

Examples from the DILAC Project curriculum implementation: Historical Hypertext Narrative Twine narratives constructed in Josh Hussey's Fall 2016 ENGL 1102. Includes Assignment and Assessment sheets

Ivan Allen, Jr Digital Records Classroom Project: PROCESS AND STUDENT WORK

1. CONTEXT & PROJECT OVERVIEW

The DILAC project on The Ivan Allen Jr Mayoral records is a three-phase project with the goal of digitizing the expansive records of the Atlanta History Center's Allen archives. Among the many purposes of the project is to make the materials accessible and usable for a broader base of users.

In the third phase of the grant plan, the DILAC project moved into the WCP classroom. My role in this collaborative and extensive process was to work with the materials in an instructional environment. I taught the Ivan Allen papers in an ENGL 1102 course themed around detective literature. Students utilized the archive by implementing archival documents in hypertext games — narratives designed to teach user interfaces, address notions of agency in game design, all with the purpose of incorporating the history and aesthetics of twentieth-century Atlanta through archival materials. While designing and teaching my own course based upon the Allen archive, I also developed curriculum for the use of the archive in other WCP courses, with the intention of establishing an active database for digital class assignments. These assignments expanded on the teaching materials created by Dr. Catherine Lewis (AHC) and Dr. Karen Head (GT-LMC) (<http://ivanallen.iac.gatech.edu/legacy/guide>) that engaged a previously developed digital archive of Allen materials, situated in a compelling biography written by Ronald H. Baylor. During Summer 2017, I will continue to teach the Allen Archive, highlighting the curation of history through meaningful exhibits. Students will be tasked with creating a set of online exhibits to curate some portion of Atlanta history during the 1960s and Civil Rights Era.

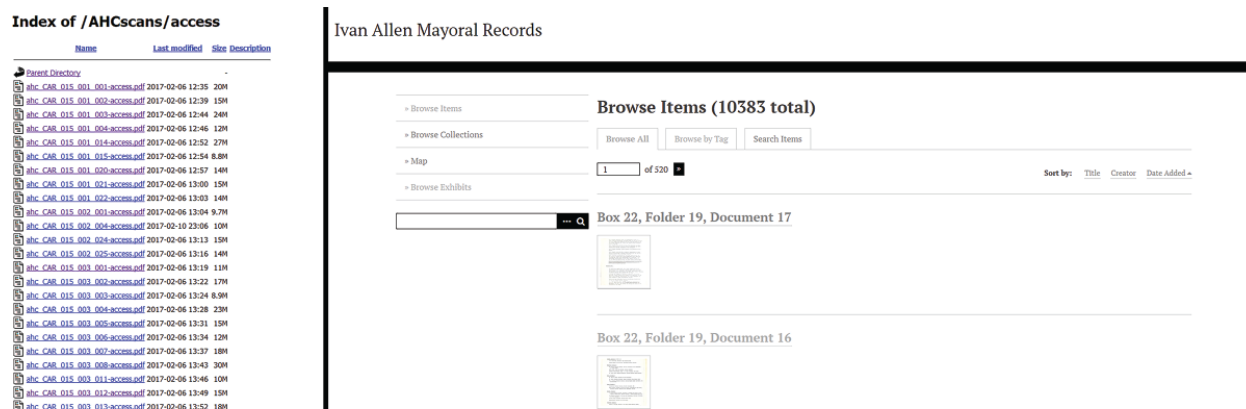


Figure 1. Left: Project Phase 2 version of access pdfs. Right: Implementation of Omeka CMS.

2. STUDENT ENGAGEMENT WITH THE ALLEN ARCHIVE

In the initial stage of curriculum implementation for the Ivan Allen Jr Archive, students in three Fall 2016 sections of ENGL 1102 created Twine narratives using archival material (Ivan Allen, GT Archives) to furnish narrative “mysteries” that incorporated particular elements of Atlanta’s history. The process emphasized a distant reading of the archive over a close reading of its contents. The constraints around the assignment coaxed creative production from students often less comfortable with humanities topics. As the DILAC project has now moved into another phase — implemented in an Omeka installation — subsequent course work will build on previous assignments, emphasizing content in an increasingly robust and technologically specific way.

