

3-27-2015

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!
<https://www.govote.at/>
code: **28-43-39**



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: 28-43-39

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



Last chance for the poll!
<https://www.govote.at/>
code: **28-43-39**



Mellon Seminar 2008-09

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

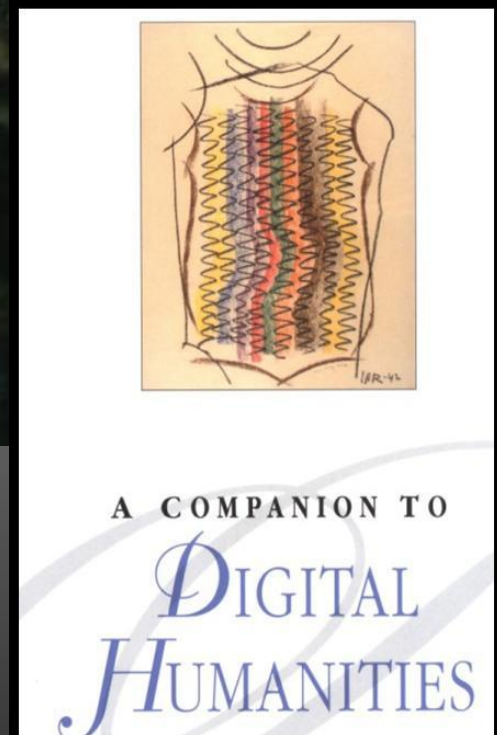


“Digitus Dei est hic!”

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

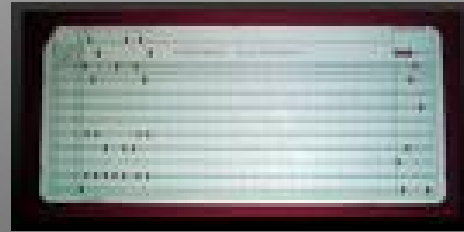
Search:

[concordances](#) [terms](#) [works](#) [options](#) [new search](#)



