

Out of the Archives and Into the Classroom

2021 ACRL DSS Lightning Talk

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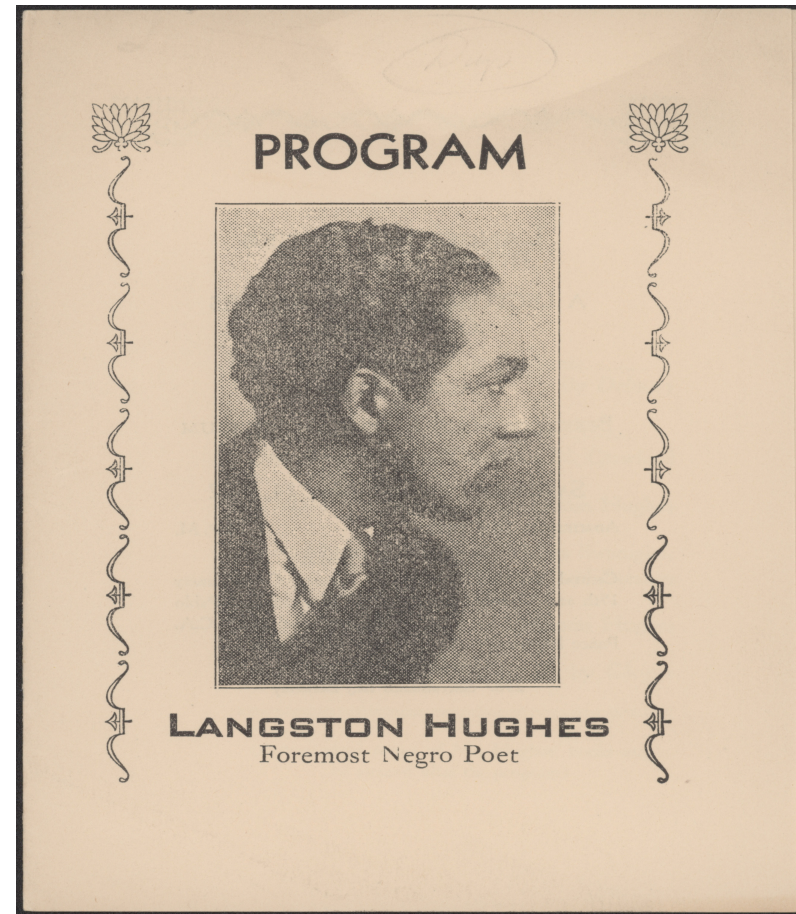


Background

- Class created by Dr. Laura Helton of the English Department
- Collaboration between Special Collections and Digital Collections and Preservation Department (DCP)
- Class included 3 major components:
 - Metadata creation for the [Langston Hughes Ephemera Collection](#)
 - Data visualization using StoryMapsJS
 - Physical pop-up exhibit using the collection and other Special Collections materials

Digitization

- DCP digitized the collection
- Collection was described at folder level
- Collection uploaded to our DSpace institutional repository, locally branded as UDSpace