2a. Archival Mystery Project: Assignment Sheet

Archival Mystery [250 points]

Purposes and Learning Outcomes

- Critical thinking;
- Research practices: Archival research;
- To consider audience;
- To consider the modalities of WOVEN communication;
- Sequential arrangements;
- Procedural rhetoric;
- Basic narrative design in game environments;
- Puzzle writing;
- Understand how entertainment and learning merge

Description

In groups, construct a material and digital archive that includes clues to solve a mystery. This archive should be self-contained: that is, its content should be bound to 1) an electronic network (digital) and 2) the City of Atlanta (material). It is both scavenger hunt and historical archive. The term “Mystery” may be broadly interpreted: perhaps your mystery is simply a procedural “sorting” that leads to an interesting set of historic facts about Atlanta; perhaps it is a more complicated endeavor that yields up a significant solution. In any event, your archive should be about pattern assessment, and all of the clues should be available to the participants in the documents that you provide: that is, specialized knowledge might be obtained in the process, but it should not need to be held *a priori*, or independent of the experience of the puzzle.

Specifically, you must incorporate into your game narrative a minimum of 3-5 actual artifacts from the GT Archives and 2-3 from the Ivan Allen, Jr Professional Papers (<http://web.iac.gatech.edu/AHCscans/access/>) — try to create a diverse “species” of artifact type.

Give your quarry 4-8 puzzles that tempt them to continue their pursuit of your storyworld, but modify your levels of difficulty to allow satisfying progress that grips them with frustrations and the pleasures of success. Puzzles should have several steps to them. Don’t make them impossible to solve. Overall, the Archival Mystery should have some sort of narrative arc: it should be telling a story, from a perspective or a set of perspectives. In this regard, you should be able to write something like a thesis or statement of purpose that directs the project. Additionally, your group is responsible for writing an Instructional Guide that would help players begin the game.

You will present the project to the class in the closing days of the semester. Presentations should include a visual source (PPT, for example) that explains your Archival Mystery and the process your group underwent to create it. Presentations should be limited to 10 minutes; everyone should speak. Additionally, submit a 500-word write-up that describes your mystery, its purposes, priorities, manifestations, influences, and experiential outcomes (Blog Post 6). Other submission documents include the Instructional Guide and the Puzzles List.

Submissions

- Presentation PPT
- 500-word write up (individual piece of writing, Blog Post 6)
- Material and Digital documents (Shoebox)
- [Instructions Doc]: Instructions, Guide, or Narrative Overlay including Statement of Purpose
- [Puzzles Doc]: Puzzles itemized and organized by sequence; this document must also include the citations for the archival materials you have included

Other Considerations

- Interface of puzzle: how will you present your puzzle to the player? What forms will the user interface take?

Joshua Hussey

Teaching Portfolio Materials, 2018

- Media potentials: Audio, Video, weblinks and hypertext navigation, digital images (found through GT Archive Portal, Ivan Allen Archive)

2b. Archival Mystery Project: Screenshots of Student Twine Narratives

First Step

PDFs →

= Angry Atlanta citizens over President Kennedy's Civil Rights Act of 1964

Number 2 of 23 (Click on name at each line to search with Plot 88)

Ivan Allen's Testimony

- Player finds testimonial showing that Ivan Allen agreed to enforce the Civil Rights Act of 1964 in Atlanta, GA.
 - Outlaws discrimination based on race, sex, color, religion, or national origin.
 - Ended racial segregation.

5. The Angry Letters

Dear Mr. [Name],

If there is anyone you could be bodily listed out of office, I believe the people of Atlanta would do it.... AND SO IT IS.

