley, is cane and a species of laurel, the leaves of which taste like the kernel of the peach stone, containing an extraordinary quantity of prussic acid. The leaves resemble those of the peach tree. Hence it is called by the colonists, wild peach. </p>
```

```
<!-- ... -->
```

← Adding contextual information in the form of notes to the

```
<back>
```

```
<back>
```

```
<note type="editorial" xml:id="note1">Opuntia ficus-indica</note>
```

```
</back>
```

Put xml:ids in first, then when you go to use <ref target="">, Oxygen will give you a list of all the xml:ids you can link to

Notes & Annotations

```
<body>
<!-- ... -->
<p xml:id="p01"><persName xml:id="pn01">Mr. Lintott</persName>, some time since, intending to Reprint my Poems, desir'd me
to permit him to add to 'em a Dialogue I had in the Year 1700, written on a Sermon preach'd by <persName xml:id="pn02">Mr.
Sprint</persName>, a Non-Conformist, at <placeName xml:id="pl01">Sherbourn</placeName> in Dorsetshire: <!-- ... --> and that
which makes the Injury the greater, is, his having omitted both the Epistle Dedicatory and the Preface<anchor xml:id="a01"/>; by
which means, he has left the Reader wholly in the Dark, and expos'd me to Cenfure. </p>
</body>
```

```
<back>
<div type="notes">
<note target="#p01">This paragraph expresses Chudleigh's genuine alarm at the piracy of her work, but it is also somewhat
formulaic; the chain of events she rehearses is a variant on a stock narrative often offered by female authors as an excuse for
the appearance of their work in public.
</note>
<note target="#pn01">Bernard Lintott (December 1, 1675 - February 9, 1736), English publisher.</note>
<note target="#pn02">Not identified.</note>
<note target="#a01">In a letter to her sister in which she quoted this passage, Chudleigh mentioned an omitted Appendix as
well; however, this has never been found.
</note>
<note target="#pl01">Sherbourne, a market town in northwest Dorset, England</note>
</div>
</back>
```

Linking Quiz!

Where would I expect to find the elements with the xml:id that contain an element with more information about the Nopal, the cat, Christmas 1976? Where will you find information about the UBC Library's history, and Margaret Atwood?

1. `<p>The <placeName corresp="#note1" >Nopal</placeName>, or Prickly Pear,</p>`
2. `<p>The <ref target="poetry_sample.xml#stanzaE" >fifth stanza</ref> suggests he was popular</p>`
3. `<p>The priest joined the parish at <date corresp=" ../contexts/timeline/1961_1978.xml#footnote15">Christmas</date> that year</p>`
4. `<p>They are celebrating <ref target=" http://about.library.ubc.ca/library-history/" >the library's history</ref></p>`
5. `<p><rs sameAs="http://viaf.org/viaf/109322990" >
<persName>Maggie</persName></rs> won the Governor Generals award today!
</p>`

Quiz Answers!

1. In the same document as `<placeName corresp="#note1" >Nopal</placeName>`.
e.g. `<note xml:id="note1">a local delicacy in the 17th century</note>`
2. In an element with `xml:id="stanzaE"` on it, in document in the same directory as the one with the `<ref target="poetry_sample.xml#stanzaE" >` element in it.
3. In an element with `xml:id="footnote15"`, in a document called `1961_1978.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 at `<date corresp=" ../contexts/timeline/1961_1978.xml#footnote15" >Christmas</date>`
4. On the Web
5. On the Web

Anchor

`<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>
```

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

A Personographic Homage

```
<person xml:id="julia_flanders" sex="2">
  <persName>Flanders, Julia Hammond</persName>
  <birth when="1965-02-21">
    <placeName ref="#_new_york">New York</placeName>
  </birth>
  <death notBefore="2013-02"/>
  <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="#_smithfield">Smithfield, RI</placeName></residence>
  <residence from="1989-09-01" to="2001-10-31"><placeName ref="#_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>
```

Reading the TEI Guidelines

The TEI Guidelines offers two ways to learn its vocabulary

Chapters

<http://www.tei-c.org/release/doc/tei-p5-doc/en/html/index-toc.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	<h3>3 Elements Available in All TEI Documents</h3> <p>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.</p> <p>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.</p> <p>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).</p> <p>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.</p> <p>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).</p>
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	

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_fac (@fac)) (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 pnr 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 hj index lb measure measureGrp media mentioned milestone name note num orig pb ptr ref reg rs sic soCalled term time title unclear dictionaries: lang oRef oVar pRef pVar figures: figure formula notatedMusic galji: 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	

CLETUS G. ROETZEL (1889-1973)
SAMUEL C. ANDRESS
JOHN H. ULMAN
GEORGE W. ROONEY
RICHARD E. GUSTER
DUANE L. ISHAM
KENNETH R. HILLISOR
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

November 18, 1974

The Cleveland Browns
Cleveland Stadium
Cleveland, OH

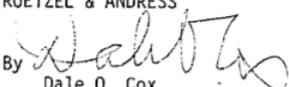
Gentlemen:

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.

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

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 H. STEPHENS
JAMES L. RENCH

RECEIVED

NOV 20 1974

Cleveland Browns



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

It's never too early

- Using the elements discussed in the linking and anchor discussion and do some further markup the material you brought with you!
- This is probably a good time to start thinking about a project *team*.

Review of Mon & Tues

- What stuck?
 - What do we need to review (i.e. What the heck were they talking about??)
- | | |
|---|--|
| <input type="checkbox"/> XML Anatomy | <input type="checkbox"/> A Whole TEI Document |
| <input type="checkbox"/> Well-Formedness and Validity | <input type="checkbox"/> Basic Encoding for Different Genres |
| <input type="checkbox"/> How the TEI Imagines Documents | <input type="checkbox"/> File Structures and Paths |
| <input type="checkbox"/> Generic Elements | <input type="checkbox"/> Hands-on Practice |
| <input type="checkbox"/> Basic Encoding | <input type="checkbox"/> Inter- and Intra-textuality |
| <input type="checkbox"/> Hands-on Practice | <input type="checkbox"/> Linking Mechanisms |
| | <input type="checkbox"/> Contextual information and 'ographies |
| | <input type="checkbox"/> The TEI Guidelines |

Wednesday Morning

Empty Elements as Milestones

Empty Elements to Avoid Overlap

Facsimiles, Figures, and Images

TEI Namespace and Header

Empty Elements as Milestones

- `<pb/>` - page break (the attribute `n=""` could represent page numbers, roman numerals, or each sheet of paper).
- `<lb/>` - line break (not a metrical line -- just describing the hard return, as it were, in the source).
- `<milestone/>` - a generic tag like `<div>` `<ab>` and `<seg>`, but represents as single starting point.