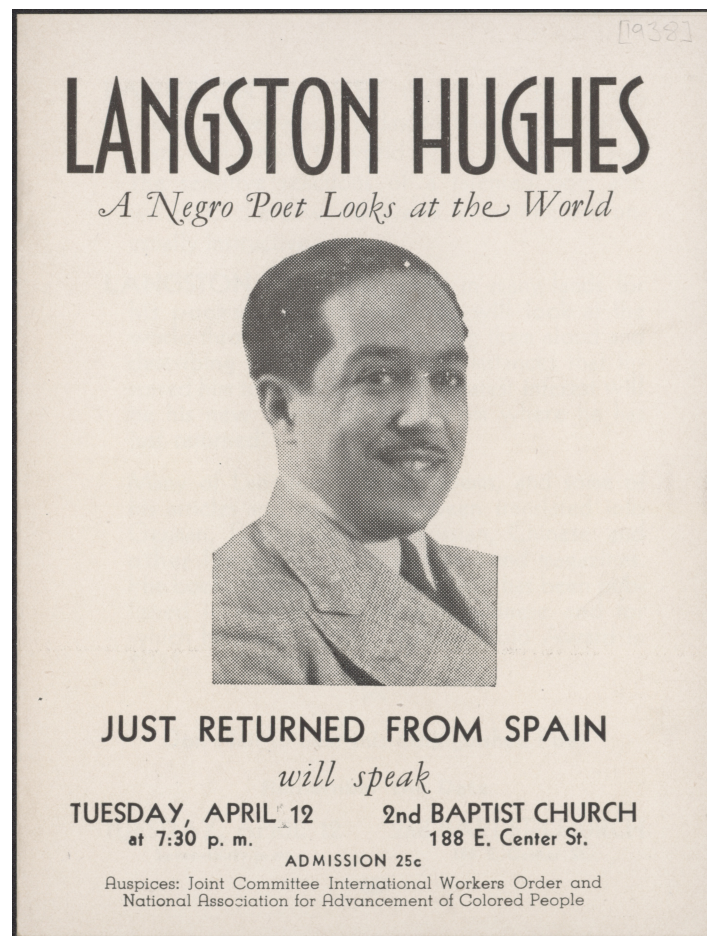


Metadata discussion

- Conducted two sessions on metadata creation
- Students helped determine fields to be included
- Students created standards for this collection
- Each student assigned 2-4 items to create metadata records in the digital collection

Metadata discussion (cont'd)

- What level of detail to provide
- Formatting of dates, names, locations, etc.
- Once all records put together in a single spreadsheet—look again at consistency and spelling



StoryMapsJS

- Students used metadata to look for themes across the collection that could be documented in a StoryMap
- In groups, students selected topics to pursue

angston Hughes St x +

uploads.knightlab.com/storymaps/ad13ca37e77c581bb7ecc4494beff55/langston-hughes-storymap-assignment/index.html

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Back To Beginning

LANGSTON HUGHES WANDER TO CHURCH

Raised in a religious home, Langston Hughes has been influenced by religion in his community from the day he was born. Despite this religious emphasis, Hughes was not personally very religious. However, the sense of community that comes from religion, especially within the Black community, was certainly not lost on him nor his work. So the largest themes in Hughes' work concern unity; both within and without the Black community. The south provided fertile ground for religious material; there were far more churches in the south than in the north, and southern White and Black folks alike were united by this one, if not only one, shared facet of their humanity.

here to search

Examples include:

Mapping Hughes' appearances and readings at churches

angston x +

uploads.knightlab.com/storymaps/3b72c5431a162808e3694ccd1656fe88/langston/index.html

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Back To Beginning

MSS.0567.B001.F009.1, Langston Hughes Ephemera Collection at the University of Delaware

The cover of a 'showbill' from the showing of Simply Heavenly at the Renata Theatre.

SIMPLY HEAVENLY PLAYBILL

Simply Heavenly premiered three times in New York between 1957 and 1959. It first was shown off-Broadway in 1957 at the 85th Street Playhouse, in New York, where it was produced 44 times. It then ran 62 times on Broadway, at the Playhouse Theatre. Two years later, in 1959, the play ran off-Broadway again at the Renata Theatre. It is worth noting it also appeared in London, England, at the Adelphi Theatre, in 1958. However, for the of this project, we will just focus on the two off-Broadway playbills from New York.

There are two *Simply Heavenly* playbills in the Langston Hughes Ephemera Collection at the University of Delaware. While the playbills are somewhat similar to one another, the differences that exist between them capture the unique stories about the differing production and performance aspects of these two plays. In the playbill from the 85th S

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Tracking performances of *Simply Heavenly*

Some challenges

- Establishing standards that don't adhere to professional standards
- Reconciling metadata created by 16 students

New program, April, 1964
SHOWCARD
with cast changes —



Langston Hughes
JERICO-JIM CROW

Outcomes for students

- Better understanding of metadata
- Allowed them to interact with materials in a unique way

Thank you!

- Link to Langston Hughes Ephemera Collection [finding aid](#)
- Link to Langston Hughes Ephemera Collection [digital collection](#)