

#WEBINARSUNIA

BEYOND ANNOTATION

Learning through Close Reading of Media Texts

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Webinars sobre e-learning, innovación y competencias digitales. Plan de formación y apoyo al profesorado 2021-22

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Agenda

1

Why Annotation?

- History and praxis of annotation
- Forms of annotation
- Its connection to writing & learning

2

Pedagogical Value of Annotation

- Close reading vs. distant reading
- Deeper engagement of learners
- Students as editors/scholars

3


Annotation in the Classroom

- Three case studies
- Annotation platforms
- Annotation Studio (examples)

4

Beyond Annotation

- Closing the reading-annotation-writing cycle
- Discussion of integration of annotation into the classroom



Annotation is deeply connected to reading, writing, scholarship, and learning.

Marginal annotation is a highly developed activity and as old as reading itself.

Annotations are the visible traces of the reading process.

It blurs the boundaries between readers and writers.

A large yellow shape on the left side of the slide, consisting of a rectangle with a diagonal cut from the top-left corner to the bottom-right corner.

1. Why Annotation

Let's look at the

- History and praxis of annotation.
- Forms and Functions of annotation
- Connections between writing & learning

Annotation in manuscripts and early printed books

Very few readers

Books were precious objects, often with only very few copies, and only few people were able to read.

Long period of time

Marginalia (notes in the margins) built up over time and created a dialogue over time, layering different reader perspectives and information.

Public activity

Annotations were not only personal notes but added layered explanations, interpretations, critique, information, etc.

ad x.o. maiorem habet rationem quam o.
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 b. a. n. maius est eo quod est sub. m. b. a. o.
 g. e. maiorē habet rationē quam id quod
 id quod est sub. c. b. a. n. ad id quod fit ex.
 l. e. propter similitudinem .b. c. d. & .e. g.
 sub. m. b. a. o. ad id quod fit ex. g. e. Sic
 quod igitur est sub. b. d. a. ad id quod fit
 od est sub. b. h. a. ad id quod fit ex. h. e. vi
 maiorem habet rationem quam id quod
 d est sub. b. d. a. ad id quod est sub. b. h. a.
 tem quod fit ex. d. e. ad id quod fit ex. e.
 itur & id quod fit ex. g. d. ad id quod fit
 od fit ex. g. d. ad id quod fit ex. z. h. igitur
 igitur. e. g. secat sectionem, tangit igitur.

*Bisogna prouar ch n x ad x o
 maiorem habet ratione qua
 o a ad a n a questo modo*

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$$o \frac{i}{-} \quad a \quad a \quad \frac{+}{-} \quad n$$

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 a n ch mltado el r
 a n f. fatto*

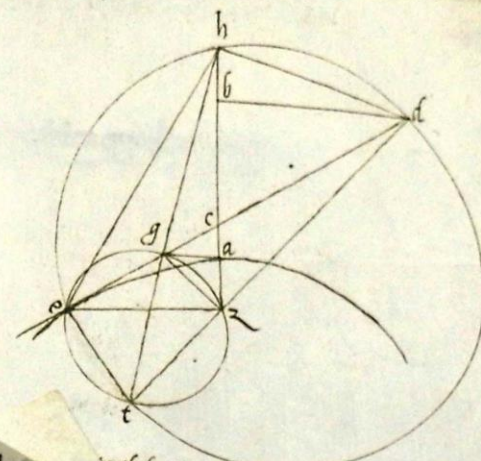
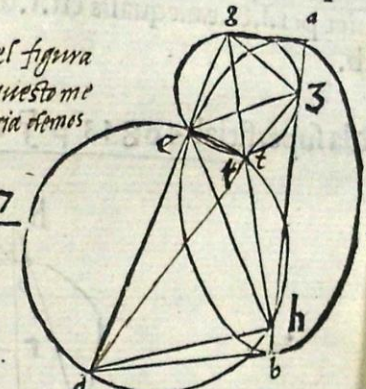
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 o a al a r. donca p
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 el 8 del 3 euclide o n a
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 uale al ducta de o a m*

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 lis, ad sumitatem. n. Igitur & qui est sub. g. e. z. ei qui est sub. d. e. h. est equalis.

f. 20. del. 3. enclide
 f. 15. p. enclide. in el defectu
 in hyperbole sera qta. melior
 f. la comama. sententia

In questo q. 8. bisogna far el figura
 del hyperboli p demonstrar questo me
 demo. ou abstronete nō se potria dēmon
 strar el. 50. et sequita.

Solida nō qdrata 4887



CPropositio, Quadragesimane

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 sub. a. h. g. idē ei qui est sub. a. t. g. est equalis quare & qui est sub. g. t. h. ei qui est sub. a.
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m iii

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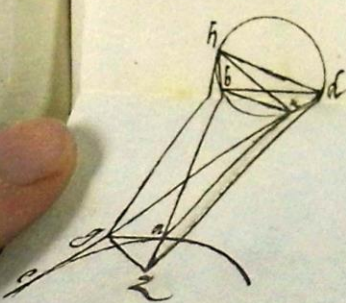
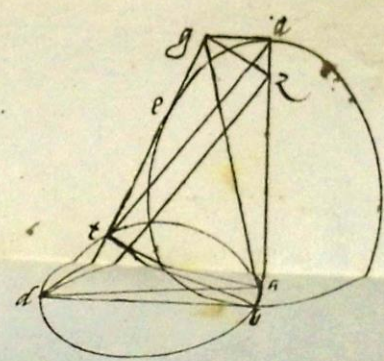


figure p. 49.



f. la demonst
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 el. d. e. t. e. n. d. e.
 el. d. i. c. i. t. e. g. h.

Annotation created a dialogue not only between reader and text but also between readers.

A prime example of this dialogue embedded in print is the Talmud.

A modern example is Doug Dorst and J. J. Abrams' 2013 book:
S. - Ship of Theseus.

= Mesoret HaSha's
This column includes
the commentary of
Rabbi Joshua Boaz-
Mevorakah (1546-
1551).

The title of the chapter in
this tractate, taken from the
first words of the Mishnaic
text being discussed.

The name of the
tractate (here:
"Pesachim"="Fossover").

Page number.
All tractates
begin on p. 2

Ein Mishpat/Ner Mitzvah
Index to Jewish legal
codes.

מסורת
המשנה

אור לארבעה עשר פרק ראשון פסחים



Mishnaic Text

Material in square
brackets was added
by Rabbi Isaiah Berlin
(1725-1799).

>

פרק
פסחים

Commentary of
Rashi (R. Solomon
ben Isaac; 1040-
1105). Always on
side closest to spine.

אור לארבעה עשר פרק ראשון פסחים
מסורת המשנה
אור לארבעה עשר פרק ראשון פסחים
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מסורת המשנה

Commentary of
Rabbeinu Hananel
(990-1050)

Tosafot (1100-
1300)

Gemara
(200-600)

Commentary of
Rabbi Joel Sirkes
(1561-1640)

Commentary of
Rabbi Akiva Eger
(1761-1837)

ב

רבות דעות

הרבה

הרבה

הרבה

front window, puffing shakily on a cigarette as he peers out at the street through the scrollwork cover of the shutters.

Corbeau is the one who notices that S. is awake. She pours another cup from the pot and brings it to him as he sits up. "Thank you," he says, breaking the pall of the room. [The tea is black and tastes foreign to his tongue—it's pungent and tarry and even a little greasy—but it is warm, and S. is grateful for it.]

Nearby on the stone hearth is a neatly-folded pile of clothing—a white work shirt, yellowed at the collar and armpits; faded blue serge trousers; and a pair of cotton socks, one of which has a ragged hole in the heel—next to a pair of well-worn brogue boots. "Those are for you," Corbeau tells him. "The best of what was upstairs. Zapadi didn't care much about his appearance."

The socks and boots, warmed by the fire, feel like the greatest of luxuries. The boots are a trifle large, but once S. tears his old, ruined trousers into strips and bandages his lacerated soles, they fit well enough. He'll be doing a lot of walking today, tomorrow, the next day—however long it takes for him to scour the city and find Sola. What happened last night on the wharf was a horror, yes, and those responsible for it

Best breakfast ever:
triple americano,
chocolate croissant,
+ a postcard from Brazil.

THE NIGHT AFTER THE FUNERAL, I WENT TO A DINNER W/ A BUNCH OF STRAKA SCHOLARS. ALL VERY SECRET—ONE OF DJ'S STUDENTS SLIPPED ME A PIECE OF PAPER W/ AN ADDRESS ON IT WHEN WE SHOOK HANDS @ THE SERVICE RESTAURANT WAS A TINY PLACE IN THE LATIN QUARTER—NO NAME, LOOKED DARK/CLOSED FROM THE STREET. MAYBE IS OF US THERE, PLUS A FEW OTHERS WHO DIDN'T SAY MUCH BUT WHO WERE TOO WELL-DRESSED TO BE ACADEMICS. FELT LIKE AN INNER-CIRCLE THING... PEOPLE TALKING ABOUT CONTINUING DJ'S WORK + HIS COMMITMENT TO ETHICAL SCHOLARSHIP, SHARING FINDINGS, ETC.

Were you surprised they asked you?

OF COURSE. I COULD TELL ONE GUY DIDN'T WANT ME THERE, ACTUALLY—HEARD HIM WHISPER SOMETHING ABOUT MOODY. HARD TO KNOW EXACTLY WHAT WAS GOING ON B/C MY FRENCH ISN'T GREAT.

But why did they ask? You weren't in his inner circle. You were barely in DJ's outer circle. { 112 }

WELL, THE SERIN PEOPLE FOUND ME, DIDN'T THEY? MAYBE THE TALK I GAVE IN LISBON WAS BETTER THAN I THOUGHT.