Empty Elements as Milestones

```
<body>
```

```
  <milestone unit="column" n="1"/>
```

```
  <div n="1" type="article">
```

```
    <p><!-- ... --></p>
```

```
  </div>
```

```
  <div n="2" type="article">
```

```
    <p><!-- ... --></p>
```

```
  </div>
```

```
  <div n="3" type="article">
```

```
    <p><!-- ... -->
```

```
    <milestone unit="column" n="2"/>
```

```
    </p>
```

```
<p><!-- ... --></p>
```

```
</div>
```

```
</body>
```

```
<pb n="363"/>
```

```
<lb/>
```

Avoiding Overlap: Empty Elements and Fragmentation

<sp>

<speaker>Leo.</speaker>

<l>Go on, go on:</l>

<l>Thou canst not speake too much, I have deserv'd</l>

<l part="I">All tongues to talk their bittrest.</l>

</sp>

<sp>

<speaker>Lord.</speaker>

<l part="F">Say no more;</l>

<l>How ere the business goes, you have made fault</l>

<l part="I">I'th boldnesse of your speech.</l>

</sp>

<sp>

<speaker>Pauline.</speaker>

<l part="F">I am sorry for't;</l>

<l>All faults I make, when I shall come to know them</l>

<!-- ... --></sp>

Legal values for the @part attribute:

Y (yes) the element is fragmented in some (unspecified) respect

N (no) either the element is not fragmented, or no claim is made as to its completeness.

[Default]

I (initial) this is the initial part of a fragmented element

M (medial) this is a medial part of a fragmented element

F (final) this is the final part of a fragmented element

Avoiding Overlap: Empty Elements and Fragmentation

```
<lg type="limerick">
```

```
<l>There was an old man with a beard,</l>
```

```
<l>Who said <said xml:id="s01" next="#s02">It was just as I feared.</said></l>
```

```
<l><said xml:id="s02" next="#s03" prev="#s01">Two owls and a wren</said></l>
```

```
<l><said xml:id="s03" prev="#s02" next="#s04">Four larks and a hen</said></l>
```

```
<l><said xml:id="s04" prev="#s03">Have all made their nest in my beard.</said></l>
```

```
</lg>
```

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 made their nest in my beard."

Facs, Figures, & Images (in Brief(s))

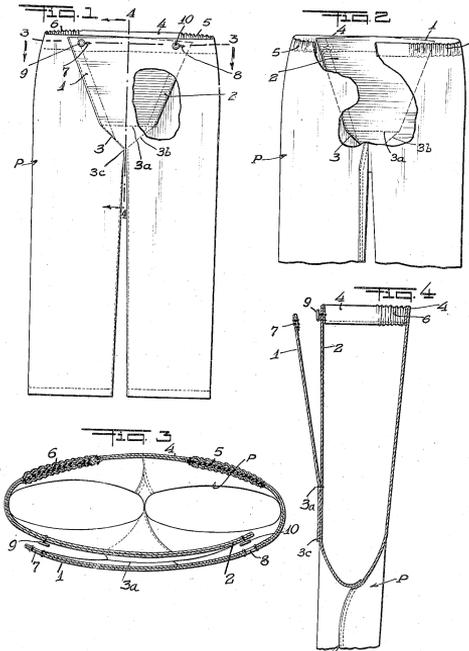
April 12, 1938.

M. M. KOPPEL

2,113,732

WEARING APPAREL

Filed June 12, 1937



INVENTOR
BY *Moses of Koppel*
Rock & Blum
ATTORNEYS

Image Markup

- TEI: ([click](#))
 - the elements: facsimile, surfaceGrp, surface, zone, graphic
 - the attributes: facs, ulx, uly, lrx, lry
 - There are ways to associate facsimile images and transcribed text
 - the help: UVic Image Markup Tool ([click](#))
- CBML - Comic book markup language ([click](#))

Examples: Facs

```
<body>  
  <pb facs="page01.tif"/>  
  <p><seg type="decorated_capital" facs="page01_detail.tif">H</seg>ere  
    beginneth the firste booke...  
  </p>  
</body>
```

Examples: Figure

```
<figure>
  <head>Liza Kalvelage</head>
  <graphic url="LKdrawing.jpg"/>
  <figDesc>A cartoonish drawing of Liza Kalvelage leading a peace rally.</figDesc>
  <ab type="caption">Liza Kalvelage at a rally, possibly by Alice Brock.</ab>
  <floatingText>
    <body>
      <p>War is not healthy for children and other living things</p>
    </body>
  </floatingText>
  <note type="editorial">In the drawing Kalvelage is portrayed as leading a rally or parade. She is carrying a sign that is clearly intended to evoke the <ref target="http://www.artlex.com/ArtLex/p/images/poster_schneider_war_lg.jpg">logo</ref> of <ref target="http://www.anothermother.org/">Another Mother for Peace</ref>.</note>
</figure>
```

Examples: 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 TEI Namespace & Header

- The Namespace:
 - 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>`. 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 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.

Wednesday Afternoon

Manuscript Encoding

Interpretation

Case Studies

Hands-on Practice

Manuscript Encoding: Expansions

<p>...with them, bycause they woulde

<lb/>not be

<choice>

<abbr>boūde</abbr>

<expan>bounde</expan>

</choice>

also for an other wo

<lb/>mā at theyr pleasure, whom they

<lb/>knewe not, nor yet what matter

<lb/>was layed unto her charge. Not

<lb/>wythstandynge at the laste, after

**The first examinacion
with them, bycause they woulde
not be boūde also foꝛ an other wo
mā at theyꝝ pleasure, whom they
knewe not, noꝛ yet what matter
was layed vnto her charge. Not
wythstandynge at the laste, after
moche a do and reasonyng to and
fro, they toke a bonde of them of
recognisaunce foꝛ my fourth com
myng. And thus I was at the
last, delyuered. Wꝛitten by me An
ne Askewe.**

Manuscript Encoding: Regularizations

<lb/>recognisaunce for my fourth com
<lb/>mynge. And thus I was at the
<lb/>last,

<choice>

<orig>delyuered</orig>

<reg>delivered</reg>

</choice>.

Written by me An

<lb/>ne Askewe.

</p>

**The first examinacion
with them, bycause they woulde
not be boude also foꝛ an other wo
mã at theyꝝ pleasure, whom they
knewe not, noꝛ yet what matter
was layed vnto her charge. Not
wythstandynge at the laste, after
moche a do and reasonyng to and
fro, they toke a bonde of them of
recognisaunce foꝛ my fourth com
mynge. And thus I was at the
last, delyuered. Wꝛitten by me An
ne Askewe.**

Manuscript Encoding: Corrections

<choice>

<abbr>

<choice>

<sic>wo<lb/>mā</sic>

<corr>wo-<lb/>mā</corr>

</choice>

</abbr>

<expand>

<choice>

<sic>wo<lb/>man</sic>

<corr>wo-<lb/>man</corr>

</choice>

</expand>

</choice>

The first examinacion
with them, bycause they woulde
not be boude also foꝛ an other wo
mā at theyꝛ pleasure, whom they
knewe not, noꝛ yet what matter
was layed vnto her charge. Not
wythstandynge at the laste, after
moche a do and reasonyng to and
fro, they toke a bonde of them of
recognisaunce foꝛ my fourth com
myng. And thus I was at the
last, delyuered. Wꝛitten by me An
ne Askewe.

Manuscript Encoding: 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>

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>` and `<unclear>` - for missing or illegible text
- `<subst>` `` and `<add>` - for substitutions, deletions, and additions

for more (including documenting witnesses and scribal hands) see chapter 3.4 and chapter 11 of the TEI Guidelines.