..... Disciplinarity Interdisciplinarity Interdisciplinarity

Hockey's Consolidation 1970's –mid-1980's



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

HTML

TEI

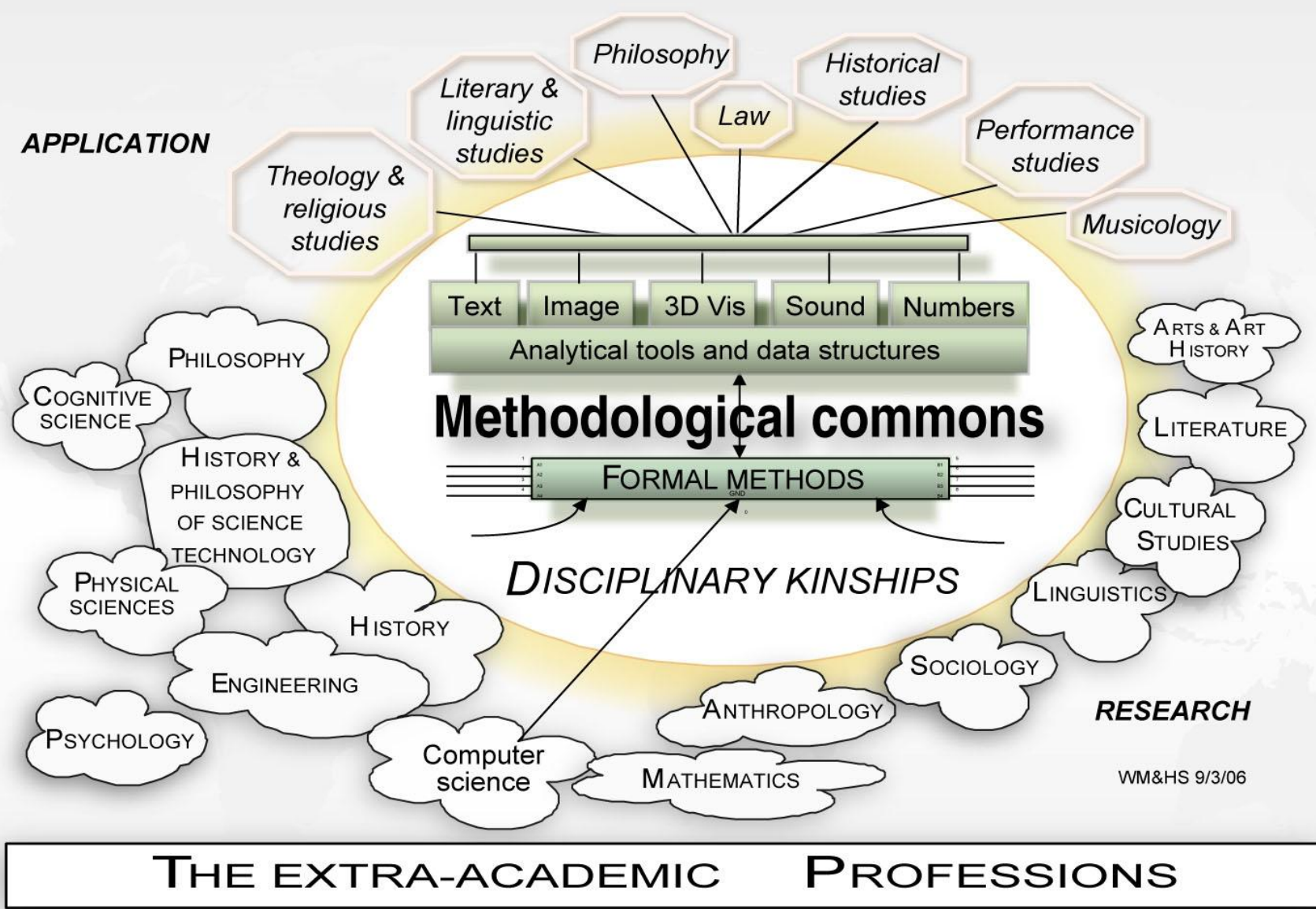
SGML

Hypercard

Graphical User Interface

Visualization

Spatialization



WM&HS 9/3/06

Figure 3.1 An intellectual & disciplinary map of humanities computing

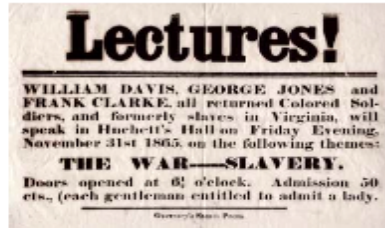
the changing profession

Humanities 2.0: Promise, Perils, Predictions

CATHY N. DAVIDSON

Hockey's Era of the Internet

The Digital Humanities Manifesto 2.0



a manifesto on manifestos



Home About Research Education Getting Involved Getting Started Help

Launch HyperCities

hypercities :: HOW DOES IT WORK?

1935
1977
2007

- ;; BEGIN IN THE PRESENT
- ;; BROWSE, NETWORK, SEARCH, UPLOAD, & DOWNLOAD CONTENT BASED ON SPACE & TIME
- ;; TRAVEL BACK IN TIME & CREATE FAMILY GENEALOGIES, MAKE THE PAST COME ALIVE.

HyperCities is a collaborative research and educational platform for travelling back in time to explore the historical layers of city spaces in an interactive, hypermedia environment.

HyperCities Egypt

Voices from Cairo through social media

Go back in time

Search tweets

UCLA A Digital Humanities Project

pause slow fast

Cairo, Egypt

#Egypt #25jan #jan25 118
مرشحا للشعب و35 للشورى في اليوم
الأخير بالفيوم
<http://t.co/ONWuZ0M7>
October 24, 2011 05:13:06 PM

Archaeology

Computer Applications in Archaeology

Welcome...