I'm assuming you didn't go ahead and share w/ your findings.

should be exposed and held to account, but he needs to leave it behind, leave the grieving to those who knew the dead, who live and work in this city, whose lives will continue here in this city. As for himself: his task is to find this woman. Szalomé. Sola. Whatever her name is. He has already walked away from her once, and he will not do so again. He clears his throat, finds his voice. "I'll be on my way," he says.

"You're leaving?" Corbeau says.

"I appreciate your help, and I'm sorry for your losses. But I should be going."

"Of course," Stenfalk says, still scribbling. "You have the difficult and unenviable task of locating yourself."

"Yes. Exactly."

Stenfalk pauses, looks up at him. "Don't leave just yet. Ostrero's out reconnoitering. (Wait until you understand the situation you'll be heading into.)" His tone is not unfriendly, but it is deeply serious, even stern.

"We need him here," Corbeau says. She turns to S. "You're the one who saw the Detectives with the bomb. Without your word, we have nothing."

¹ "Expect the expected," as Stroko was fond of saying. He wrote this in the first letter he sent me, and in those that quickly followed—indeed, throughout the years of our professional relationship.


OK—TITLE IS "AGENT X"—FIRST FN SEEMS TO POINT TO THE FN ONE PLACE AFTER IT. WHAT ARE WE LOOKING FOR? CODE W/KEYWORD { 113 } OF "AGENT X"? SOMETHING W/ THE LETTER X?

Better not.

REMINDS ME—I NEED YOU TO LOOK @ THE NOTES I TOOK WHEN I WAS IN NY FOR THE AUCTION. THERE'S SOMETHING I'M NOT SEEING. Might help to know who the agent was bidding for, I guess. WHICH WE DON'T KNOW. I DON'T THINK DESJARDINS KNEW IF ANY OF HIS STUDENTS DID, THEY WEREN'T SAYING.

I'd know you don't think the Paris trip was dangerous—but that's got to be where they caught on to you less.

DON'T KID YOURSELF. IT WAS PROBABLY BEFORE THEN.



Annotations reveal the reading and thinking process.

Let's look at Herman Melville's
revision process in his
manuscript of *Billy Budd*.
He reads, re-reads, and edits at
the same time.

2. ④ To action.

5

If in some cases a bit of a
nautical Murat in seeking for the
his person ashore, the ~~white~~ handsome sailor
~~forecastle-magnate~~ of the period in

Question
daring
an arm
exist
encounter

nautical Murat the
his person ashore, the ~~white~~ handsome sailor
~~forecastle-magnate~~ of the period in
laughing of that the

on the Tempestuous one
more likely, vaporing in the grosseries
along the low-path.

and in a form yet more
amusing than the original,

1. the white forecastle-magnate
2. the [...] forecastle-magnate
3. the [...] handsome sailor

2. ④ To return.

5

If in some cases a bit of a
nautical Murat in seeking for the
his person ashore, the ~~white~~ handsome sailor
~~forecastle-magnate~~ of the period in


question
~~of the~~
an answer
exists
encounter

nautical Murat the
his person ashore, the white handsome sailor
~~forecastle-magnate~~ of the period in
working of the

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more likely, vaporing in the grosseries
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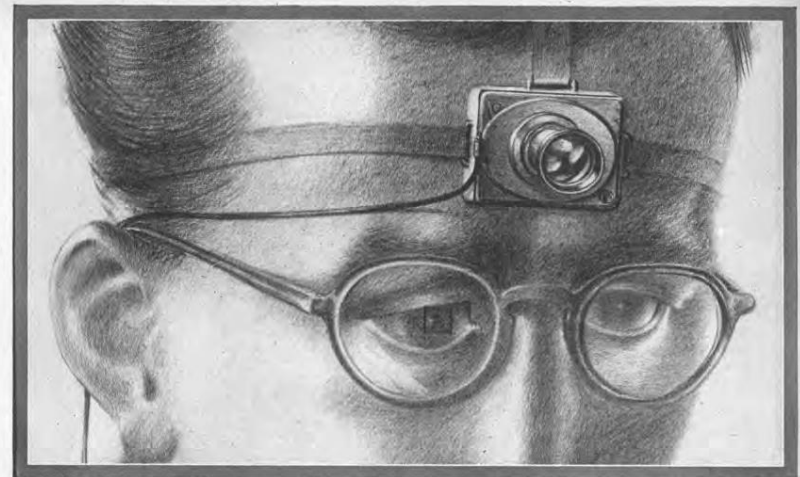
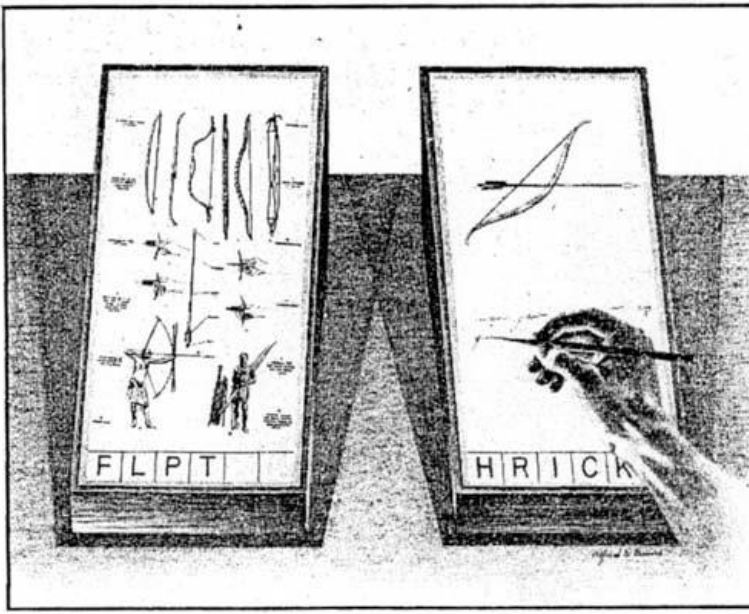
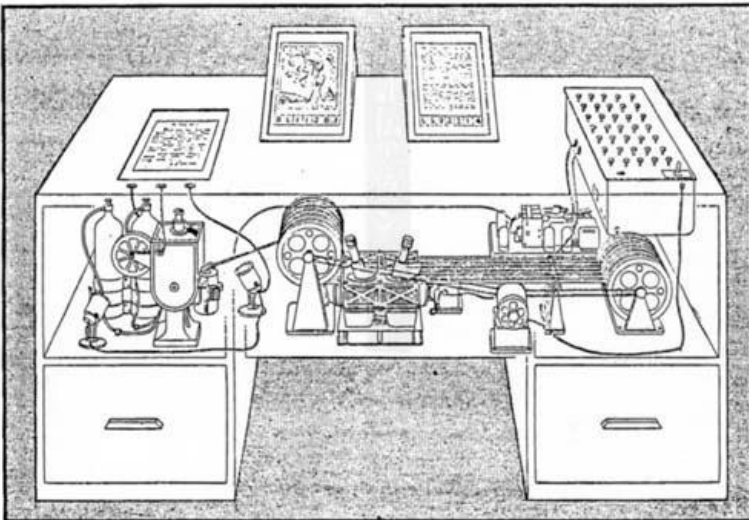
and in a form yet more
amusing than the original,

1. the white forecastle-magnate
2. the white **handsome** forecastle-magnate
3. the white handsome ~~forecastle-magnate~~
4. the ~~white~~ handsome **sailor**
5. the [...] handsome **sailor**



Annotations can link to internal and external references.

Early technology innovators such as Vannevar Bush and his *Memex* or Theodor Nelson's concept of the *Docuverse* were inspired by the praxis of annotation.



A SCIENTIST OF THE FUTURE RECORDS EXPERIMENTS WITH A TINY CAMERA FITTED WITH UNIVERSAL-FOCUS LENS. THE SMALL SQUARE IN THE EYEGLASS AT THE LEFT SIGHTS THE OBJECT

AS WE MAY THINK

A TOP U. S. SCIENTIST FORESEES A POSSIBLE FUTURE WORLD IN WHICH MAN-MADE MACHINES WILL START TO THINK

by VANNEVAR BUSH

DIRECTOR OF THE OFFICE OF SCIENTIFIC RESEARCH AND DEVELOPMENT
Condensed from the *Atlantic Monthly*, July 1945

This has not been a scientists' war; it has been a war in which all have had a part. The scientists, burying their old professional competition in the demand of a common cause, have shared greatly and learned much. It has been exhilarating to work in effective partnership. What are the scientists to do next?

For the biologists, and particularly for the medical scientists, there can be little indecision, for their war work has hardly required them to leave the old paths. Many indeed have been able to carry on their war research in their familiar peacetime laboratories. Their objectives remain much the same.

It is the physicists who have been thrown most violently off stride, who have left academic pursuits for the making of strange destructive gadgets, who have had to devise new methods for their unanticipated assignments. They have done their part on the devices that made it possible to turn back the enemy. They have worked in combined effort with the physicists of our allies. They have felt within themselves the stir of achievement. They have been part of a great team. Now one asks where they will find objectives worthy of their best.

There is a growing mountain of research. But there is increased evidence that we are being bogged down today as specialization extends. The investigator is staggered by the findings and conclusions of thousands of other workers—conclusions which he cannot find time to grasp, much less to remember, as they appear. Yet specialization becomes increasingly necessary for prog-

ress, and the effort to bridge between disciplines is correspondingly superficial.

Professionally our methods of transmitting and reviewing the results of research are generations old and by now are totally inadequate for their purpose. If the aggregate time spent in writing scholarly works and in reading them could be evaluated, the ratio between these amounts of time might well be startling. Those who conscientiously attempt to keep abreast of current thought, even in restricted fields, by close and continuous reading might well shy away from an examination calculated to show how much of the previous month's efforts could be produced on call.