Manuscript Encoding

Representing Handwriting

<!-- In the header -->

```
<profileDesc>
  <handNotes>
    <handNote xml:id="scribeA" scribeRef="#lzickel">Irregular scrawl, possibly left-handed</handNote>
    <handNote xml:id="scribeB" scribeRef="#ccrompton">Flowing calligraphic script</handNote>
    <handNote xml:id="scribeC" scribeRef="#ccrompton">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>
```

Manuscript Encoding

Representing Witnesses

```
<p>They created a  
  <app>  
    <lem wit="#MS_A #MS_C">horrible</lem>  
    <rdg wit="#MS_B" type="substantive">horrific</rdg>  
    <rdg wit="#MS_D" type="orthographic">horibble</rdg>  
  </app>  
muddle with their meddling.</p>
```

<!-- somewhere else in the document: -->

```
<listWit>  
  <witness xml:id="MS_A">Original notebook, 1988</witness>  
  <witness xml:id="MS_B">Fair copy, 1989</witness>  
  <witness xml:id="MS_C">Transcription sent to publisher, 1990</witness>  
  <witness xml:id="MS_D">Rough transcription</witness>  
</listWit>
```

Interpretation

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

```
<interpGrp resp="#ccrompton" type="tone">
```

```
<interp xml:id="wistful">to be wistful the character must verbally express longing and,  
thought stage direction or verbal expression</interp>
```

```
<interp xml:id="vengeful">and here is how I've defined vengefulness, revengefulness</interp>
```

```
<interp xml:id="cheerful">and here is how I've defined cheerfulness, joviality, lightheartedness</interp>
```

```
<interp xml:id="stern">and here is how I've defined sternness and severity</interp>
```

```
</interpGrp>
```

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

```
<sp ana="#cheerful">
```

```
<speaker>Jack.</speaker>
```

```
<stage> [Cheerily.]</stage>
```

```
<p> None!</p>
```

```
</sp>
```

Case Studies and Projects

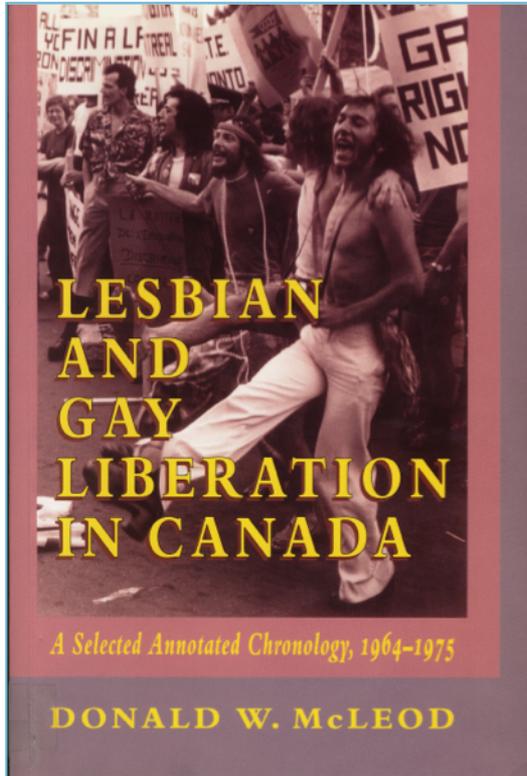


WHO IS YOUR
audience? WHO WILL
you COLLABORATE
WITH?

WHAT IS YOUR
LONG-term
STORAGE PLAN?

WHAT FUNCTIONALITY WOULD
you LIKE? WHY?

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. 221-33.]

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

Event

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.] }

Bibl

Event

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* 1 (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.] }

Bibl

Event

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.] }

Bibl

Event

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 Rising* 1 (June 1975): 2.] }

Bibl

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.

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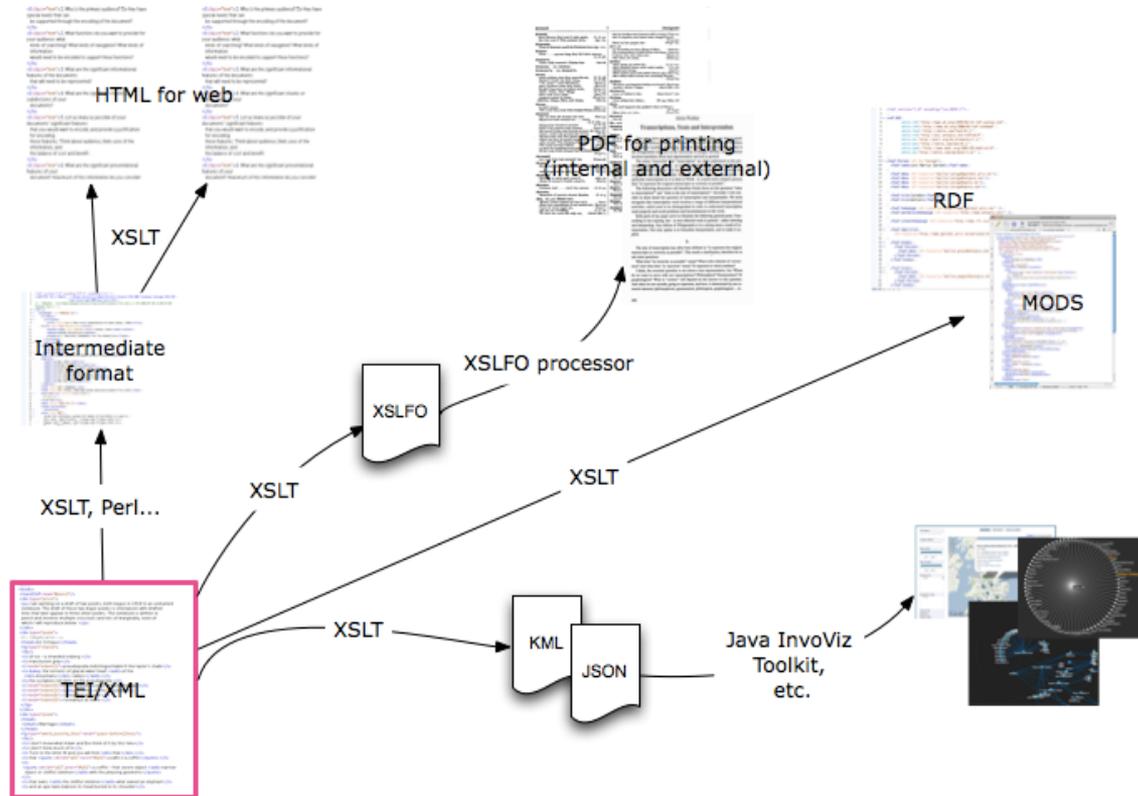
May 6 • Ontario • The Ontario Educational Communications Authority (OECA) (Channel 19) broadcast the documentary *To Be or Not to Be* in its series “The Quiet Furies.” Filmed several years earlier in the United States, *To Be or Not to Be* was seen by some to be homophobic in its depiction of gays as 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 Rising* 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

```
<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>
```

Case Study: Encode Once



Case Study: Encode Once, Count

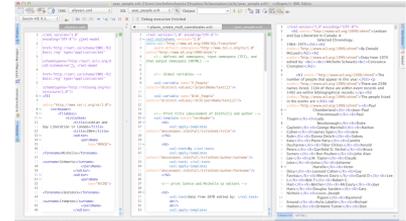
The people of LGLC:

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

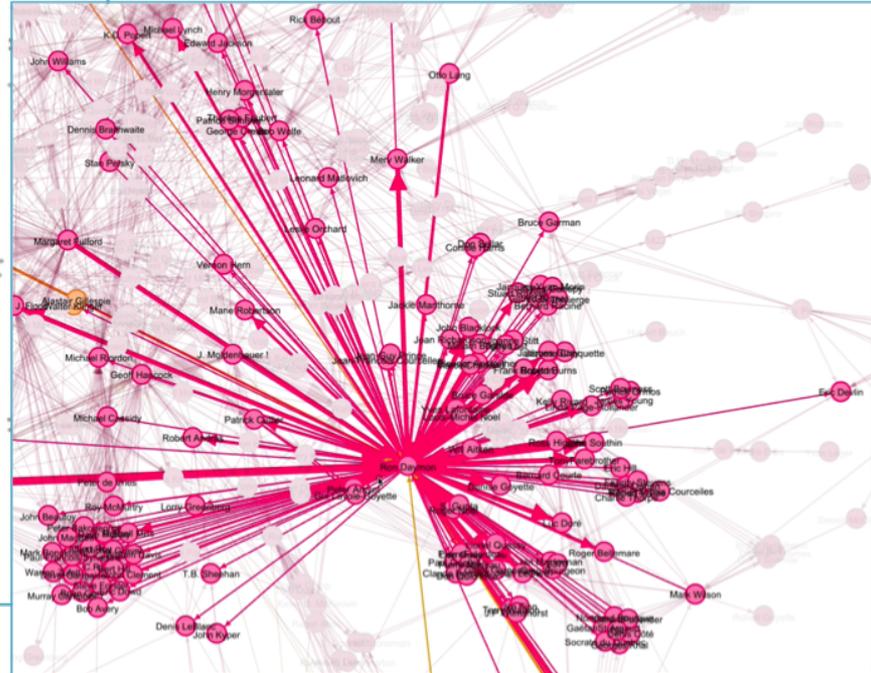
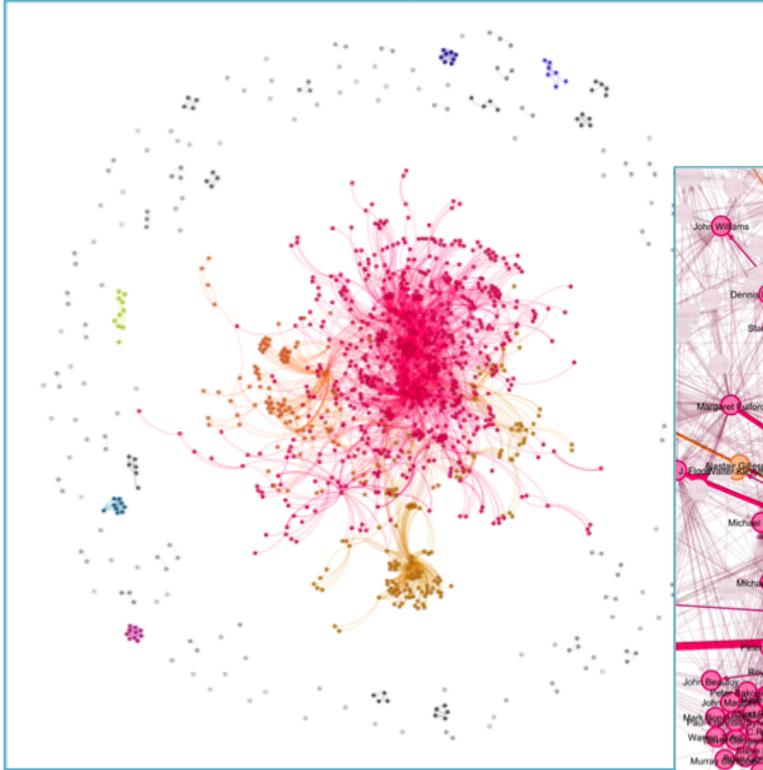
There are 145 people that appear in both the bibls and the events

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



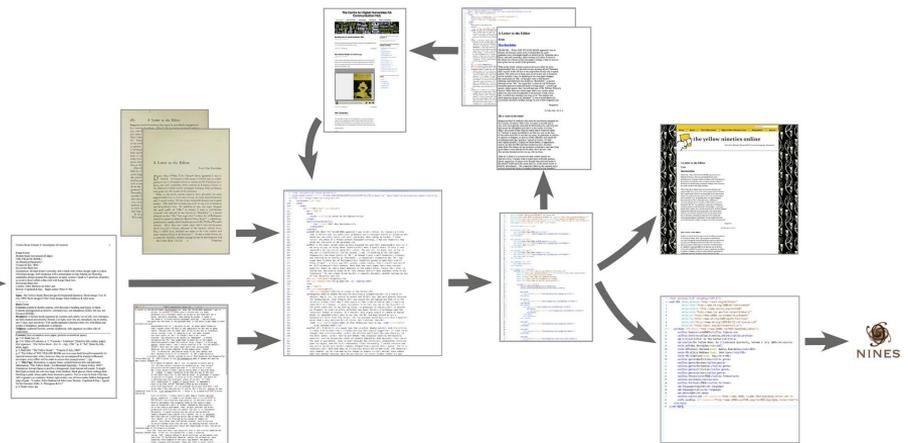
Case Study: The Map of Early Modern London



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

Let's look at their code: <http://mapoflondon.uvic.ca/dev/codesharing.htm>

Case Study: The Yellow Nineties



<http://1890s.ca/>

The Yellow Book

Bibliographic audit
a detailed description of the contents and physical features

PDF
a reference for italics, line breaks, page breaks, and catchwords

OCR
a plaintext version of the volume

Communication Hub
tracks documents' movement through the workflow; includes training material, revision lists, and weekly updates

TEI
converted to HTML to aid revision

Extensible Stylesheet Language documents
small custom programs that convert TEI into other formats

HTML
displays The Yellow Nineties content online

RDF
documents that make the The Yellow Nineties searchable through the Networked Infrastructure for Nineteenth-Century Electronic Scholarship (NINES)

Review of Mon, Tues, & Wed

- What stuck?
- What do we need to review (i.e. What the heck were they talking about??)

- XML Anatomy
- Well-Formedness and Validity
- How the TEI Imagines Documents
- Generic Elements
- Basic Encoding
- A Whole TEI Document
- Basic Encoding for Different Genres
- File Structures and Paths
- Inter- and Intra-textuality
- Linking Mechanisms
- Contextual information and 'ographies
- The TEI Guidelines
- Empty Elements as Milestones
- Empty Elements to Avoid Overlap
- Facsimiles, Figures, and Images
- TEI Namespace and Header
- Manuscript Encoding