Since they can't kick you out, I'll predict they will vote you out.

Your testimony in Washington was a disgrace to the people of Atlanta, the South, and most of the Nation.

Sincerely,
[Signature]

Atlanta's Anger at Allen

- The hostility directed at Ivan Allen for upholding the law gave us our idea...

<http://www.murwh.com/2014/07/burners-two-cents-the-battle-for-the-civil-rights-act-of-1964-watch/>

Figure 2. Student presentation slides presenting process. Ghandour, Wexler, Yates, Zaragoza, Trebuchon, Fall 2016.

You arrive at the John Lewis Mural and wow, is it amazing. John Lewis, as you know, played a key role in the Civil Rights Movement in Atlanta, and really all of the country. He marched numerous times with MLK, and even had his own speech during the March on Washington. Now, you are proud to say, he represents your state in Congress.

Looking at the mural, you realize that the quote off to the side looks awfully familiar ...



[Look around Atlanta for Civil
Congressional Pivots](#)

Located along Ralph David Abernathy Boulevard, the Abernathy Memorial is a tribute to the famous Civil Rights leader and activist. It is made up of various art pieces, and the memorial reflects three aspects of Dr. Abernathy's life and work: A bronze pulpit chair and lectern depict his ecclesiastical life; the crumbling wall symbolizes his political accomplishments; and the mosaic sofa represents his family life.

It's a really beautiful place, but you don't find anything useful for your search.



[Look around Atlanta for Civil
Congressional Pivots](#)

Game Flow

You arrive at the house and join a ranger-led tour. Turns out the house is part of the National Park Service.

"Dr. King was born right here in Atlanta at 450 Auburn Avenue on January 15, 1929, and lived here for the first twelve years of his life. The house was initially purchased by Dr. King's maternal grandparents in 1909 when his mother was a child. She later moved back in after getting married."

The tour moves through the house and up some wooden stairs, stopping at a bedroom.

[Go in](#)

"This is the room Dr. King shared with his brother Alfred Daniel. As a child, King sang in his church choir, and even performed at the premiere of the movie adaptation of Margaret Mitchell's *Gone With the Wind*. As a teenager, King attended Booker T. Washington High School, just a ten minute drive from here, 450 Auburn Avenue. At his school he became involved in the debate club, and skipped both the ninth and twelfth grade."

The group heads back downstairs, stopping in the dining room.

[Go into the dining room](#)

"Looking around this humble home, it's hard to imagine that nearly 75 years ago one of the greatest civil rights leaders of all time was here, AT 450 AUBURN AVENUE, eating dinner with his family. This boy would grow up to play a lead role in the 1955 Montgomery Bus Boycott and found the Southern Christian Leadership Conference, eventually giving the notable "I Have a Dream" speech at the 1963 March on Washington, establishing his role in the Civil Rights Movement.

"In 1964, King received the Nobel Peace Prize for his work, and continued his social work until his assassination in 1968."