Mendel's concept of the laws of genetics was lost to the world for a generation because his publication did not reach the few who were capable of grasping and extending it. This sort of catastrophe is undoubtedly being repeated all about us as truly significant attainments become lost in the mass of the inconsequential.

Publication has been extended far beyond our present ability to make real use of the record. The summation of human experience is being expanded at a prodigious rate, and the means we use for threading through the consequent maze to the momentarily important item is the same as was used in the days of square-rigged ships.

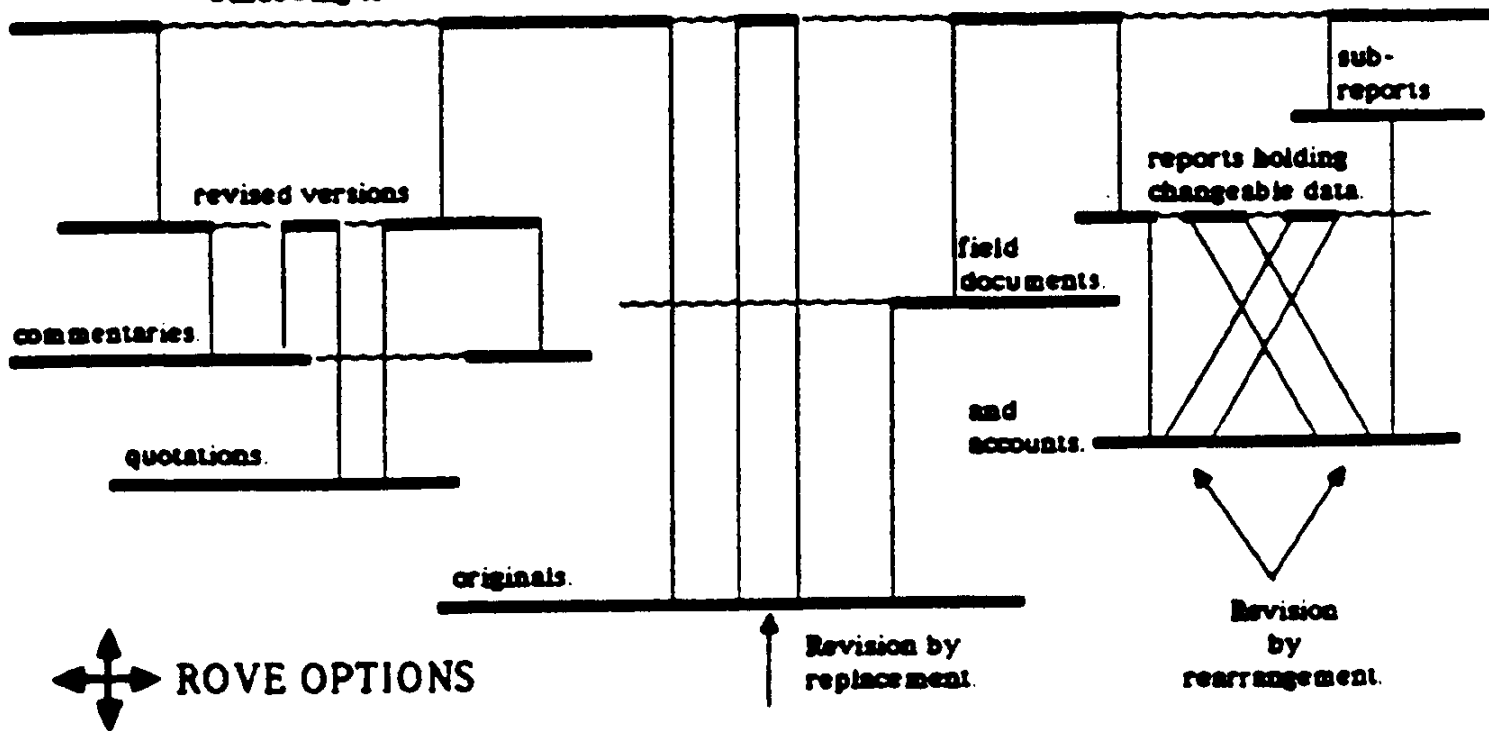
But there are signs of a change as new and powerful instrumentalities come into use. Photocells capable of seeing things in a physical sense, advanced photography which can record what is seen or even what is not, thermionic tubes capable of controlling potent forces under the guidance of

WINDOW SANDWICH

Layers of windowing text. Each horizontal line is a document.

In a library:
top document
windowing to

In a business system:
general report
windowing to



LITERARY 2/35 MACHINES



Forms and functions of annotations.

Annotations can take on many forms and serve multiple functions on all kinds of (media) texts.

Functions of Annotations

- Annotations are created in service of different activities and with different expectations about audience and future use.
- In modern paper books, annotations are a personal device that highlight reading as a visible trace of human attention.
- A visible connection exists between text, reader, commentary, and potential future readers.
- Annotations have value beyond their original purpose.

What changes/remains the same when we move annotation into the digital space?

Form and Functions of Annotations

Catherine C. Marshall (1997)
Annotation: From Paper Books
to the Digital Library

Form	Function
Underlining or highlighting higher level structure (like section headings); telegraphic marginal symbols like asterisks; crossouts.	Procedural signaling for future attention.
Short highlightings; circled words or phrases; other within-text markings; marginal markings like asterisks.	Placemarking and aiding memory.
Appropriate notation in margins or near figures or equations.	Problem-working.
Short notes in the margins; longer notes in other textual interstices; words or phrases between lines of text.	Interpretation.
Extended highlighting or underlining.	Tracing progress through difficult narrative.
Notes, doodlings, drawings, and other such markings unrelated to the materials themselves.	Incidental reflection of the material circumstances of reading.

Table 3: Mapping annotation form into function.



Readers as Writers.

Reading and writing are closely linked. Annotating turns reading into an active, kinetic process.

Readers as Writers

- Annotations decentralize authority.
- Annotations are a form of collaboration across time, texts, and readers
-> social annotation.
- Readers as editors.
- Readers as scholars.



Annotating Digitally.

Annotating in digital spaces
reclaims some of the functions
of marginalia in manuscripts.
It turns it into a social and
collaborative activity.

Annotation in the Digital Space

- Annotations contextualize content.
- Annotations as reference to other (multimedia materials).
- Annotations shift flexibly from private to shared (public).
- Annotations on static (text, images) and dynamic (audio, video).
- Annotations become procedural themselves.



A record if it is to be useful to science, must be continuously extended, it must be stored, and above all it must be consulted. Today we make the record conventionally by writing and photography, followed by printing; but we also record on film, on wax disks, and on magnetic wires. Even if utterly new recording procedures do not appear, these present ones are certainly in the process of modification and extension.

Certainly progress in photography is not going to stop. Faster material and lenses, more automatic cameras, finer-grained sensitive compounds to allow an extension of the minicamera idea, are all imminent. Let us project this trend ahead to a logical, if not inevitable, outcome. The camera hound of the future will have a camera lens **larger than a walnut**. It takes pictures 3 millimeter enlarged, which after all involves only a factor of 100 of universal focus, down to any distance accommodated because it is of short focal length. There is a built-in flash now have on at least one camera, which automatically illuminates the subject. There is film in the walnut for operating its shutter and shifting its film is wound around a spool. It produces its result in full color. It may have two spaced glass eyes, for striking improvements in vision around the corner.

The cord which trips its shutter may reach down a few inches from the fingers. A quick squeeze, and the picture is taken. The camera is a square of fine lines near the top of one lens, where the object appears in that square, it is lined up with the lens. When the future moves about the laboratory or the field, even in the city, of the record, he trips the shutter and in it goes, what a fantastic? The only fantastic thing about it is the idea that it would result from its use.

Will there be dry photography? It is already here in the form of Civil War pictures, the plate had to be wet at the time of exposure during development instead. In the future perhaps we will have long been films impregnated with diazo dyes which develop on exposure to ammonia gas destroys the unexposed parts. The process is not new and it has no grain difficulties such as now keep people from using it. It would be advantageous to be able to snap the camera immediately.

Another process now in use is also slow, and more expensive. Impregnated papers have been used which turn dark when contact touches them, by reason of the chemical compound included in the paper. They have been used for moving across them can leave a trail behind. If the paper is varied as it moves, the line becomes light or dark in proportion to the current received over wire.

This scheme is now used in facsimile transmission. The paper is ruled with spaced lines across the paper one after another. As the paper moves in accordance with a varying current received over wire

This prediction sounds eerily like a Google Glass



kerhardt@mit.edu

While lifologging cameras have not been popularized like Bush predicted they have definitely become technologically possible. For example, narrative is a small clip on camera designed for lifologging. It can take hundreds of images and acts much as the walnut camera Bush described. <http://getnarrative.com/>

Example

dmayo2@mit.edu

Interesting prediction of future camera, no mention of digital. Very imaginative for someone writing in 1945

juliaguo@mit.edu

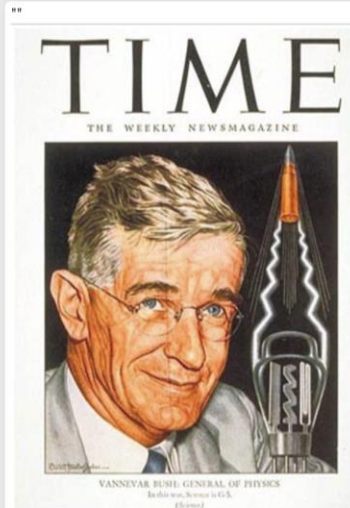
With Google Glass, Bush's prediction has almost come true. Instead of on the forehead, it is worn on the eyeglass. While innovative, Glass has not been very successful. Just a reminder that new technology is no guarantee of public adoption.