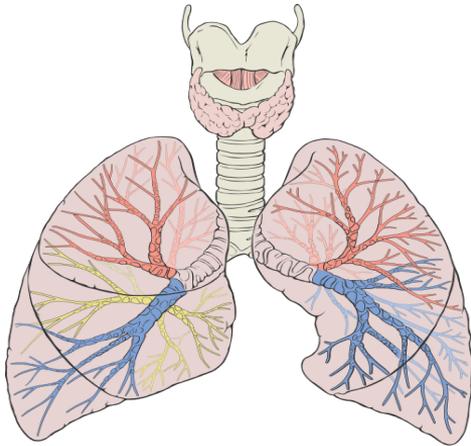
Thursday Morning

The Big Picture: Data Modeling

Schema Customization

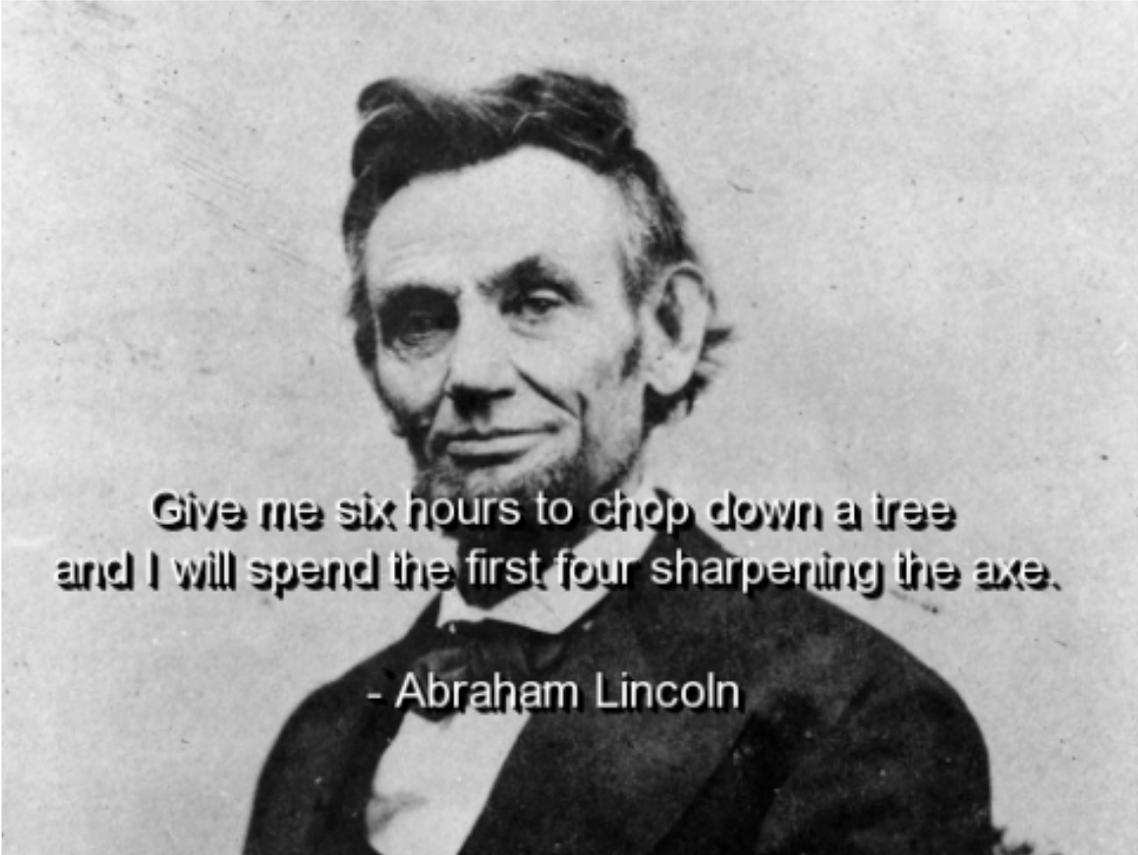
Hands-on Practice

Data Modeling



A model is a tool for thinking – a representation or surrogate for a real-world object or phenomenon, that helps us better understand a certain aspect of that object or phenomenon. We can model using pen and paper, wax, or in our case, code.

(download **lear_sample.xml** from the memory key, and put it in the **contents** directory in your TEIpackage)

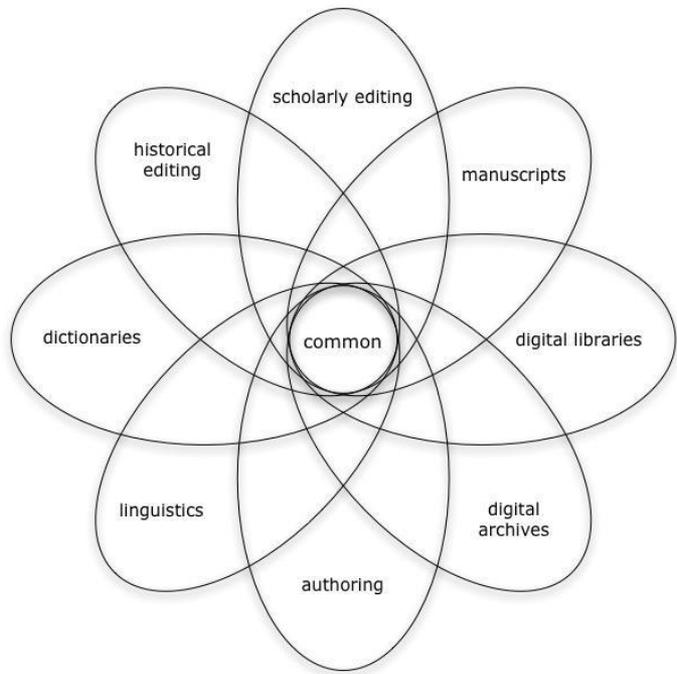
A black and white portrait of Abraham Lincoln, showing his head and shoulders. He has a full beard and is wearing a dark suit jacket over a white shirt and a dark bow tie. The background is a plain, light-colored wall.

**Give me six hours to chop down a tree
and I will spend the first four sharpening the axe.**

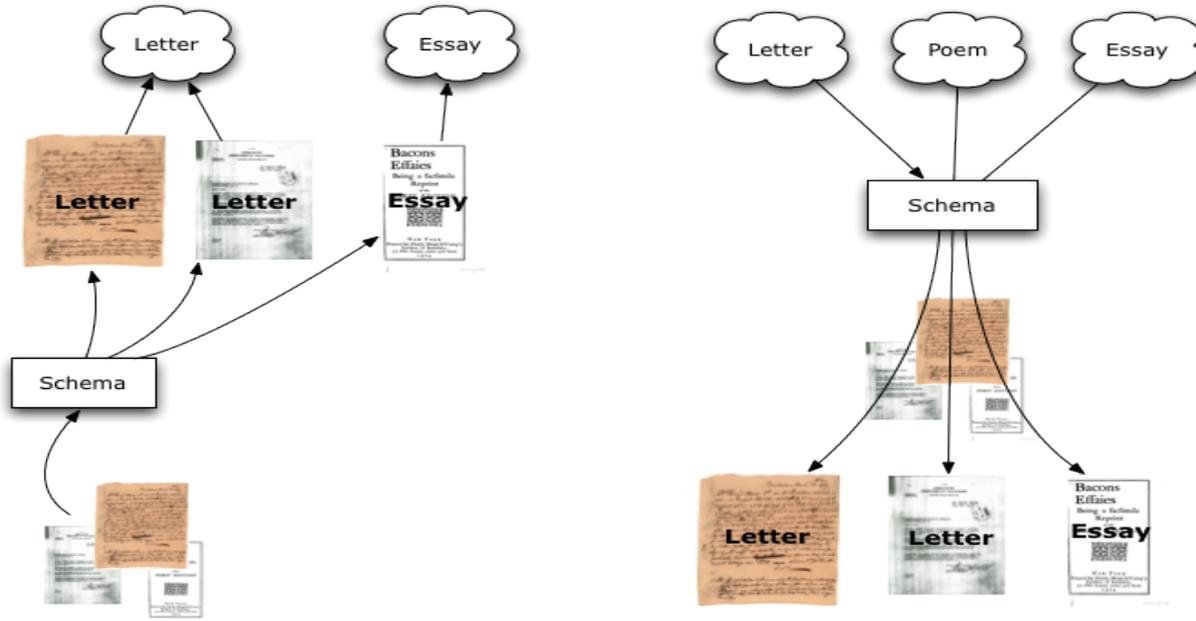
- Abraham Lincoln

Data Modeling

- The TEI is capacious.
- Schema customization is *the* way to keep your data from chaos.