To the Future
Of Prehistory



GIS

Virtual Reality

Teaching

Data Analysis

Graphics

Online Publishing

Simulation

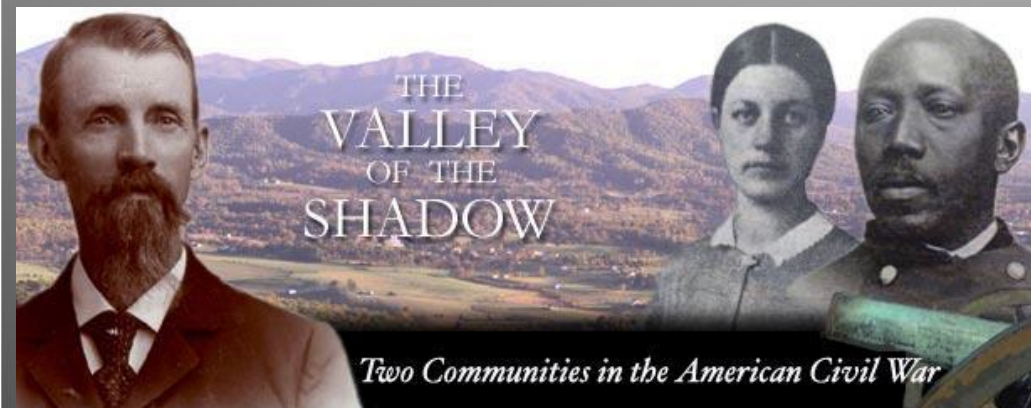
Other Sites



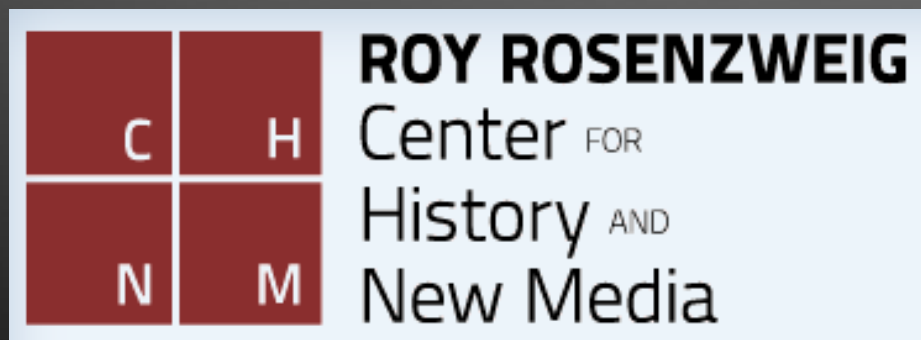
ARCHAEOLOGY 2.0

new approaches to communication & collaboration

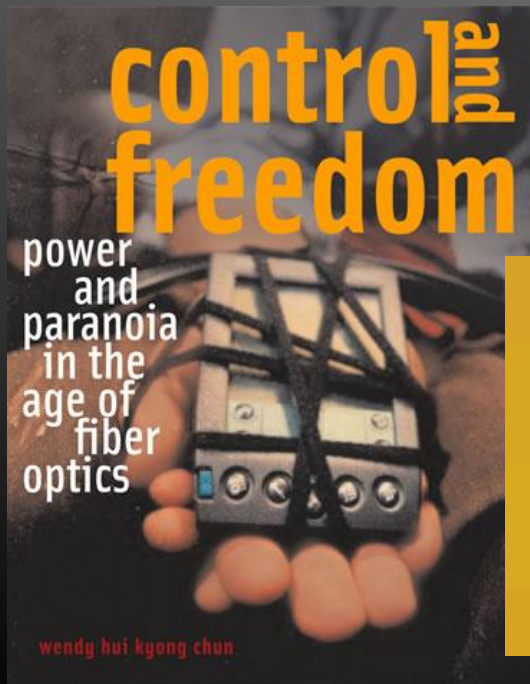
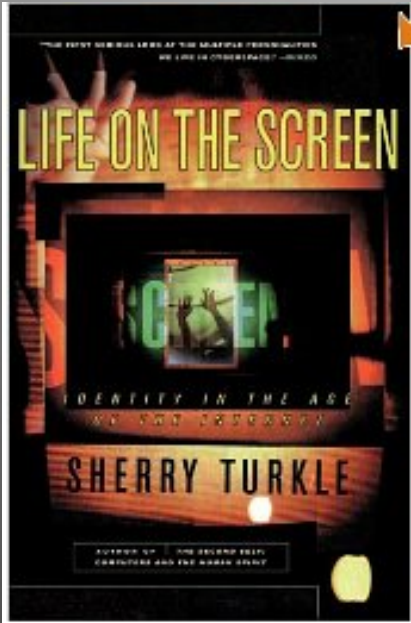
William G. Thomas, III: Digital History 1, 2, 3



Steve Mintz: Stages 1.0, 2.0, 3.0, 4.0



Critical Interdisciplinarity



"I HAVE NO
IDEA REALLY
WHERE I'M

AT

GEOGRAPHICALLY."

LAND THAT PERFORATES

NO-MAN'S

THE
SPACE OF THE STATE

THE PRISON IS A



Zapped! Workshop
New York City / November 2004



Swipe Performance
Irvine, CA / March 2003

INSIDE
OUTSIDE



[About](#)

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[Community](#)

[Documentation](#)

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?