Example

hsubrama@mit.edu

Mine Groups All Whole text Visible text

- ""
- Shortfall of traditional archival systems.
- The heart of the problem.
- That's a core idea here and important to keep in mind fc



Wikipedia entry: https://en.wikipedia.org/wiki/Vannevar_Bush

Kurt F.

Info

The telautograph is an analog precursor to the modern rendering of the unrealized Memex (from Time Magazine) is it within the realm of digital humanities to replicate exploring considering now that often times, the question is "should this is most likely being researched but nothing concrete this sort of "mind reading" indexing can be trained through the desire to connect everything together (snycing of ap the internet makes the spreading of information incredible progression into the creation of unreal photography (ie: google glass vibes (haha reminds me of the article, "The Great Gizmo" by Banha

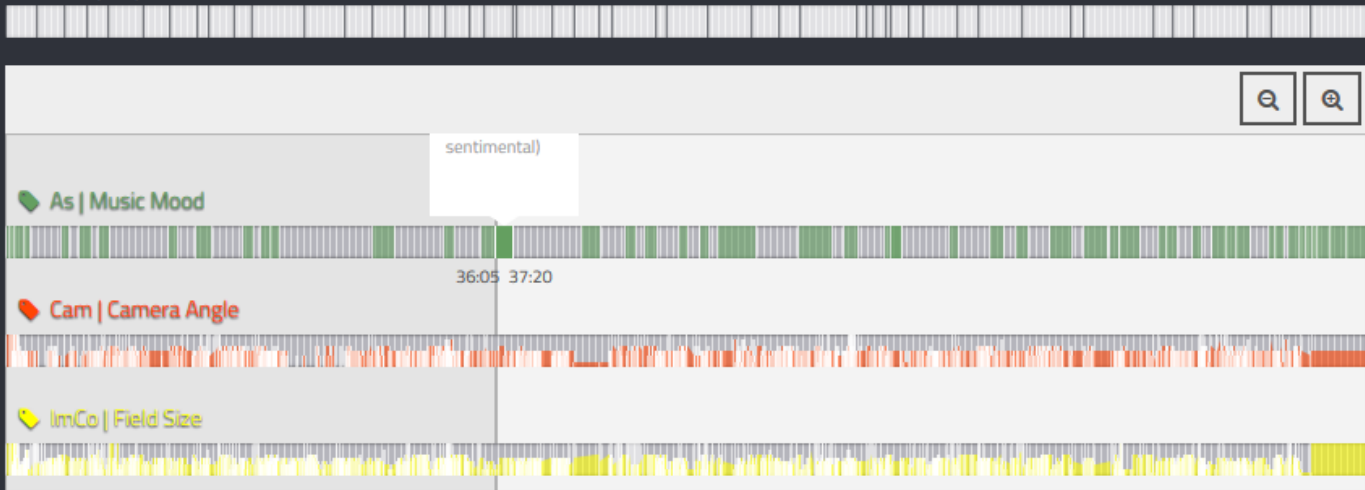
- Documentary
- Feature Film (2343)
- TV News

Annotation Types and Values

Select: [All](#) | [None](#)
Expand: [Level](#) | [All](#) | [None](#)

- Segmentation
- Language
- Image Composition (1205)
 - Camera (1090)
 - Recording/Playback Speed
 - Depth Of Field
 - Defocus
 - Camera Movement Unit
 - Camera Movement Type
 - Camera Movement Speed
 - Camera Movement Direc...
 - Camera Angle (1090)
 - extreme high-angle (12)
 - high-angle (134)
 - straight-angle (707)
 - low-angle (179)
 - extreme low-angle (10)
 - neither (9)
 - Camera Angle Canted
 - Camera Angle Vertical...
 - Lens
 - Montage

The Company Men > Filter Scenes:



Transcript

Good morning. I am Kyle Risdale. It is Monday, today the 15th of September 2008 and this is gonna be one of those days that lingers in the mind for a while.

It's gonna come up in conversations where people say: you remember when?

The closing of California's IndyMac Bank has resulted in what could turn out to be the most costly bank failure in U.S history.

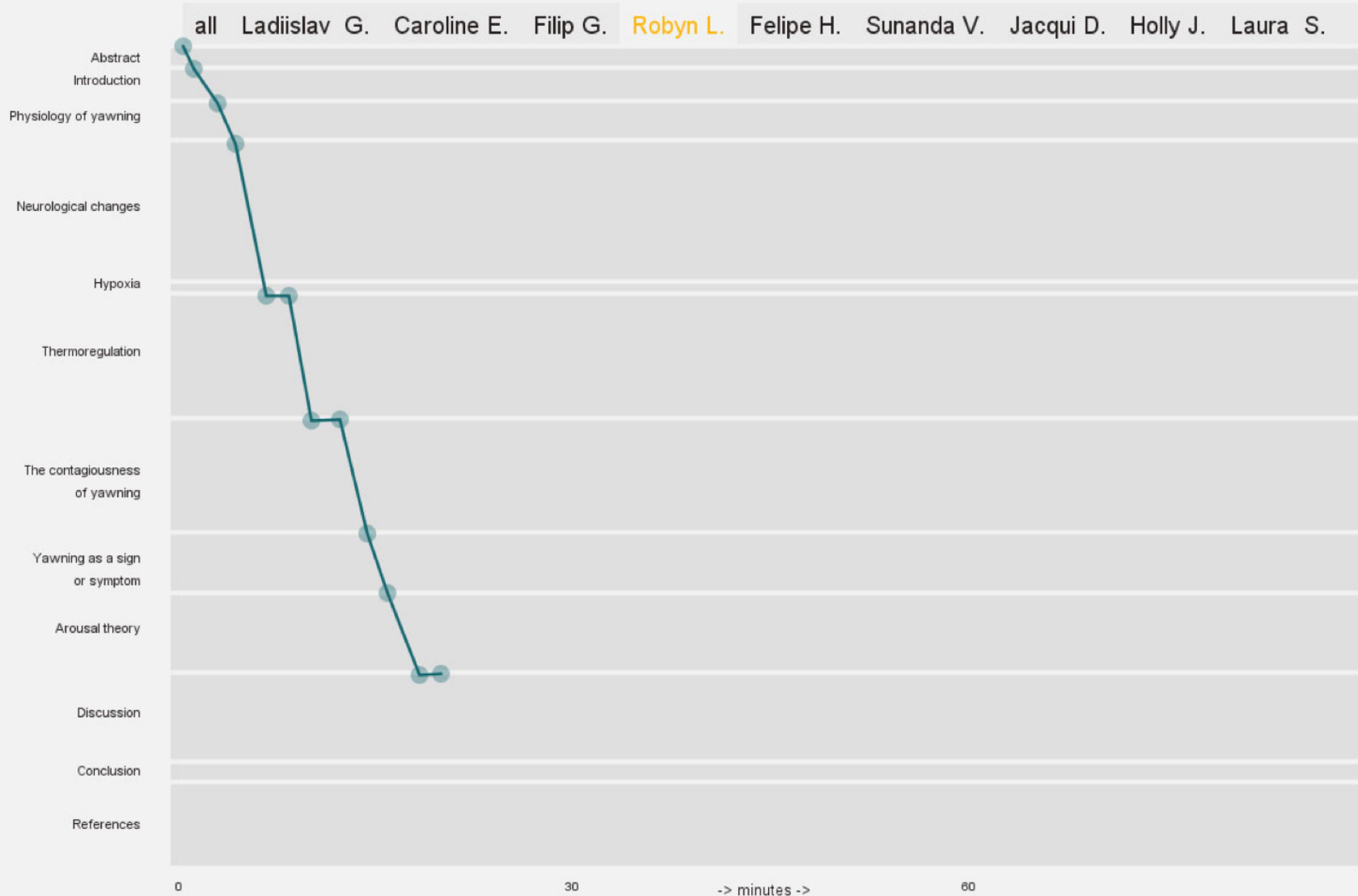
DOW has dropped more than 800 points and it's not