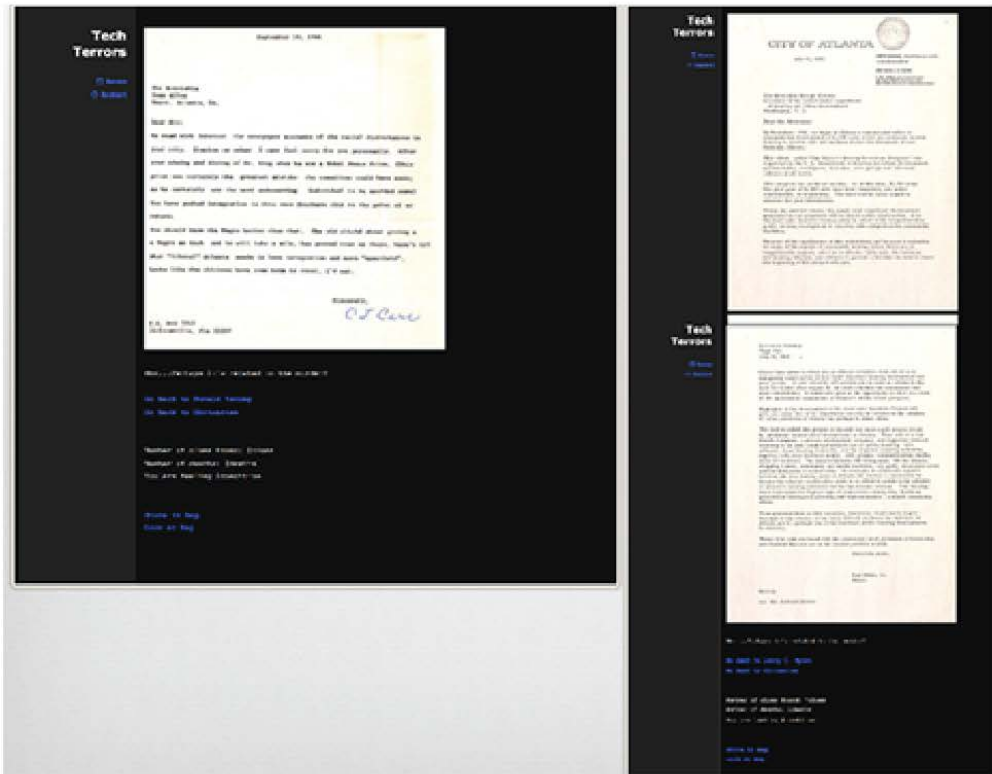
You thoroughly enjoyed this tour, and thank the ranger before you head out.

[Look around Atlanta for Civil
Congressional Pivots](#)

Credits: Jackie Buelow, Amy Doneff, Christian Hughey, Rahul Prabhu, Sam Zhan-Moodie

Figure 3. Movement of story through historic Atlanta Locations. Credits: "Finding Taylor," Buelow, Doneff, Hughey, Prabhu, Zhan-Moodie

Figure 4. Incorporating archival letters into game design. Top: from "Tech Terrors," Payne, Oh, Chiao, Veludhandi, Entrekin. Bottom: "The First of its Kind," Dalton, Date, Naqawe, Camp, Dang . Fall 2016.



As you continue digging through the archives, you can't keep your mind off of the letters. You pull them out again and inspect them closely, noticing a pattern.