[Cultural Protocol-Based Access Control](#)

[Flexible Templates](#)

[Multiple Licensing Options](#)

[Free and Open Source](#)



**ALLIANCE OF
DIGITAL
HUMANITIES
ORGANIZATIONS**



HASTAC

Humanities, Arts, Science,
and Technology Alliance
and Collaboratory

Digital Americanists

A Scholarly Society Dedicated to the Study of American Literature, Culture, and Digital Media

<http://digitalamericanists.uni.edu/vwordpress/>



Digital Medievalist

Digital Medievalist is an international web-based community for medievalists

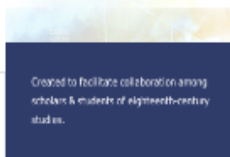
<http://www.digitalmedievalist.org/>

The Digital Classicist

Advanced digital methods applied to the study of the ancient world

<http://www.digitalclassicist.org/>

EighteenthCentury.org



Created to facilitate collaboration among
scholars & students of eighteenth-century
studies.

<http://www.eighteenthcentury.org/>

POSTCOLONIAL DIGITAL HUMANITIES



[BLOG](#) [MISSION STATEMENT](#) [RESOURCES](#) [THE REWRITING WIKIPEDIA PROJECT](#) [#SUMMERSCHOOL](#) [COMICS](#) [ABOUT US](#) [EVENTS](#)

by [adelinokoh](#)
on 13 October, 2014
under [Uncategorized](#)
tagged [GWWI](#)
[Permalink](#)

#GWWI (GLOBAL WOMEN WRITE IN) NUMBER 3! OCT 20-23, 2014



Dickinson Electronic Archives

WRITINGS

by the dickinson family
FEATURING: *Emily Dickinson's Correspondences*

TEACHING

with the archives
FEATURING: *The Classroom Electric*

RESPONSES

to dickinson's writing
FEATURING: *Titanic Operas*

critical RESOURCES

FEATURING: *Rare and out-of-print Resources*

about us | about the archives | writings | teaching | responses | resources
review the archives | search the archives

The Dickinson Electronic Archives will so

Literary Studies



home | about the archive | exhibits & objects | search engine | bibliography | news


the complete writings and pictures of
Dante Gabriel Rossetti
a hypertext archive

THE Rossetti Archive facilitates the scholarly study of Dante Gabriel Rossetti, the painter, designer, writer, and translator who was, according to both John Ruskin and Walter Pater, the most important and original artistic force in the second half of the nineteenth century in Great Britain. In Whittier's famous comment, "He was a king".

When completed In 2008, the Archive will provide students and scholars with access to all of DGR's pictorial and textual works and to a large contextual corpus of materials, most drawn from the period when DGR's work first appeared and established its reputation (approximately 1848-1920), but some stretching back to the 14th-century sources of his Italian translations. All documents are encoded for structured search and analysis. The Rossetti Archive aims to include high-quality digital images of every surviving documentary state of DGR's works: all the manuscripts, proofs, and original editions, as well as the drawings, paintings, and designs of various kinds, including his collaborative photographic and craft works. These primary materials are transacted with a substantial body of editorial commentary, notes, and glosses.

Recent additions to the Rossetti Archive are discussed [here](#).

The Complete Writings and Pictures of Dante Gabriel Rossetti, by Jerome J. McManis, is freely distributed by IATH and ES consortium under a Creative Commons License. Web browsers include Mozilla Firefox and Mac Safari.



Electronic Literature Organization

To facilitate and promote the writing, publishing, and reading of literature in electronic media.

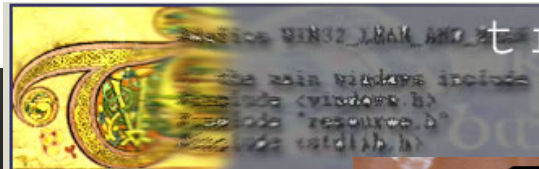
Digital Rhetoric



w e b

transcriptions()

// a digital HumanitiesProject
on the
CulturesOfInformation



4 Humanities

Advocating for the Humanities

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.

Home

[Faculty & Graduate Students](#)

[Literary & Cultural Studies](#)

[Composition & Rhetoric](#)

[Linguistics](#)

[Folklore](#)

[Finding Books](#)

[Web Resources](#)

[ENG 1010/1020](#)

[ENG 3010](#)

[Motown](#)

[ENG 3050/3060](#)

[ENG 7051](#)

[Digital Humanities](#)

[Film Studies](#)

[Children's Literature](#)

[New Books](#)

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](#)

Librarian Liaison



Judith Arnold

[Email Me](#)

Contact:

134 Purdy/Kresge Library
313.577.8368

Subjects:

[Honors](#)

Need Help?