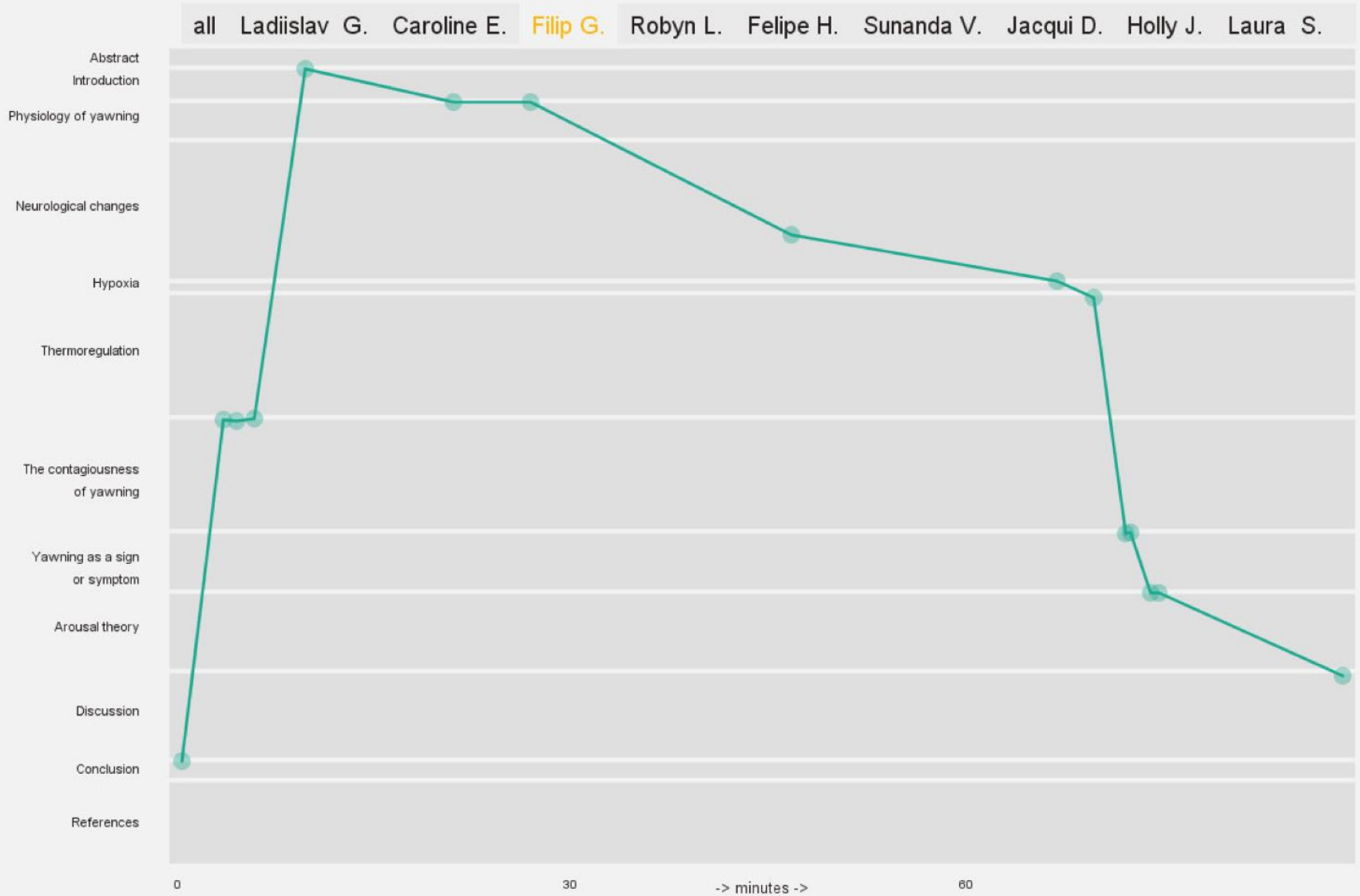
Making Reading Visible.

Annotations make the reading
and thinking process visible.

Reading & Annotating Process - Student 1



Reading & Annotating Process - Student 2



A large yellow shape on the left side of the slide, consisting of a rectangle with a diagonal cut from the top-left corner to the bottom-right corner.

2. Pedagogical Value of Annotation

Let's have a look at the

- Levels of Engagement.
- “Opening” of Texts
- Connections between writing & learning

Textual Engagement

“I have never annotated before. But I think I am getting better. I am actually writing down ideas while reading. By writing them down, I am actually looking deeper into the text, not like when I just read the book or something and said, ‘Oh it may mean this.’ Now it is more like, ‘Oh what does THIS mean?’ Then I keep asking questions because I am annotating. I am thinking about the text more.”

Student in a Fall literature class



Annotating is a Core Activity.

Making annotations is a central activity of knowledge production and meaning making.

Scholarly Primitives

(John Unsworth)

"I'm using the term "primitives" in a self-consciously analogical way, to refer to some basic functions common to scholarly activity across disciplines, over time, and independent of theoretical orientation."

John Unsworth

Discovering	Annotating
Comparing	Referring
Sampling	Illustrating
Representing	



Annotations allow new Forms of Engagement.

Annotations prepare students to become better writers and experiment with scholarly practices.

Student Engagement

Students as “editors”

- Gloss unfamiliar words and references, opening up primary texts for new readers
- “Editing” less intimidating than “writing,” makes good writers
- Annotation as a first stage of the editing process; makes reading visible, writing purposeful
- Goal: to make the text your own
- Can work alone or in groups or with the whole class
- Close reading in a protected space

Students as “scholars”

- Learn research tools in the field
- Create communities around a central subject
- Generate new ways of thinking, looking at materials
- Take risks, tolerate ambiguity, and invite failure
- Collaborate, thereby nurturing individual growth and development of a field

How might we understand the ending in light of this first sentence, and vice versa? more text here

#biblical #criticism

Erica Z. • 06/13/2021

What criticism might I find that discusses this first paragra

This must be one of the most frequently commented-upon first sentences of all time... does MEL have anything to say about that?

#biblical #MEL

Erica Z. • 06/13/2021

I could reply this way!

How might I dig further into this name, specifically?

The *New York Times* seems to have been entranced by thi...

Seems potentially an aspect to track throughout!

CHAPTER 1

Loomings

Call me Ishmael. Some years ago--never mind how long precisely--having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off--then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

There now is your insular city of the Manhattoes, belted round by wharves as Indian isles by coral reefs--commerce surrounds it with her surf. Right and left, the streets take you waterward. Its extreme downtown is the battery, where that noble mole is washed by waves, and cooled by breezes, which a few hours previous were out of sight of land. Look at the crowds of water-gazers there.

Circumambulate the city of a dreamy Sabbath afternoon. Go from Corlears Hook to Coenties Slip, and from thence, by Whitehall, northward. What do you see?--Posted like silent sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries. Some leaning against the spiles; some seated upon the pier-heads; some looking over the bulwarks of ships from China; some high aloft in the rigging, as if striving to get a still better seaward peep. But these are all landmen; of week days pent up in lath and plaster--tied to counters, nailed to benches, clinched to desks. How then is this? Are the green fields gone? What do they here?


But look! here come more crowds, pacing straight for the water, and seemingly bound for a dive. Strange! Nothing will content them but the extremest limit of the land; loitering under the shady lee of yonder warehouses will not suffice. No. They must get just as nigh the water as they possibly can without falling in. And there they stand--miles of them--leagues. Inlanders all, they come from lanes and alleys, streets and avenues--north, east, south, and west. Yet here they all unite. Tell me, does the magnetic virtue of the needles of the compasses of all those ships attract them thither?

Once more. Say you are in the country; in some high land of lakes. Take almost any path you please, and ten to one it carries you down in a dale, and leaves you there by a pool in the stream. There is magic in it. Let the most absent-minded of men be plunged in his deepest reveries--stand that man on his legs, set his feet a-going, and he will infallibly lead you to water, if water there be in all that region. Should you ever be athirst in the great American desert, try this experiment, if your caravan happen to be supplied with a metaphysical professor. Yes, as every one knows, meditation and water are wedded for ever.

First reference, in a way, to machines-- here humans are cogs in a capitalistic machine.

#mechanical

Jeff M. • 06/13/2021




Annotating – a Practice for Diverse Audiences.

Annotations allow inexperienced readers/students to become familiar with the reading process.

Community College

Developing Reading Versatility

- Gain awareness of the recursive process of reading, as well as the connection between reading, thinking, and writing.
- Respond authoritatively in writing to a published text.
- Engage with the ideas of peers in a non-threatening, non-distracting digital environment.
- Communicate within the parameters of a shared digital space.
- Establish a transferable reading routine that includes not only annotation but the consideration of other readers' ideas.

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3. Annotation in the Classroom

Let's look at three case studies:

- English Literature
- Foreign Language Studies
(Spanish)
- Film Studies

Close Reading of English Literature.

Students examine terms, phrases, objects, language use.

They speculate on interpretations, categorize their thoughts through tags.

They “inscribe” their understanding into the text by offering ideas to fellow students for further discussion online or in the classroom.

CHAPTER XVIII.

Particulars of the Capture of the Spanish Ship Tryal, at the island of St. Maria; with the Documents relating to that affair.

In introducing the account of the capture of the Spanish ship Tryal, I shall first give an extract from the journal of the ship Perseverance, taken on board that ship at the time, by the officer who had the care of the log book.

“Wednesday, February 20th, commenced with light airs from the north east, and thick foggy weather. At six A M. observed a sail opening round the south head of St. Maria, coming into the bay. It proved to be a ship. The captain took the whale boat and crew, and went on board her. As the wind was very light, so that a vessel would not have much more than steerage way at the time; observed that the ship acted very awkwardly. At ten A. M. the boat returned. Mr. Luther informed that Captain Delano had remained on board her, and that she was a Spaniard from Buenos Ayres, four months and twenty six days out of port, with slaves on board; and that the ship was in great want of water, had buried many white men and slaves on her passage, and that captain Delano had sent for a large boat load of water, some fresh fish, sugar, bread, pumpkins, and bottled cider, all of which articles were immediately sent. At twelve o'clock (Meridian) calm. At two P. M. the large boat returned from the Spaniards, had left our water casks on board her. At four P. M. a breeze sprung up from the southern quarter, which brought the Spanish ship into the roads. She anchored about two cables length to the south east of our ship. Immediately after she anchored, our captain with his boat was shoving off from along side the Spanish ship; when to his great surprise the Spanish captain leaped into the boat, and called out in Spanish, that the slaves on board had risen and murdered many of the people; and that he did not then command her; on which manoeuvre, several of the Spaniards who remained on board jumped overboard, and swam for our boat, and were picked up by our people. The Spaniards, who remained on board, hurried up the rigging, as high aloft as they could possibly get, and called out repeatedly for help—that they should be murdered by the slaves. Our captain came immediately on board, and

interesting that the weather in the account is "foggy" "grey" "hard to see"

Karolina P. • 05/03/2021

he also came with food in the story

Megi undefined. • 05/03/2021

definitely less dramatic

Yes ship names are significant and worth discussing: did anyone t

different ship names !