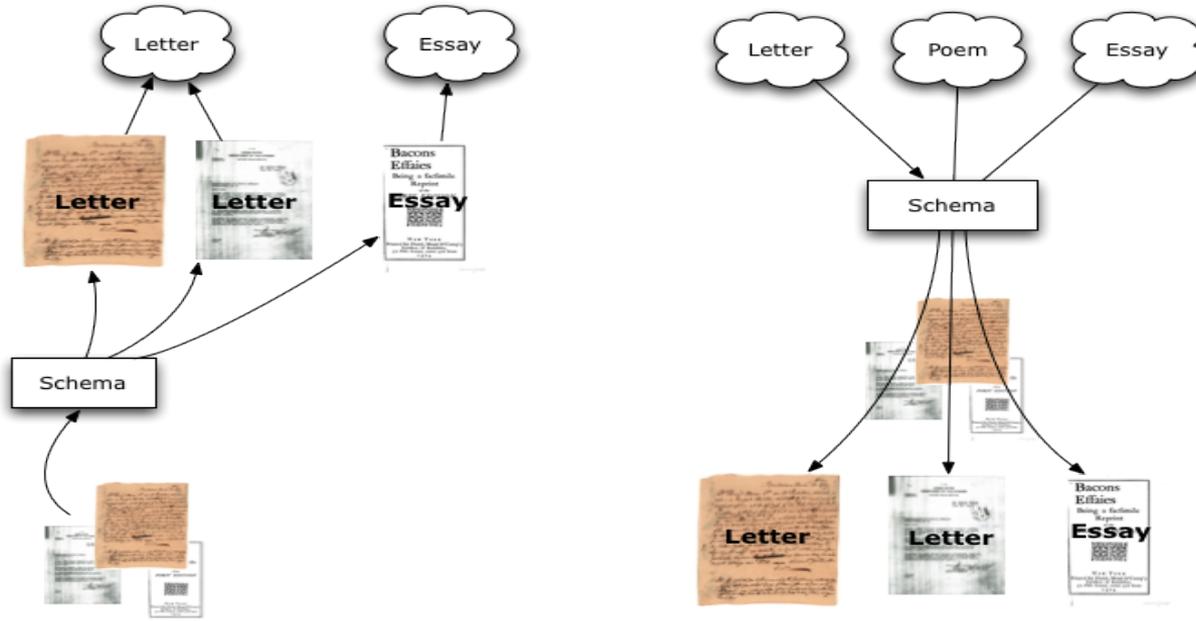


Data Modeling



Are you thinking of your documents from a bottom-up or top-down perspective?

Data Modeling



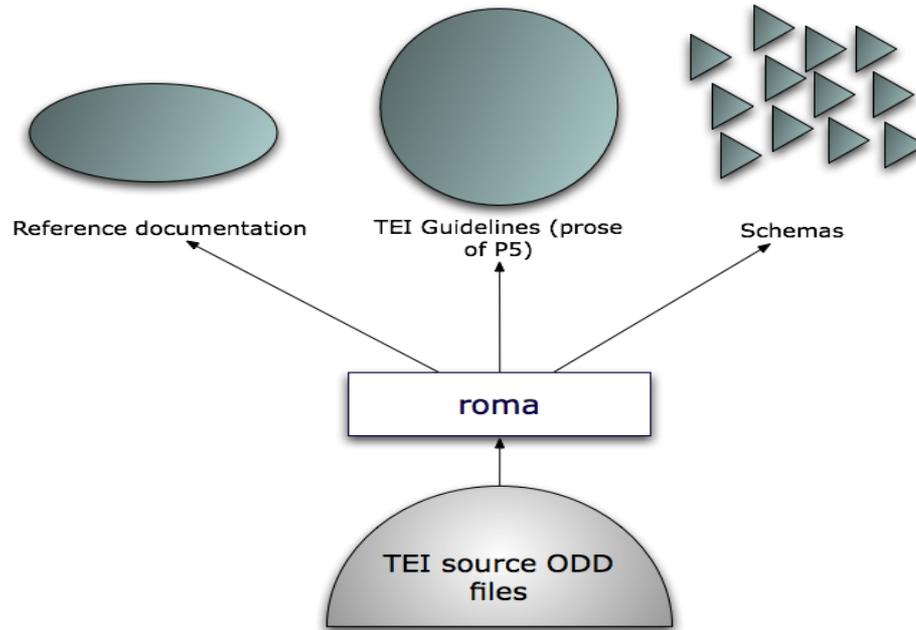
Are you thinking of your documents from a bottom-up or top-down perspective?
The schema is the way to express your perspective on your texts.

Data Modeling

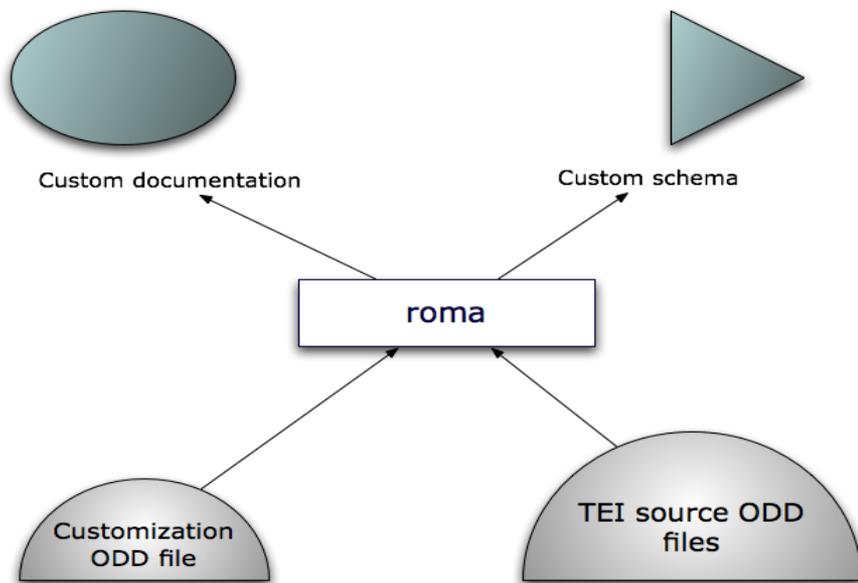
TEI Conceptual Modeling Worksheet:

<http://bit.ly/1JBG65o>

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.

Roma The Web Tool

You can write your own ODD file from scratch, but most people start with the Roma schema- and documentation-generating tool.

We are going to walk through how to use the Roma web application to create your own ODD file, schema, and documentation (like a pared-down version of the Guidelines) for your own project.

Let's head to <http://www.tei-c.org/Roma/> to get started ...