[Chat or Email](#)

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 LITERATURE OF PRESCRIPTION | 
CHARLOTTE PERKINS GILMAN AND "THE YELLOW WALL-PAPER"

HOME | EXHIBITION | EDUCATION | TRAVELING INFORMATION | CREDITS

EXHIBITION | EDUCATION

Record: [Prev](#) [Next](#)

Author [Gilman, Charlotte Perkins, 1860-1935](#)
Uniform Title [The yellow wallpaper](#)
Title **The yellow wall-paper [electronic resource] / by Charlotte Perkins Stetson.**
Click on the following to:

[Connect to online resource](#)

Location	Call No.	Status	Notes
Libraries Electronic Books	ELECTRONIC BOOK-WSULS	AVAIL. ONLINE	

Description p. [647]-656 : ill.
Note This work was digitized from the original January, 1892 publication of "The Yellow Wall-Paper" in the The New England Magazine, New Series. Vol. V, No.5. The work was published under the author's first married name, Charlotte Perkins Stetson.

Subject [Mental illness -- Fiction.](#)

Added Title [Wayne State University Libraries Digital Object Repository](#)
[New England Magazine Vol. V, No. 5 \(Jan. 1892\) \(OCoLC\)1644447](#)

Permanent url for this catalog record: <http://elibrary.wayne.edu/record=b4678716-S47>

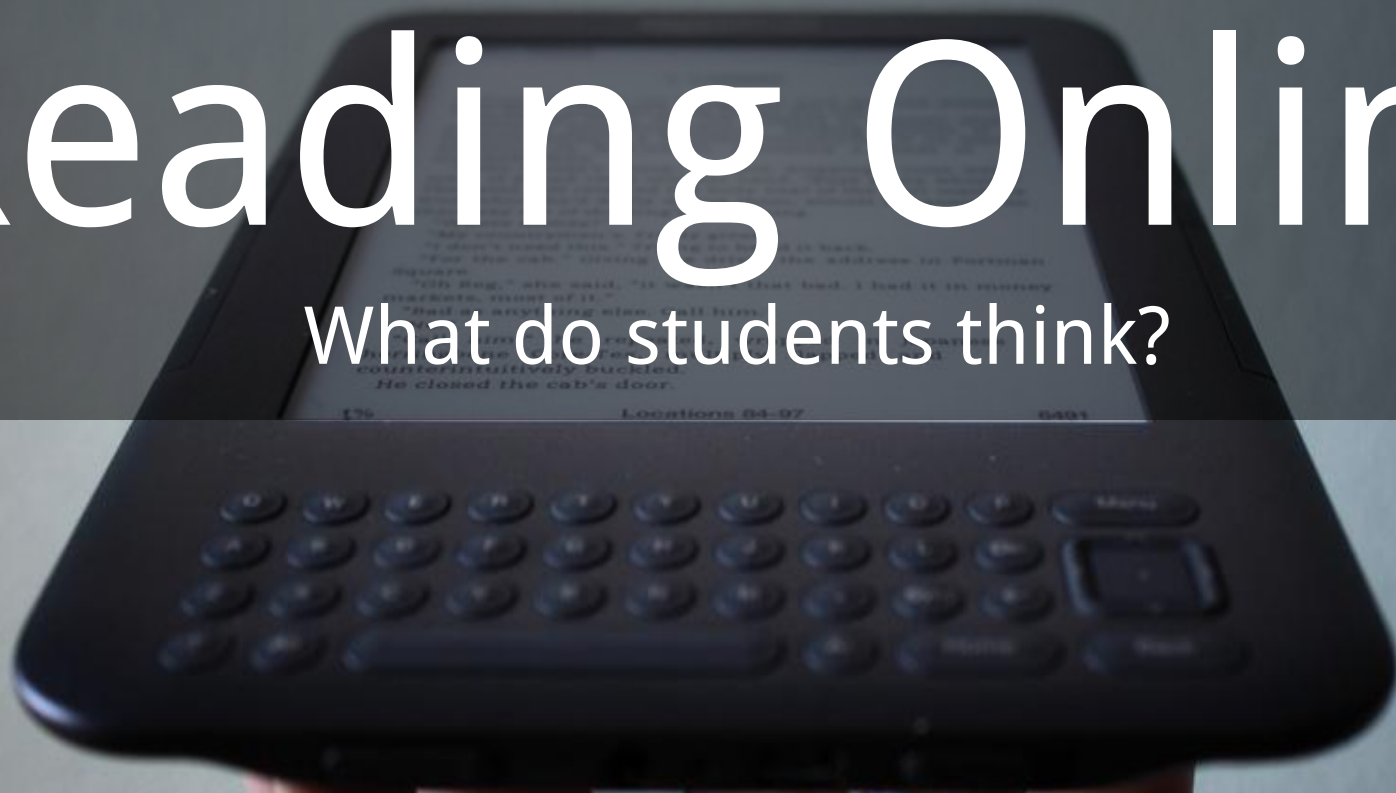




The Study

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)

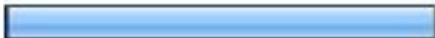



Distinct, Thought-Provoking...