Zachary H. • 05/02/2021

"tryal" to "San Dominick"

Megi undefined. • 05/03/2021

interesting personification of the ship. i wonder if this had more t

ship behavior described as sinister, unusual, "awkward"

delano was actually himself accompanied

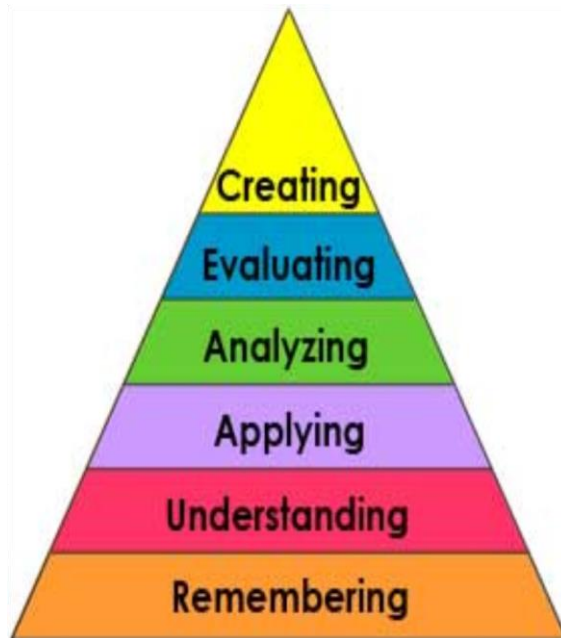
there was much less of an actual murder attempt and manhunt.



Annotating in a Foreign Language.

Annotating combines several skills and activities in the target language.

Foreign Languages



Spanish Language Education

- Develop reading and writing proficiency in the target language
- Turn reading assignment into communicative act: writing, student-instructor, student-student
- Accountability for preparation work



que en la época de su infancia: las estanterías, la anticuada caja registradora, la balanza de pesas y, alrededor, el mudo asedio de la mercadería.

El señor Epidídimus percibió el mismo olor de sesenta años atrás: un olor picante y agrídulce a jabón amarillo, a aserrín húmedo, a vinagre, a aceitunas, a acarofina. El recuerdo de su niñez lo puso nostálgico. Se le humedecieron los ojos. Le pareció que retrocedía en el tiempo.

Desde la penumbra del fondo le llegó la voz ruda del patrón:

-¿Estas son horas de venir? Te quedaste dormido, como siempre.

El señor Epidídimus tomó la canasta de mimbre, fue llenándola con paquetes de azúcar, de yerba y de fideos, con frascos de mermelada y botellas de lavandina, y salió a hacer el reparto.

La noche anterior había llovido y las calles de tierra estaban convertidas en un lodazal.



- en tiempo pasado
- de los años pasados
- Creo que significa: de los años pasados
- Ahora, los calles de tierra habian sido reemplazadas por bulevares
- la infancia
- Nada ha cambiado en el almacén. Él ve las estanterías, caja registr
- Cuando el señor era niño, creo que era pobre porque el necesito t
- chris> por que cambio todo el barrio pero no cambio el almacen
- nick> las ciudades mantienen edificios historicos aun cuando se n
- rin> el patron no cambio nada
- chris> como es que el almacen puede servir a las nuevas torres
- giancarlo> quiza no tenga valor suficienete para reconstruir
- El barrio era muy decrepito y oscuro. El señor empleza con una po
- un empleado
- El almacen no ha cambiado. Epididimus vio todas las cosas que es
- Cuando entro en el almacen, Epididimus comienza pensar de su p
- Cuando él entró en el almacén, él recordó memorias de su infancia
- El interior del almacén no ha cambiado. Ve la misma mercadería y
- Cuando el señor entra al almacén, el moderno ciudad afuera desa
- 4. El interior del almacén ne he cambiado. pudo ver las estanterías
- No ha cambiado el almacen. Ve las estanterías, la anticuada caja re
- El almacen no ha cambiado. El ve la caja registradora y la balanza c
- El interior del almacén no ha cambiado.



El episodio del enemigo

Jorge Luis Borges (Buenos Aires, 1899 - Ginebra, Suiza, 1986)

Tantos años huyendo y esperando y ahora el enemigo estaba en mi casa. Desde la ventana lo vi subir penosamente por el áspero camino del cerro. Se ayudaba con un bastón, con un torpe bastón que en sus viejas manos no podía ser un arma sino un báculo. Me costó percibir lo que esperaba: el débil golpe contra la puerta. Miré, no sin nostalgia, mis manuscritos, el borrador a medio concluir y el tratado de Artemidoro sobre los sueños, libro un tanto anómalo ahí, ya que no se griego. Otro día perdido, pensé. Tuve que forcejear con la llave. Temí que el hombre se desplomara, pero dio unos pasos inciertos, soltó el bastón, que no volví a ver, y cayó en mi cama, rendido. Mi ansiedad lo había imaginado muchas veces, pero sólo entonces noté que se parecía, de un modo casi fraternal, al último retrato de Lincoln. Serían las cuatro de la tarde.

Me incliné sobre él para que me oyera.

- Uno cree que los años pasan para uno - le dije -, pero pasan también para los demás. Aquí nos encontramos al fin y lo que antes ocurrió no tiene sentido.

Mientras yo hablaba, se había desabrochado el sobretodo. La mano derecha estaba en el bolsillo del saco. Algo me señalaba y yo sentí que era un revólver.

Me dijo entonces con voz firme:

- Para entrar en su casa, he recurrido a la compasión. Le tengo ahora a mi merced y no soy misericordioso.

Ensayé unas palabras. No soy un hombre fuerte y sólo las palabras podían salvarme. Atiné a decir:

- En verdad que hace tiempo maltraté a un niño, pero usted ya no es aquel niño ni yo aquel insensato. Además, la venganza no es menos vanidosa y ridícula que el perdón.

- Precisamente porque ya no soy aquel niño - me replicó - tengo que matarlo. No se trata de una venganza, sino de un acto de justicia. Sus argumentos, Borges, son meras estratagemas de su terror para que no lo mate. Usted ya no puede hacer nada.

- Puedo hacer una cosa - le contesté.

- ¿Cuál? - Me preguntó.

- _____

Y así lo hice.

Pienso que puede usar estas palabras para describir Borges.

rival

Creo que tendría que luchar con el porque en realidad cuando ver

Pienso que estas palabras pueden describir el enemigo:

1. Borges vio su enemigo por la ventana

el lugar donde estaba cuando vio a su enemigo

muleta

fragil

Borges sintio la nostalgia y el miedo al verlo llegar

las emociones que sintió al verlo llegar

melancolia

original, texto no publicado

fantasia

extrano

caerse

exhausto

intranquilidad

entre hermanos

la hora a la que llegó el enemigo

abrigo

compartimiento (en la ropa)