First letter: nd sentence, nd word, nd letter

: 4,2,4

: 1,2,3

: 2,2,1

: 3,7,3

Second letter: nd sentence, nd word, nd letter

: 4,9,5

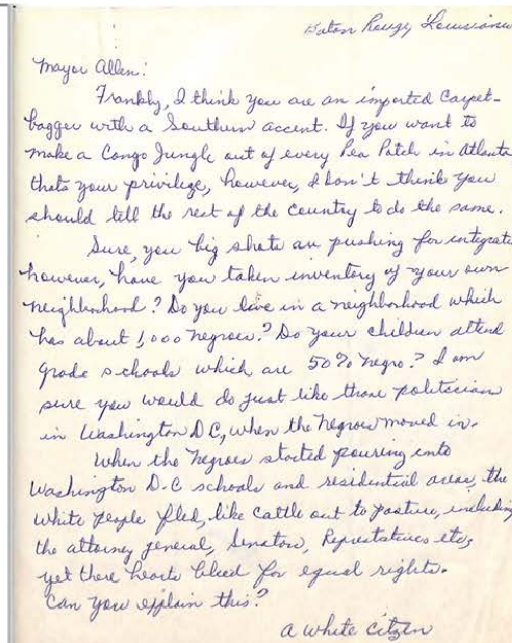
: 5,2,2

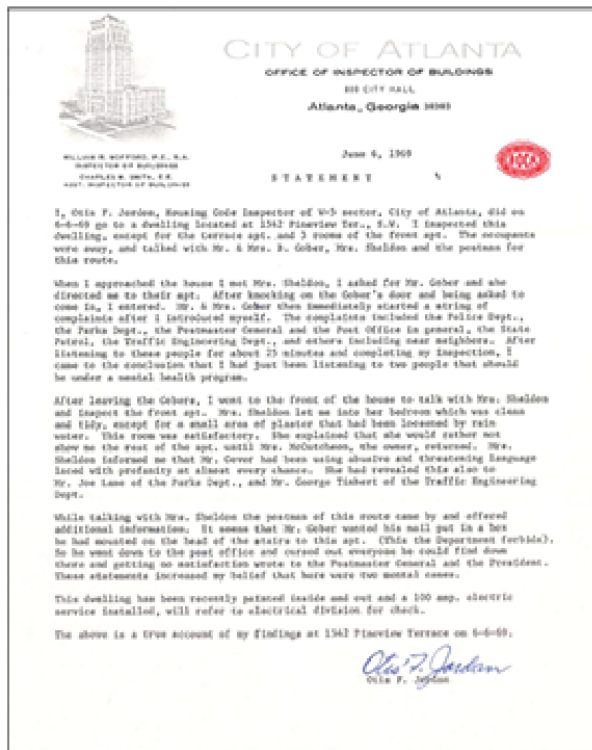
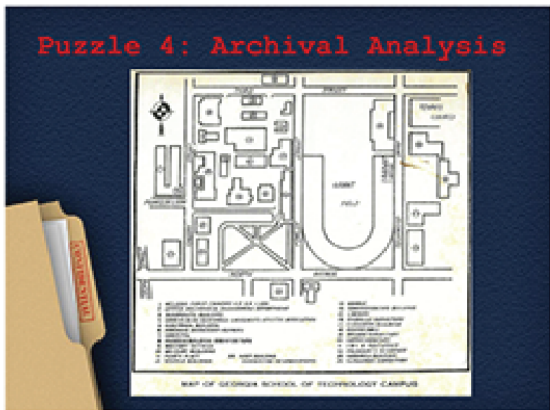
: 2,19,3

: 7,18,5

: 1,1,2

Certain letters seem to be spelling out **where you should go** next...





Authors: Timothy Giesecking, Cameron Lee, Alex Matlack, Max Rudolph, Katherine Wei

Puzzle 5: Crossword

Dear Ramona,

Have you ever looked through any of the old archival resources? I find it intriguing to consider all of the different types of people who worked with the Mayor. I have always found occupation to be an interesting topic, almost as interesting as a person's residency. I love you with all of my heart, George P. Burdell

Resources: Bulletin 4-5 1906-08, Ivan Allen Jr. Papers

Answer: 50

Solution: Solve the crossword puzzle using the Ivan Allen, Jr. Professional Papers. The different people and their occupations can be matched by going through the papers. The bolded boxes can be unscrambled to spell out Atlanta. The bottom sentence can be completed by filling in the word city. When referencing the page from the Bulletin, the percentage of Tech students with residency in the city is 50.

Citation:

- Allen, Ivan. "Housing Code Compliance Program." 1965. MS. Georgia Tech Archives, Atlanta, GA. *Ivan Allen, Jr. Digital Collection*. Web. 29 Jan. 2016. <http://web.iac.gatech.edu/AHCscans/access/ahc_CAR_015_001_001-access.pdf>
- Baseler, Paul E. "Housing Code Memo." 1966. MS. Georgia Tech Archives, Atlanta, GA. *Ivan Allen, Jr. Digital Collection*. Web. 29 Jan. 2016. <http://web.iac.gatech.edu/AHCscans/access/ahc_CAR_015_001_001-access.pdf>
- Bowden, Henry L. "Housing Code Enforcement." 1965. MS. Georgia Tech Archives, Atlanta, GA. *Ivan Allen, Jr. Digital Collection*. Web. 29 Jan. 2016. <http://web.iac.gatech.edu/AHCscans/access/ahc_CAR_015_001_001-access.pdf>
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Colman, Wm. G. "Building Codes: A Program For Intergovernmental Reform."