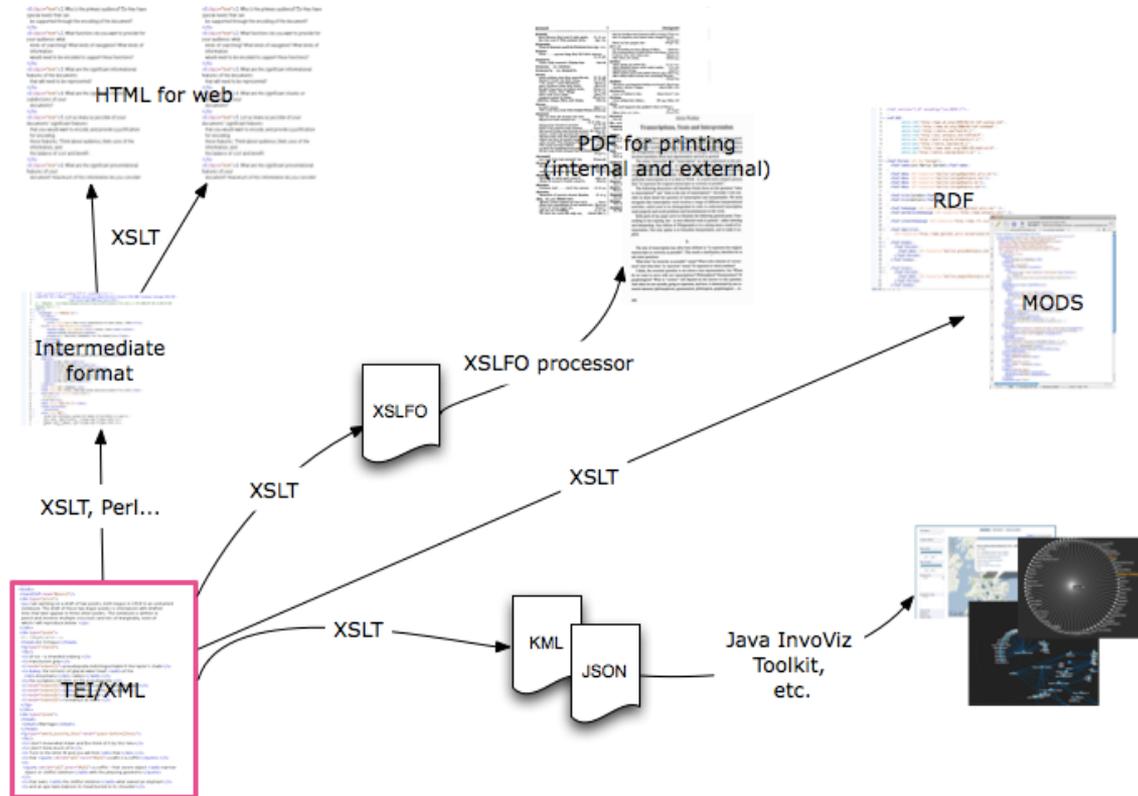
Thursday Afternoon

TEI Boilerplate

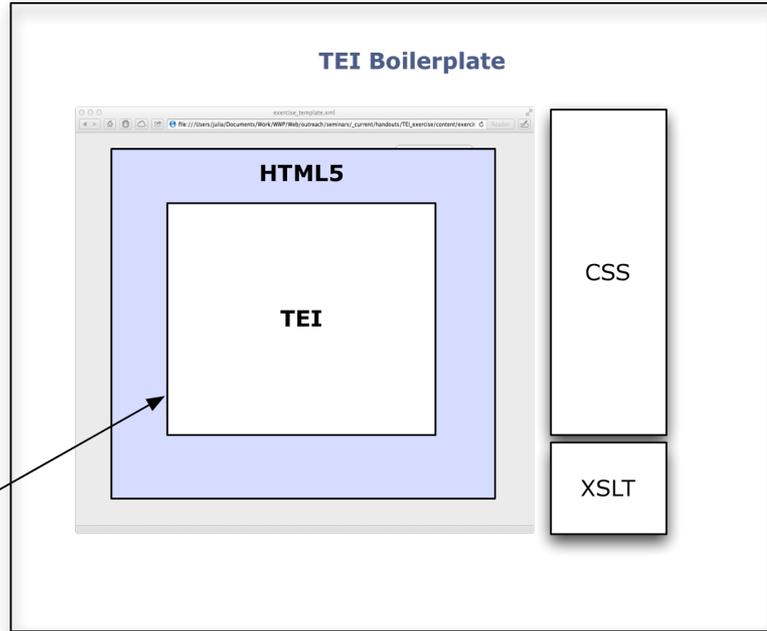
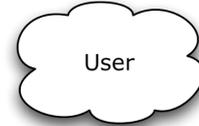
Tour of the TEI Boilerplate in your TEIpackage directory

Hands-on Practice

TEI's Place in the Universe

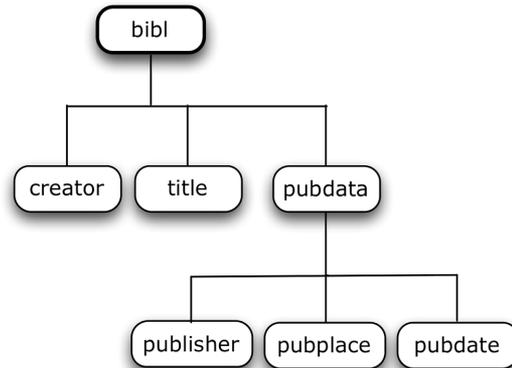
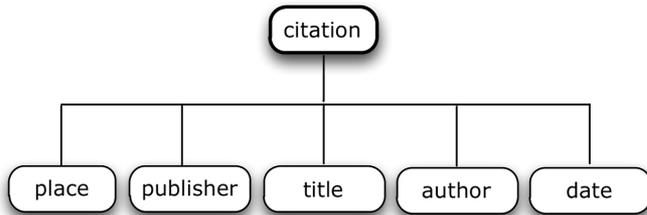
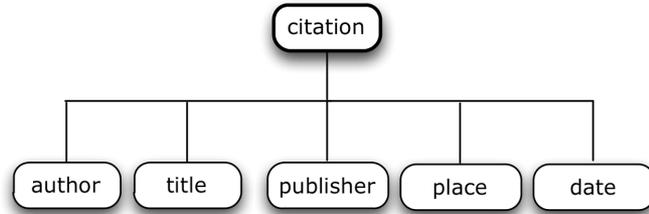
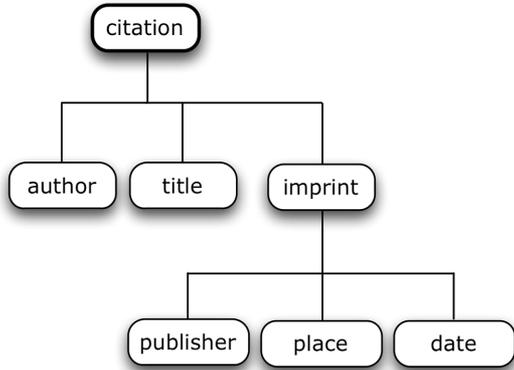


TEI Boilerplate



```
<TEI>
<text>
<div type="chapter">
<head>Chapter 1</head>
<p>It was the best of
times, it was the worst of
times...</p>
</div>
</text>
</TEI>
```

XML Reconfigurability



XSLT Transformation

XML Document

```
<TEI>
<text>
<div type="chapter">
<head>Chapter 1</head>
<p>It was the best of
times, it was the worst of
times...</p>
</div>
</text>
</TEI>
```

XSL Transformation
(changing the data)

XSL Stylesheet
(simulated)

```
<tei:TEI> → <html:html>
<tei:text> → <html:body>
<tei:head> → <html:h1>
<tei:p> → <html:p>
```

HTML

```
<html>
<body>
<h1>Chapter 1</h1>
<p>It was the best of
times, it was the worst
of times....</p>
</body>
</html>
```

CSS Styling
(applying
formatting
rules)

CSS stylesheet

```
h1
{font-weight:bold;
text-align:center;
color:blue;}

p
{font-family: Arial;
padding-top:1em;}
```

In your browser...