- **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)






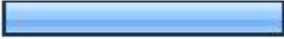

What formats do you use to read electronic texts?

3. What formats do you use to read electronic texts? (check all that apply)

		Response Percent	Response Count
eReader device (Kindle, iPad, smartphone, tablet, etc.)		54.5%	6
PDFs on the computer		100.0%	11
Web pages		90.9%	10
Online, using software for reading electronic texts (e.g., ebrary book reader)		27.3%	3
None		0.0%	0
answered question			11
skipped question			2

Types of Texts read electronically

4. If you read electronic texts what types of texts do you read? (check all that apply)

		Response Percent	Response Count
Newspapers		36.4%	4
Magazines		63.6%	7
Scholarly Articles		100.0%	11
Textbooks		36.4%	4
Literary Texts (such as poems, short stories, novels)		72.7%	8
	Other (please specify)		0
	answered question		11
	skipped question		2

What formats do you prefer for reading the following types of texts?



Last chance for our poll!
<https://www.govote.at/>
code: **28-43-39**



Survey Results

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

	Print	Electronic	Rating Count
Newspapers	20.0% (2)	80.0% (8)	10
Magazines	90.9% (10)	9.1% (1)	11
Scholarly Articles	30.0% (3)	70.0% (7)	10
Textbooks	88.9% (8)	11.1% (1)	9
Literary texts (such as poems, short stories, novels)	70.0% (7)	30.0% (3)	10
		answered question	11
		skipped question	2

BLOG RESPONSES

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 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 feel like I can actually READ a hard copy, but I have to WORK with a digital text.

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

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



The Tech

This is what we often think we need:

This is what we have:



And that's okay!

nence of it and the everlastingness. Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere. There is one place where two breaths didn't match, and the eyes go all up and down the line, one a little higher than the other.

I never saw so much expression in an inanimate thing before, and we all know how much expression they have! I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture than most children could find in a toy-store.

I remember what a kindly wink the knobs of our big, old bureau used to have, and there was one chair that always seemed like a strong friend.

I used to feel that if any of the other things looked too fierce I could always hop into that chair and be safe.

The furniture in this room is no worse than inharmonious, however, for we had to bring it all from downstairs. I suppose when this was used as a playroom they had to take the nursery things out, and no wonder! I never saw such ravages as the children have made here.

The wall-paper, as I said before, is torn off in spots, and it sticketh closer than a brother—they must have had perseverance as well as hatred.

Then the floor is scratched and gouged and splintered, the plaster itself is dug out here and there, and this great heavy bed which is all we found in the room, looks as if it had been through the wars. "But I don't mind it a bit—only the paper.

There comes John's sister. Such a dear girl as she is, and so careful of me! I must not let her find me writing.

She is a perfect and enthusiastic house-keeper, and hopes for no better profession. I verily believe she thinks it is the writing which made me sick!

But I can write when she is out, and see her a long way off from these windows.

There is one that commands the road—a lovely shaded winding road, and one that just looks off over the country. A lovely country, too, full of great elms and velvet meadows.

This wallpaper has a kind of sub-pattern in a different shade, a particularly

irritating one, for you can only see it in certain lights, and not clearly then.

But in the places where it isn't faded and where the sun is just so—I can see a strange, provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous front design.

There's sister on the stairs!

Well, the Fourth of July is over! The people are all gone and I am tired out. John thought it might do me good to see a little company, so we just had mother and Nellie and the children down for a week.

Of course I didn't do a thing. Jennie sees to everything now.

But it tired me all the same.

John says if I don't pick up faster he shall send me to Weir Mitchell in the fall.

But I don't want to go there at all. I had a friend who was in his hands once, and she says he is just like John and my brother, only more so!

Besides, it is such an undertaking to go so far.

I don't feel as if it was worth while to turn my hand over for anything, and I'm getting dreadfully fretful and querulous.

I cry at nothing, and cry most of the time.

Of course I don't when John is here, or anybody else, but when I am alone.

