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Digital Humanities in Ten Pages or Less! Engaging Students with Digital Texts through Sustainable Collaboration

Julie Thompson Klein  
Wayne State University, ad5820@wayne.edu

Judith Arnold  
Wayne State University, ay4047@wayne.edu

Graham S. Hukill  
Wayne State University, ej2929@wayne.edu

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Digital Humanities in 10 Pages or Less

Julie Thompson Klein, Professor of English
Judith Arnold, Liaison Coordinator
Graham Hukill, Digital Publishing Librarian

Wayne State University

Please take our poll!
What we’ll discuss

1. DH: Context and course
2. The Study
3. The Technology

Don’t forget to take our poll!
https://www.govote.at/
code: 20-91-13

Last chance for the poll!
https://www.govote.at/
code: 28-43-39
I think digital humanities is...

1. computer-assisted, quantitative analysis of text
2. “whatever we make it to be”
3. a flash in the pan
4. domain-specific
What is(n’t) Digital Humanities?

Topics:
- Web 2.0
- Virtual Worlds
- Ubiquitous Computing
- Geo-Temporal Navigation
- Participatory Media
- Digital Narratives
- Open Source Knowledge
- Collaborative Authorship
- Experiential Design
- The Classroom as Laboratory

Speakers:
- Johanna Drucker
- Michael Shanks
- Lev Manovich
- Diane Favro
- Franco Moretti
- Tara McPherson
- Peter Lunenfeld
Susan Hockey’s Beginnings
1949-early 1970s

“Digitus Dei est hic!”

CORPUS THOMISTICUM
INDEX THOMISTICUS
by Roberto Busa SJ and associates
web edition by Eduardo Bernot and Enrique Alarcón
English version

Search:

concordances  terms  works  options  new search

...... Disciplinarity ...... Interdisciplinarity ............ Interdisciplinarities .........
Hockey’s Consolidation
1970’s – mid-1980’s

Hockey’s New Developments
Mid 1980’s – early 1990’s

Hypercard
Graphical User Interface
Visualization
Spatialization
Figure 3.1 An intellectual & disciplinary map of humanities computing
Hockey’s Era of the Internet

Humanities 2.0: Promise, Perils, Predictions

CATHY N. DAVIDSON

The Digital Humanities Manifesto 2.0

Lectures!

WILLIAM DAVIS, GEORGE JONES, AND FRANK CLARKE, all returned Confederate Soldiers, and formerly slaves in Virginia, will speak in Hood's Hall Friday Evening, November 31st, 1865, on the following themes:

THE WAR—SLAVERY.

Door open at 8:00, admission 20 cents, each gentleman entitled to admit a lady.

a manifesto on manifestos

HyperCities is a collaborative research and educational platform for traveling back in time to explore the historical layers of city spaces in an interactive, hypermedia environment.
Archaeology 2.0
new approaches to communication & collaboration
William G. Thomas, III: Digital History 1, 2, 3

Steve Mintz: Stages 1.0, 2.0, 3.0, 4.0

Two Communities in the American Civil War

ROY ROSENZWEIG Center for History and New Media

HISTORY MATTERS
THE U.S. SURVEY COURSE ON THE WEB
Critical Interdisciplinarity
**Mukurtu** *(MOOK-oo-too)*

1. A free and open source community content management system that provides international standards-based tools adaptable to the local cultural protocols and intellectual property systems of Indigenous communities, libraries, archives, and museums.

2. A flexible archival tool that allows users to protect, preserve and share digital cultural heritage through Mukurtu Core steps and unique Traditional Knowledge licenses.

**Do You MOOK-oo-too?**

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**About**  |  **Download**  |  **Features**  |  **Community**  |  **Documentation**
---|---|---|---|---

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**Cultural Protocol-Based Access Control**

**Flexible Templates**

**Multiple Licensing Options**

**Free and Open Source**
English

This guide is developed to assist students researching topics in literary and cultural studies, composition and rhetoric, and film and media studies. Refer to other subject guides and the tabs below for related resources.

Welcome!

Welcome to the Guide to research resources for English!

I hope that you will find this guide a useful starting place for your research in English language and literature. I have assembled a core collection of resources available through the Wayne State University Library System, as well as high quality, freely available web resources. This guide is a collaborative work-in-progress. Please feel free to send me recommendations, although the purpose is to keep the guide a manageable size. This is a selective guide, not a comprehensive one.

I am available by appointment to assist students and faculty with research related to English and literary studies. You may also contact me to schedule research workshops for classes or to suggest items for purchase.