Chapter 1

It was the best
of times, it was
the worst of
times...

TEI Boilerplate

- Has built-in themes that style the TEI
- Understands the styling information in your TEI file: `rend=`, `rendition=` and `<rendition>`, *style*, *tagUsage* and *rendition*
- To change the appearance of files in TEI Boilerplate (details at <http://dcl.slis.indiana.edu/teibp/>):
 - Edit `css/custom.css` (a CSS stylesheet to contain user-specified styles)
 - Edit `content/custom.xsl` (an XSLT stylesheet to contain user-specified code)
 - use `rend=` on the elements in question
 - add `<rendition>` elements (with a scheme of `css`) at the end of the `<tagsDecl>` of your TEI header. Then use the `rendition=` attribute to point to these `<rendition>` elements from your TEI encoding.
 - use `style=` on the elements in question
 - use the `rendition=` attribute of a `tagUsage=` element with the appropriate `gi=` value, and the corresponding `<rendition>` element

HOMEWORK!

Please take some time tonight to look over the "Project and Document Analysis Considerations" material in your DHSI@Dal Coursepak!

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- Schema Customization
- TEI Boilerplate

Friday Morning

Where to Go From Here?

Project Planning

Publishing Your TEI

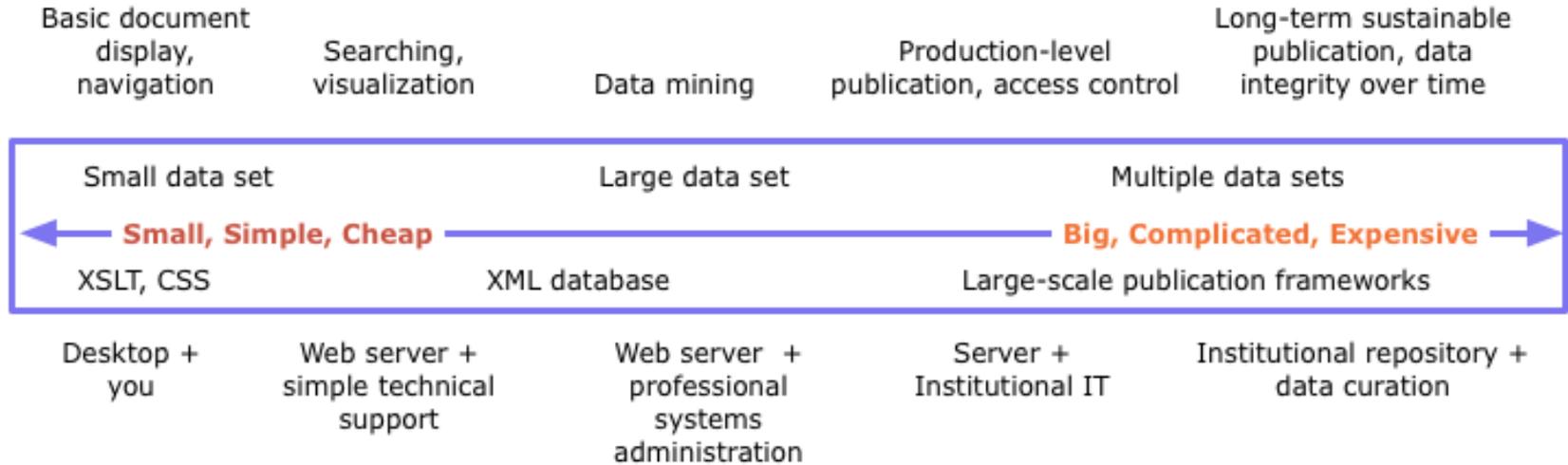
TEI Courses

Resources and Events

Where do you go from here?

Who is going to be on your team?

What you want to do



What and whom you need

TAPAS



The goal of TAPAS is to provide TEI publishing and repository services at low cost to those who lack institutional resources: faculty, students, librarians, archivists, teachers, and anyone else with TEI data who wants to store, share, and publish it. TAPAS seeks to achieve these goals in a collaborative, open, and community-driven way using open-source tools.

Advanced TEI Courses

[Humanities Intensive Learning and Teaching](#), University of Maryland

[WWP Workshops in Digital Humanities](#), Northeastern University

[Digital Humanities Summer Institute](#), University of Victoria

Training and Assistance

Community groups

TEI listserv

Conferences

Other training venues

Resources & Events

Resources

- WWP web site: [Encoding Guide](#) and [seminar materials](#)
- TEI [Guidelines](#) and [web site](#)
- [TEI-L](#) mailing list and its archives
- [WWP-ENCODING](#) mailing list and its archives
- [TEI by Example](#)
- [Digital Humanities Questions and Answers](#)
- [TAPAS](#), the TEI Archiving, Publishing, and Access Service

Events

- [WWP Workshops in Digital Humanities](#), Northeastern University
- [Digital Humanities](#) conference (this year late June to early July in Sydney, Australia)
- [Digital Humanities Summer Institute](#), University of Victoria
- [Humanities Intensive Learning and Teaching](#), University of Maryland
- [Nebraska Digital Workshop](#), University of Nebraska
- [Rare Book School](#), University of Virginia
- [Balisage: The Markup Conference](#), annually in early August (NB a [student support award](#))
- [TEI conference](#) (this year 26–31 Oct in Lyon, France)
- THATCamp



Don't Fear
the Pointies

"DHSI and DH has taught me that the solitary role of the graduate student in the humanities is a fate to which we do not have to resign ourselves, and I am discovering that some of my best work is coming out of these collaborative experiences and the process of re-imagining different ways to approach literary studies through other disciplines and technologies."

BLEAK HOUSE.

CHAPTER I.

IN CHANCERY.

LONDON. Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets, as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a *Megalosaurus*, forty feet long or so, waddling like an elephantine lizard up Holborn-hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas, in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if the day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds.

Gas looming through the fog in divers places in the streets, much as the sun may, from the spongy fields, be seen to loom by husbandman and ploughboy. Most of the shops lighted two hours before their time—as the gas seems to know, for it has a haggard and unwilling look.

The raw afternoon is rawest, and the dense fog is densest, and the

From Bleak House to `<head>Bleak House</head>`

Take the Bleak House sample and add tags

- feel free to dive into the list of starter tags included with your course pack, or use the generic elements with type attributes

e.g. The `<seg type="metaphor">road</seg>` not taken

Aggregate

`<joinGrp>` - (join group) groups a collection of join elements and possibly pointers.

`<join>` - (join) identifies a possibly fragmented segment of text, by pointing at the possibly discontinuous elements which compose it.

`@next` - points to the next element of a virtual aggregate of which the current element is part.

`@prev` - (previous) points to the previous element of a virtual aggregate of which the current element is part.

16.7