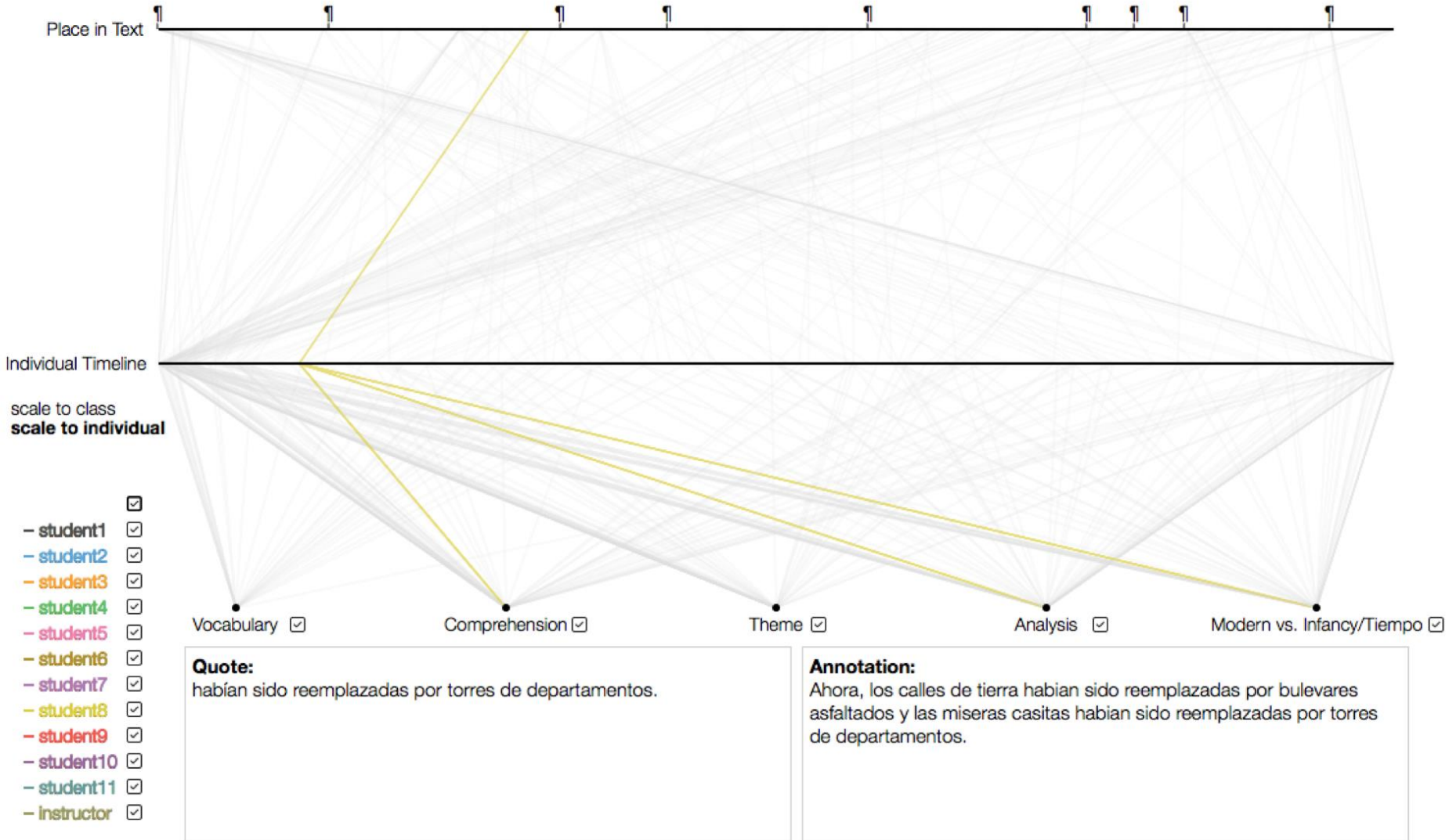
chaqueta

el objeto que el enemigo tenía en la mano dere

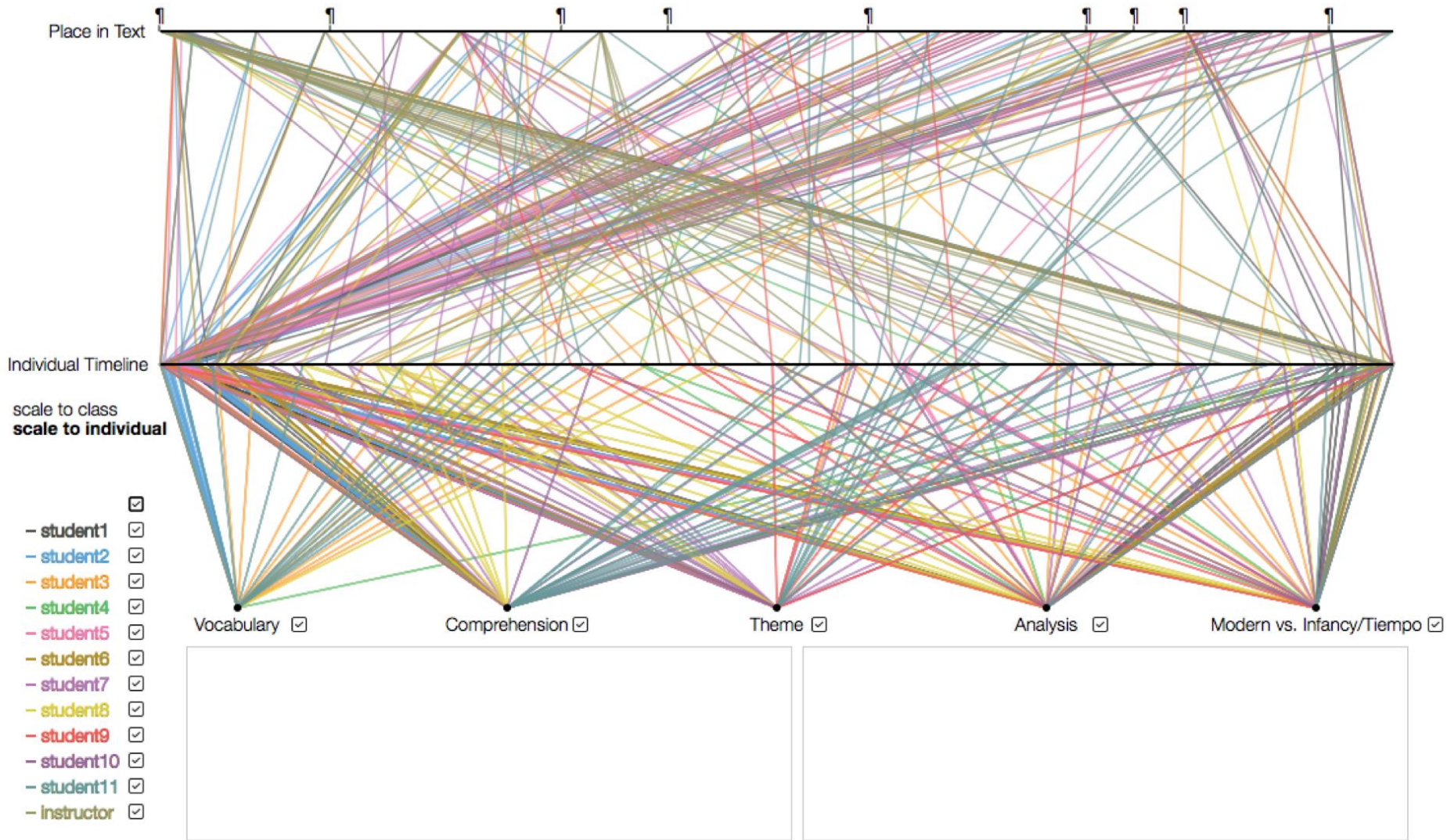
el objeto que el enemigo llevaba en el bolsillo del saco

la hora que se le ocurrió al enemigo a entrar

Assessed student work in Annotation Studio: Denevi's "Esquina peligrosa"



Assessed student work in Annotation Studio: Denevi's "Esquina peligrosa"





Annotations allow Close Reading in Film Studies.

Annotating engages students in the detailed analysis of film sequences and understand the many layers of meaning, form, and narrative.



Details

Solo Sunny (1979/1980)

Published on 4/26/2021 by Kurt E Fendt Limited 22 0 0

Sie heißt eigentlich Ingrid Sommer und ist Fabrikarbeiterin. Dann entdeckt sie ihr Talent und "Mann" ihre Stimme. Seitdem tingelt sie durch die Provinz als Rocksängerin Sunny. Ein Star wird sie wohl nicht werden, aber das ist kein

See more

Share Add to watchlist Like View settings

14 Comments

Post a new comment

Adina H Golden 2 months ago Delete
 1:05:48 - 1:07:20 Man würde erwarten, dass eine Frau verzweifelt wäre, zurück mit ihrem Mann zusammen zu sein. Aber obwohl er sich entschuldigt hat, will Sonny noch nicht mit ihm schlafen, weil er eine Affäre hat.

Auch würde man nie erwarten, dass eine Frau jemanden ermorden würde, glaube ich.

Stefan Damchevski 2 months ago Delete
 0:06:27 Obwohl ich den Dialekt nicht vollständig verstehe, glaube ich, dass als Sunny zu ihrem Geliebten sagt: "Ist ohne Frühstück" und "Ist auch ohne Diskussion", sagt sie ihm, dass sie ihm kein Frühstück machen wird und dass er damit zufrieden sein muss. Mit nur zwei kurzen Aussagen zerstört sie seine Erwartungen an die Art von Frau, die Sunny ist und was er von ihr erwartet, was ihn ziemlich ärgert. Während des gesamten Films hat Sunny die vollständige Kontrolle darüber, mit [Read More](#)

Adina H Golden 2 months ago Delete
 6:27 Gleich am Anfang verhält sich Sonny gegen Klischees, dass sie den Mann nicht kennenlernen und sogar mit dem nicht frühstücken möchte. Sie ist unabhängig, sie braucht keine Beziehung

Annika J. Heuser 2 months ago Delete

Transcript Interactivity

Search transcript

- 13:26 das sein? Ausdruck für einen Wecker auf den ländlichen
- 13:30 Publikum gezielt.
- 13:33 Find ich gut ehrlich.
- 13:35 Gefällt mir nicht.
- 13:38 Warum?
- 13:40 Kann ich sagen, gefällt mir
- 13:41 nicht. WA 4 Beschwerden man versteht die Sänger
- 13:49 nicht, ich sage euch ihr Spiel zu laut.

More from Solo Sunny (1979/1980) channel

- Wolfgang Kohlhaase - Leben in G... 8 views 43:47
- Solo Sunny - Trailer 2 views 03:41
- Solo Sunny - Preisverleihung Berl... 4 views 02:06
- Carte Blanche: ANDREAS DRESE... 3 views 04:21

More from trending videos

- Das schweigende Klassenzimmer 29 views 01:51:27
- Landrauschen 22 views 01:42:39
- Der Himmel über Berlin 29 views 02:02:19
- Western (2018) 18 views

Auf der anderen Seite (D 2007)






Annotation Platforms.

Over the past years, many annotation platforms have emerged as web apps, stand-alone applications, integrated into Learning Management Systems (LMS), free and subscription-based. Here are just a few.

Annotation Platforms

- *Annotation Studio* (MIT) - free, upload of texts
annotationstudio.org
- hypothes.is - free, any text on the web
- *MarginText* - freemium (Mac & iOS)
- *Perusall* - freemium, integrated with textbooks
- *CommentPress* - free, Wordpress Plug-in
- *Edji/Hero* - freemium, web-based



Annotation Studio.

A quick functional overview.