Judith Arnold

Librarian Liaison for English Language & Literature

The guide consists of several pages (tabs) detailing our resources in these areas:

- Home
- Faculty & Graduate Students
- Literary & Cultural Studies
- Composition & Rhetoric
- Linguistics
- Film Studies (Liaison Librarian: Diane Sybeldon)
- Finding Books
- Web Resources
Senior and Honors Seminar Winter 2014: 
*The Digital Turn in English Studies*

“The computer has revolutionized the way we work, study, communicate, and play. We will explore its impact on the English major in an overview of new content and approaches in literary and cultural studies, composition and rhetoric, and media studies.”

- shift from Humanities 1.0 to Humanities 2.0
- emergence of new objects and subjects
- digital texts and collections
- changing nature of authoring and reading
- digital literacy and learning
- electronic literature
- new forms of scholarly communication
Shift from Service Model to Partnership
Collaboration
It all started with “The Yellow Wall-Paper...”
The Study
Reading Online

What do students think?
Recurring themes...

- **For extended reading, students prefer print texts.**
  - (Noordhidawati & Gibb 2008; Keller 2012)

- **For fact finding or locating relevant information, e-books are preferred.**
  - (Levine-Clark 2006; Noordhidawati & Gibb 2008; Keller 2012; Revelle 2012; Cull 2011)

- **Students report that they learn more from print.**
  - (Ji, Michaels, & Waterman 2014; Woody, Daniel & Baker 2010)

- **Students feel more “connected” to a print text**
  - (Rose 2011; Hoseth & McLure 2012)

Distinct, Thought-Provoking...

- **Reading online does not support deep, concentrated reading required for the humanities.**
  - (Baron 2014)

- **The “ever present screen”--screen can be seen as between the reader and the text, reflecting the world around and not the text**
  - (Rose, 2011)
What formats do you use to read electronic texts?

<table>
<thead>
<tr>
<th>Format</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>eReader device (Kindle, iPad, smartphone, tablet, etc.)</td>
<td>54.5%</td>
<td>6</td>
</tr>
<tr>
<td>PDFs on the computer</td>
<td>100.0%</td>
<td>11</td>
</tr>
<tr>
<td>Web pages</td>
<td>90.9%</td>
<td>10</td>
</tr>
<tr>
<td>Online, using software for reading electronic texts (e.g., ebrary book reader)</td>
<td>27.3%</td>
<td>3</td>
</tr>
<tr>
<td>None</td>
<td>0.0%</td>
<td>0</td>
</tr>
</tbody>
</table>

answered question 11
skipped question 2
### Types of Texts read electronically

<table>
<thead>
<tr>
<th>Type of Text</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers</td>
<td>36.4%</td>
<td>4</td>
</tr>
<tr>
<td>Magazines</td>
<td>63.6%</td>
<td>7</td>
</tr>
<tr>
<td>Scholarly Articles</td>
<td>100.0%</td>
<td>11</td>
</tr>
<tr>
<td>Textbooks</td>
<td>36.4%</td>
<td>4</td>
</tr>
<tr>
<td>Literary Texts (such as poems, short stories, novels)</td>
<td>72.7%</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>400.0%</strong></td>
<td><strong>26</strong></td>
</tr>
</tbody>
</table>

**Answered question**: 11  
**Skipped question**: 2
What formats do you prefer for reading the following types of texts?

Last chance for our poll!
### Survey Results

5. Which format do you prefer for reading the following types of texts (print or electronic)?

<table>
<thead>
<tr>
<th>Type of Text</th>
<th>Print (%)</th>
<th>Electronic (%)</th>
<th>Rating Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers</td>
<td>20.0% (2)</td>
<td>80.0% (8)</td>
<td>10</td>
</tr>
<tr>
<td>Magazines</td>
<td>90.9% (10)</td>
<td>9.1% (1)</td>
<td>11</td>
</tr>
<tr>
<td>Scholarly Articles</td>
<td>30.0% (3)</td>
<td>70.0% (7)</td>
<td>10</td>
</tr>
<tr>
<td>Textbooks</td>
<td>88.9% (8)</td>
<td>11.1% (1)</td>
<td>9</td>
</tr>
<tr>
<td>Literary texts (such as poems, short stories, novels)</td>
<td>70.0% (7)</td>
<td>30.0% (3)</td>
<td>10</td>
</tr>
</tbody>
</table>

11 answered question
2 skipped question
I was significantly more engaged in the electronic text.

The main difference between reading on the page and reading on my computer is the factor of distraction. I find it incredibly difficult to read an entire story without taking a pause to check my email, browse Netflix, google without restraint and so on.

I personally am old-fashioned and like reading everything on paper. I like the physicality in my hands because (as weird as this sounds) I feel like I am more engaged with the text.