And I am alone a good deal just now. John is kept in town very often by serious cases, and Jennie is good and lets me alone when I want her to.

So I walk a little in the garden or down that lovely lane, sit on the porch under the roses, and lie down up here a good deal.

I'm getting really fond of the room in spite of the wallpaper. Perhaps because of the wallpaper.

It dwells in my mind so!

I lie here on this great immovable bed—it is nailed down, I believe—and follow that pattern about by the hour. It it as good as gymnastics, I assure you. I start, when I say, at the bottom, down to the corner over there, where it has no been checked, and I determine for the with time to follow that point in pattern to some sort of conclusion.

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 bloated curves and flourishes—a kind of "debased Romanesque" with *delirium tremens*—go waddling up and down in isolated columns of fatuity.

But, on the other hand, they connect diagonally, and the sprawling 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 radiation after all,—the interminable grotesque seem to form around a common centre and rush off in headlong plunges of total distraction.

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

I don't know why I said what I said. I don't want to. I don't feel able. I don't know John would be so tired.

absurd. But I *must* say what I feel and think in some way—it is such a relief!

But the effort is getting to be greater than the relief.

Half the time now I am awfully lazy, and lie down ever so much.

John says I mustn't lose my strength, and has me take cod liver oil and lots of



"She didn't know I was in the Room."

tonics and things, to say nothing of ale and wine and rare meat.

Dear John! He loves me very dearly, and hates to have me sick. I tried to have a real earnest reasonable talk with him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia.

But he said I wasn't able to go, nor able to stand it after I got there; and I did not make out a very good case for myself, for I was crying before I had finished.

Reading

Blogs: Feelings Towards e-Texts



Positive Experience

10/15, 67%

Neutral Experience

1/15, 7%

Negative Experience

4/15, 27%

nence of it and the everlastingness. Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere. There is one place where two breaths didn't match, and the eyes go all up and down the line, one a little higher than the other.

I never saw so much expression in an inanimate thing before, and we all know how much expression they have! I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture than most children could find in a toy-store.

I remember what a kindly wink the corners of the bed gave me when I was a child, and how I used to lie awake and think of all the funny things that happened in the world, and how I used to lie awake and think of all the funny things that happened in the world, and how I used to lie awake and think of all the funny things that happened in the world.

The furniture in this room is no worse than in any other room, but I have had a queer idea that it was all put there to vex me, and that the people who put it there were all of them savages as the children have made here.

The wall-paper, as I said before, is torn off in spots, and it sticketh closer than a brother—they must have had perseverance as well as a good deal of sense to do that. Of course I don't do anything but sit there and stare at the wall-paper, and think of all the funny things that happened in the world, and how I used to lie awake and think of all the funny things that happened in the world.

There comes John's sister. Such a dear girl as she is, and so careful of me! I must not let her find me writing.

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This wallpaper has a kind of sub-pattern in a different shade, a particularly

irritating one, for you can only see it in certain lights, and not clearly then.

But in the places where it isn't faded and where the sun is just so—I can see a strange, provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous front design.

There's sister on the stairs!

Well, the Fourth of July is over! The people are all gone and I am tired out. John thought it might do me good to see a little company, so we just had mother and Nellie and the children down for a few days.

Of course I didn't do anything but sit there and stare at the wall-paper, and think of all the funny things that happened in the world, and how I used to lie awake and think of all the funny things that happened in the world.

But it tired me all the same. I shall see if I can't pick up a book or two, and go out for a walk in the fall.

But I don't want to go there at all. I had a friend who was in his hands once, and she says he was just like John and my brother. He was so nervous that he was taking to go so far that he was almost out of his mind. I shall see if I can't pick up a book or two, and go out for a walk in the fall.

I cry at nothing, and cry most of the time.

Of course I don't do anything but sit there and stare at the wall-paper, and think of all the funny things that happened in the world, and how I used to lie awake and think of all the funny things that happened in the world.

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I'm getting really fond of the room in spite of the wall-paper. Perhaps because of the wall-paper.

It dwells in my mind so!

I lie here on this great immovable bed—it is nailed down, I believe—and follow that pattern about by the hour. It is as good as gymnastics, I assure you. I start, we'll say, at the bottom, down in the corner over there where it has nos been touched, and I determine for the thousandth time that I will follow that pointless pattern to some sort of conclusion.

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 bloated curves and

flourishes—a kind of "debased Romanesque" with *dehrium tremens*—go waddling up and down in the red

and the other things that are so dreadfully, and the sprawling outlines run off in great slanting waves of optic horror, like

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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 radiation 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 able.