Groups New +

- Personal** Owner
- Formats Group** Owner
1 member
- AS4 Test Group** Member
3 members
- US-Wahl 2020** Owner
2 members
- Spring 2021** Owner
8 members
- 21G.420 - Spring 2021** Owner
8 members
- CMS.636/855 - Spring 2021** Owner
12 members
- CMS.405 - Spring 2021** Owner
5 members
- Anophis** Owner
1 member
- "Teaching Melville" Summer 2021 NEH Institute** Manager
8 members

Documents New +

Refresh Shared 10

- Landrauschen - Kritik** 21G.420 - Spring 2021
Antje Wessels • a month ago
- Gefangen in Bubenhausen** 21G.420 - Spring 2021
Rupert Koppold • a month ago
- Vollrausch gegen Landfrust** 21G.420 - Spring 2021
Rüdiger Suchsland • a month ago
- LANDRAUSCHEN (2018) - Eine Filmkritik** 21G.420 - Spring 2021
Simon Hauck • a month ago
- Kritik zu Landrauschen** 21G.420 - Spring 2021
Ulrich Sonnenschein • a month ago
- EIN MERKWÜRDIGER FILM** 21G.420 - Spring 2021
Klaus Wischniewski • 2 months ago
- DER HIMMEL ÜBER BERLIN** 21G.420 - Spring 2021
Karlheinz Oplustil • 2 months ago
- Muffensausen beim "Himmel über Berlin"** 21G.420 - Spring 2021
Peter Zander • 2 months ago
- "WISSEN SIE: ICH HABE EINEN TRAUM" - Werner Herzogs "Fitzcarraldo"** 21G.420 - Spring 2021
Wolfram Schütte • 3 months ago
- Curveball - Wir machen die Wahrheit - Zeit der Kriegstreiber** 21G.420 - Spring 2021
Janick Nolting • 3 months ago

Load more documents

Annotations

Refresh Shared with group(s) 5

- "ie beobachtet mit souveräner Gelassenheit ein Leben, das anders ist als in der Großstadt, auch rückständiger, wenn man so will, aber... Ich glaub nicht, dass dieser Vergleich gemacht werden soll. Der Film geht meistens um das Leben des Dorfs, und wir sehen nicht viel das Stadtleben. Wir wissen nicht viel über Tonis Erfahrungen in Berlin, oder ob Rosa lieber in Berlin wohnen würde. Sie könnten schlechter sein." Adina G. • a month ago contra
- "Dass die Produktionsbedingungen für den Zuschauer so sicht-, hör- und spürbar sind, dass infolgedessen die Grenze zwischen... Das stimmt. Obwohl ich nicht hören würde, ob das Schwäbisch eines profis Schauspielers gut ist, ist es trotzdem angenehm echte Menschen als die Hauptfiguren zu sehen, besonders in diesem Film, der um persönliche und autobiographischen Themen geht." Adina G. • a month ago pro
- "Am Ende zeigt sich "Landrauschen" allerdings weniger nachsichtig als zu Beginn." Ich stimme diesem Kommentar zu. Ich glaube am Anfang fühlen die meisten Zuschauer mindestens Mitleid für Toni- sie scheint an einem Punkt in ihrem Leben zu sein, an dem sie verwirrt ist, oder an dem sie versucht, ihre Identität zu finden. Aber am Ende, nachdem ich sah wie sie ihre Freunden (wie Rosa) vergisst, sobald sie Erfolg in ihrem Job oder Akzeptanz bei anderen Mensch bekommt, habe ich alle diese Gefühle verlieren. Eine der letzten Szene der Film, wo Rosa eine Besprechung mit Toni nach die Party hat darstellt diese Gefühle. Valeria R. • a month ago pro
- "Toni ist also nicht nur wieder zurück im Dorf, sie ist für die Eltern auch wieder Kind geworden." Ich stimme diesem Kommentar zu. Es gibt eine spezielle Szene, in der es so aussieht, als würde Tonis Mutter sie wie eine Puppe oder zumindest ein kleines Mädchen behandeln- als Tonis Mutter die Schnürsenkel für ihr rosa Kleid band und sie dazu brachte, eine Tiara zu tragen. Durch den Film, versucht Tonis Mutter auch ihre Beziehungen und Entscheidungen zu beeinflussen, oder fast, zu kontrollieren. Valeria R. • a month ago pro
- "Was übrigens nicht heißt, dass auch die Regisseurin laienhaft inszeniert," Ich stimme diesem Kommentar zu. Es gibt viele Aspekte zu berücksichtigen. Zum Beispiel die Tatsache, dass obwohl der Film

ing anthropological or ethnographic collections. Here the social practice of curating, which has its own set of traditions, has been placed in sharp contrast to the traditions of the cultural groups from which the objects originated. I specifically focus on curatorship of Native American collections, which is being transformed as Native American approaches to curating—methods of “traditional care”—are integrated into mainstream museum practices. These modifications reflect the changing nature of relationships between these museums and Native American communities.

The final section examines indigenous approaches to curatorship in the Republic of Indonesia as a means of illuminating curating as social practice? Indonesian examples, considered along with Native American methods of traditional care, demonstrate that curatorial behavior is a cross-cultural phenomenon. Developments in comparative museology have also been encouraging a redefinition of curating by presenting us with new and different approaches to curating and cultural heritage preservation from diverse cultural perspectives. Through cross-cultural comparison we begin to see how curating is a social practice linked to specific kinds of relationships between people and objects as well as wider social structures and cultural contexts.

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curator's role culture

Trevor M. • 02/25/2021

I think there's definitely a distinction between curating an exhibit_for_ a minority or foreign culture versus curating an exhibit_by_ or with_ a minority/foreign culture. The former is more prone to telling a biased/sanitized story, whereas the latter seems like an opportunity to give agency to and amplify the voices of people who aren't heard. Furthermore, it encourages the cross cultural interaction that this paragraph talks about. Besides the functioning museum itself, there seems to be considerable value in the process of creating a museum/exhibit.

culture curator's role

Audrey C. • 02/25/2021

These sound so trivial compared with where the article is going (“stories objects can tell us about these communities are often more important than the objects themselves”), but it will be very difficult for museums to pull themselves away from these criteria. We have such an innate desire to save something rare or unique, how will we separate that from an object's ability to tell a story well?

value of objects curator's role

Georgia V. • 02/25/2021

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culture value of objects

Trevor M. • 02/25/2021

This statement reminded me of our discussion on Tuesday, where we talked about the presentation of a museum as a two-way street. We discussed the roles of the museum staff on one side and on the other the audience of the museum. It was only near the end that we also identified the creators as a component of the museums. It seems that the way museums are organized downplay the role of the creator, where the myriad of objects forces viewers to consider a holistic view rather than engage with the pieces individually.

This concept of a removed creator role isn't always the case. I've been to exhibitions before that focus on one artist, but usually these are traveling exhibitions where the collection is not personally owned by the museum. It seems to be that the only museums with exhibitions dedicated to one artist are museums where the entire collection is from one artist (ie the Warhol museum in Pittsburgh)

value of objects

The social value and dimensions of objects recede into the background once the objects enter the museum and become works of art, scientific specimens, ethnographic or historical artifacts. In Western museum culture, objects are stripped of their social attributes through decontextualization, a process by which objects are detached from some social whole and given new meanings as they are recontextualized within the culture of the museum (see Clifford 1988; Furst 1991; Gurian 1999; and Kirshenblatt-Gimblett 1992).

The problem of decontextualization has been especially acute in the traditional object-centered museum in which objects and collections have served as the core around which all museum activities revolve. In this type of museum, the collection, study, preservation, and display of objects for their own sake has justified the museum's very existence (Gurian 1999 and 2002). But today, scholars and museum practitioners are seeing how the decontextualization of objects in object-centered museums has created temporal, spatial, and conceptual distances between objects and people. They have also recognized how decontextualization has led to the neglect of the social and cultural dimensions of curatorial work and of museums in general. In turn, there has been a rethinking of the role of objects in museums as attention has shifted from a focus on objects to a focus on people, their relationships to objects, and the interests and purposes museums serve in society. As Clavir, a conservator at the University of British Columbia Museum of Anthropology, has noted, “The object is not a thing, it is a social practice.”

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artist's role	2
bias	1
culture	5
curator's role	12
education	2
guest's role	1
online	2
stories	1
story	1

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value of objects

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KREPS • CURATORSHIP AS SOCIAL PRACTICE

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value of objects **curator's role**

Georgia V. • 02/25/2021

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curator's role 12 x



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Filter Annotations

By User

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Antonella M.	3
Audrey C.	3
Delace J.	3
Georgia V.	3
Joy L.	3
Justin B.	2
Mulan M.	2
Sarah E.	1
Shayna A.	0

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4. Beyond Annotation

Let's briefly look at the

- Reading – annotation – writing cycle.
- Self annotation
- Discussion of pedagogical uses in the classroom



Developing Critical Skills.

Students need to develop a degree of competence and sophistication in using critical analysis skills to be able to communicate their own meaningful ideas.

Reading, thinking, and writing are interconnected processes.

Develop Writing Skills.

Effective academic writing for an audience necessarily involves a two-step process:

1. identifying what to say.
2. working on how to say it.

Develop Critical Self-Reflexivity.

Introspective way of reading their own work, a metacognitive engagement involving re-reading their writing that opens up an inner dialogue about what they think of their work and how others will perceive it.

Self-Annotation as a means of promoting critical self-reflexivity.

Kerrigan, John. "Using Self-Annotation as a Tool for Promoting Reflexivity in Critical Analysis Writing." *Interdisciplinary Humanities*, vol. 34, no. 3, Humanities Education & Research Association, 2017, pp. 53–69.

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8 Annotations

but the shift away from standard metrics to metrics that express interpretation is an essential move for humanists and/or constructivists across disciplines.

Humanists or constructivists also use standard metrics to interpret informations. It depends on what information is being displayed.

con

Document Name:
Author:
Publishing Data:
Group:
Annotated By: Mia G.
Made: Oct 03, 2017 | Update: May 30, 2020
[View in Annotation Studio](#)

In statistical graphics the coordinate lines are always continuous and straight

The data presented in continuous statistical graphs is usually corrected for this kind of continuity in the data sets before it's graphed; this is just a measure to slightly change the data (while still keeping it valid) to make it more legible.

con

I cannot overstate the perniciousness of such techniques for the effect of passing construction off as real, and violating the very premises of humanistic inquiry.

I agree with the information complexity. But there is one thing need to be mentioned; the readable characteristic of data is also important. The author hasn't explained any good ideals balancing the two characteristics

More arguments

8 Annotations

8 Added

0 Annotations Already Exists

Con Arguments

8 Annotations

Edited 3 minutes ago

Thanks!
¡Muchas gracias!

#annotateMIT

@fendt | fendt@mit.edu

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