- 1966. MS. Georgia Tech Archives, Atlanta, GA. *Ivan Allen, Jr. Digital Collection*. Web. 29 Jan. 2016. <http://web.iac.gatech.edu/AHCscans/access/ahc_CAR_015_001_001-access.pdf>
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- Wofford, W.R. "Advisory Commission on Intergovernmental Relations." 1964. MS. Georgia Tech Archives, Atlanta, GA. *Ivan Allen, Jr. Digital Collection*. Web. 29 Jan. 2016. <http://web.iac.gatech.edu/AHCscans/access/ahc_CAR_015_001_001-access.pdf>
- Wofford, W.R. "Housing Code Memo." 1964. MS. Georgia Tech Archives, Atlanta, GA. *Ivan Allen, Jr. Digital Collection*. Web. 29 Jan. 2016. <http://web.iac.gatech.edu/AHCscans/access/ahc_CAR_015_001_001-access.pdf>

Figure 5. Using materials to create puzzles. Top: "The Murder of George P. Burdell," Chen, Jacobs, Pavur, Varnedoe, Vienneau. Bottom: Archival Crossword in "Anak," Giesecking, Lee, Matlack, Wei. Fall 2016.

Archival Documents

- Time Magazine article
- Railroad Map
- Blueprint page
- Letters from Ivan Allen
- Articles about Ivan Allen

Archive Documents

"Rapid Transit" Screenshot. *Ivan Allen Jr Professional Papers*. Georgia Tech Archives, 1963.

"Loaded Racial Issue" Screenshot. *The Atlanta Constitution*. Gaines, Marion, 1964.