I liked being able to hold on to the pages, to color code by highlights, and to add notes in the margins.

With the print version I was able to see the whole page at once.

I find the eText version pleasing to the eye, even on a screen. The digital transfer of the original material appears to have been handled with a lot more care than much of the stuff you’ll find on Google Books.

I feel like I can actually READ a hard copy, but I have to WORK with a digital text.
This is what we often think we need:

This is what we have:

And that’s okay!
THE YELLOW WALL-PAPER.

I know a little of the principle of design, and I know this thing was not arranged on any laws of radiation, or alternation, or repetition, or symmetry, or anything else that I ever heard of.

It is repeated, of course, by the breadths, but not otherwise.

Looked at in one way each breadth stands alone, the blotched curves and

flourishes—a kind of " disbanded Romanesque" with delirious elements—go wandering up and down in isolated columns of fatuity.

But, on the other hand, they connect diagonally, and the sprawling outlines run on in great slanting waves of optic horror, like a lot of wollongong seaweeds in full chase.

The whole thing goes horizontally, too, for it seems so, and I exhaust myself in trying to distinguish the moment of its going in that direction.

They have used a horrid breadth for a frieze, and that adds wonderfully to the confusion.

There is one end of the room where it is lighted, and there, and where the crooksheds fade and the low sun shines directly upon it, I can almost fancy radiation after all,—the interminable grotesque seem to form around a common centre and rush off in headlong plumes of distraction.

I make me tired to follow it. I will take up here.

I don’t know why I did this. I don’t want to. I am not going to.

I saw John would be out.

The Yellow Wall-Paper.
Blogs: Feelings Towards e-Texts

Positive Experience
10/15, 67%

Neutral Experience
1/15, 7%

Negative Experience
4/15, 27%
“Overall, I enjoyed using the eTextReader, despite having a general preference for print.”
I know a little of the principle of design, and I know this thing was not arranged on any laws of radiation, or alternation, or repetition, or symmetry, or anything else that I ever heard of. It is repeated, of course, by the hearthrails, but not otherwise.

Looked at in any way each breadth sundered alone, the Wasted curves and flourishes — a kind of "delirious Romanesque" — with delirium tremens — go waddling up and down in isolated columns of irritate. But, on the other hand, they connect diagonally, and the opposing outlines run off in great slanting waves of optic horror, like a lot of wallowing seaweeds in full chase.

The whole thing goes horizontally, too, at least it seems so, and I exhaust myself in trying to distinguish the order of its going in that direction.

They have used a horizontal breadth for a frieze, and that adds wonderfully to the confusion.

There is one end of the room where it is almost intact, and there, when the crosslights fade and the low sun shines directly upon it, I can almost fancy stagnation after all — the interminable grotesque seem to form around a common centre and rush off in headlong plunges of equal distraction. It makes me tired to follow it. I will take a nap I guess.

I don't know why I should write this. I don't want to. I don't feel like it. And I know John would think it absurd. But I must say what I feel and think in some way — it is such a relief that the effort is getting to be greater than the relief.

Half the time now I am awfully lonesome alone, the time I have.

John says I mustn't lose my strength, and has not taken liver oil and lots of

And I know John would think it absurd.

The whole thing goes horizontally, too, at least it seems so, and I exhaust myself in trying to distinguish the order of its going in that direction.

They have used a horizontal breadth for a frieze, and that adds wonderfully to the confusion.

There is one end of the room where it is almost intact, and there, when the crosslights fade and the low sun shines directly upon it, I can almost fancy stagnation after all — the interminable grotesque seem to form around a common centre and rush off in headlong plunges of equal distraction.

It makes me tired to follow it. I will take a nap I guess.

I don't know why I should write this. I don't want to. I don't feel like it. And I know John would think it absurd.
“If the annotations were private this would be an amazing resource for me.”

“Statistical analysis of a text...result in an avalanche of information of, at best, dubious relevance.”

“textual analysis...was incredibly useful in looking at the text in a statistical way. It provided insight into the reading that one would have to spend a lot time finding otherwise.”

“It [annotations] creates a bit more intimacy with the digital version rather than just staring at a screen...”

“If I manage to get used to the system, I think it would allow me to delve deeper into readings.”

“It [textual analysis] gave me insight...better understanding of the story and her [Charlotte Perkins] style.”
Conclusions

Crossing Boundaries
Questions?
Thank You!

Julie Thompson Klein, ad5820@wayne.edu
Judith Arnold, judith.arnold@wayne.edu
Graham Hukill, graham.hukill@wayne.edu
Wayne State University

Slides and Additional Information:
http://digitalcommons.wayne.edu/libsp/93/