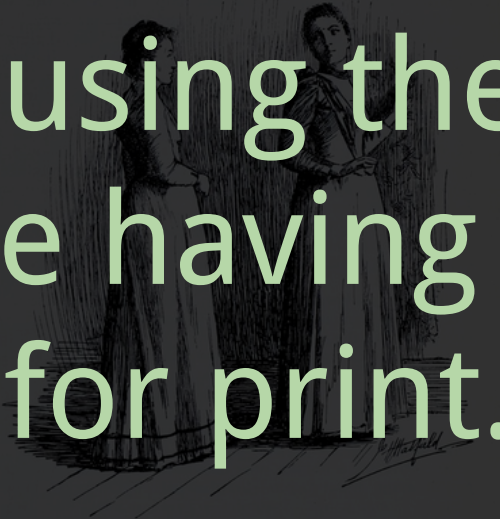
And I know John would think it

absurd. But I must say what I feel and think in some way—it is such a relief!

But the effort is getting to be greater than the relief.

Half the time now I am awfully lazy, and lie down ever so much.

John says I mustn't lose my strength, and has me take cod liver oil and lots of



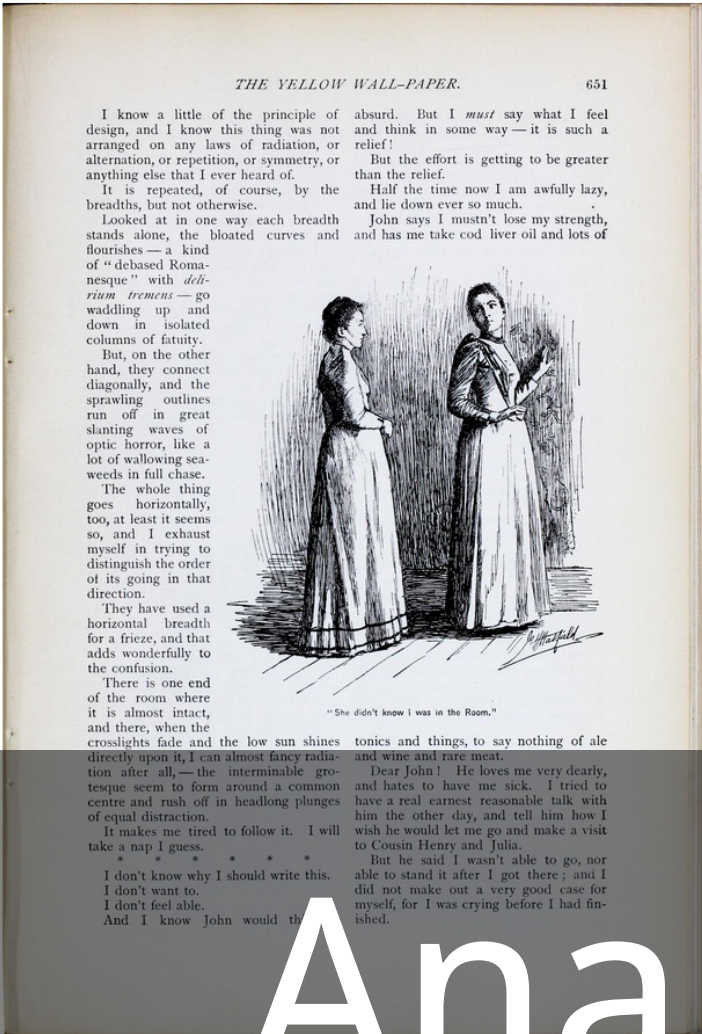
"She didn't know I was in the Room."

tonics and things, to say nothing of ale and wine and rare meat.

Dear John! He loves me very dearly, and hates to have me sick. I tried to have a real earnest reasonable talk with him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia.

But he said I wasn't able to go, nor able to stand it after I got there; and I did not make out a very good case for myself, for I was crying before I had finished.

"Overall, I enjoyed using the eTextReader, despite having a general preference for print."



THE YELLOW WALL-PAPER. 651

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Looked at in one way each breadth stands alone, the bloated curves and flourishes — a kind of "debased Romanesque" with *delirium tremens* — go waddling up and down in isolated columns of fatuity.

But, on the other hand, they connect diagonally, and the sprawling 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.

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Analysis

[link to "The Yellow Wall-Paper"](#)

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

"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 the annotations were private this would be an amazing resource for me."

"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/>