Setting: Atlanta in the Sixties

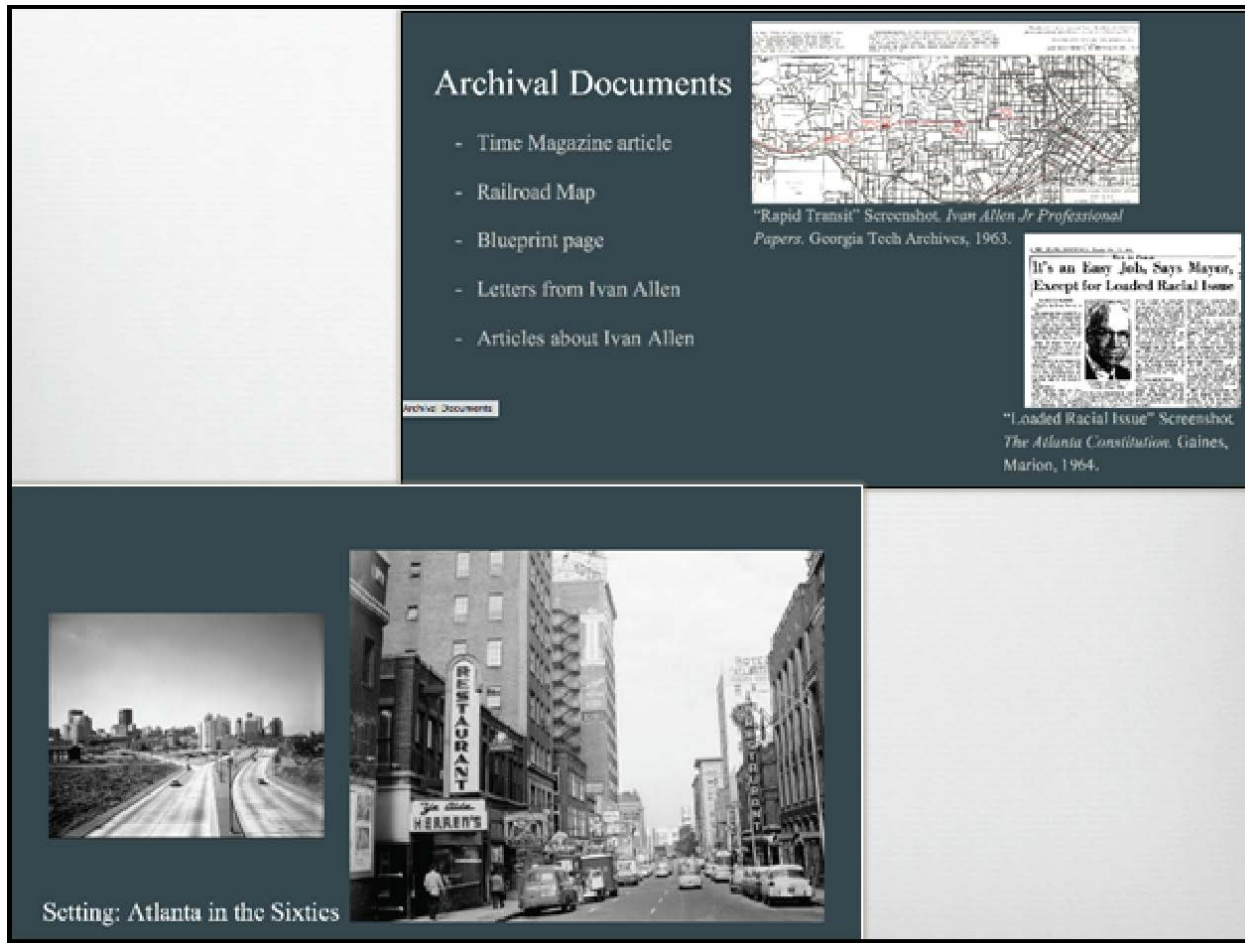


Figure 6. Using Atlanta as a setting. From presentation materials, Popovici, Macerla, Hering, Masselink, Suson-Mrak. Fall 2016.

Archival Mystery Project: Assessment Rubric for Student Work

Assessment Sheet: Archival Mystery Project [250 points]

1. Design (200 points)

a. *Content.* Are the material and digital features of the interactive environments well-conceived? Does the mystery include descriptive environments that show an understanding of coherence, both at the level of the narrative as well as the puzzle situations (mechanics, local paths)? Is the game's "range of diction" stable, i.e. does its lexical domain stay consistent? Is the narrative reliable, i.e. does it make sense and does it secure its cast of characters? How well is archival material incorporated as content?

b. *Structure.* Are the material and digital features of the interactive environments navigable? Does the player have a good sense of orientation in the game world?

Similarly, is the game's procedure itself stable, i.e. does the participant feel confident in their movement through the challenges? How well does the game adapt to new states of play? What linear structure is used, or alternatively, what non-linear structure is used?

c. *User Experience and User Interface.* How well do the player's actions change or affect the state of the narrative? Do player actions vary given their interactions with digital and material documents, or does the process become repetitive? Do the environments consider audience at each of their steps? Do any of the puzzles or narrative nodes require specialized knowledge that might exclude participants?

d. *End States.* What are the game's solutions or possibilities of solution? How does the player know the game is over? How does the game take care of the player during play, so that the narrative feels cohesive and that progress is being made?

2. Group

- a. Were the tasks delegated properly?
- b. Was participation equal?
- c. Did the group manage itself well?

3. Presentations (50)

a. Does the presentation survey the components of the project, described in the Assignment sheet (Overview; Process; Purposes; Design)?

b. Is the presentation well planned, and does it fit in the allotted time (10 mins)?

c. Is the presentation well performed, coherent, and compelling? Is the PPT design well-conceived? Is it aesthetically pleasing? Does the audience learn something about game design?

4. Instructor Notes and Score