Romantic Cyber-Engagement

Three Digital Humanities Projects in Romanticism

by

Bruce Matsunaga

A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

Approved April 2013 by the
Graduate Supervisory Committee:

Mark Lussier, Chair
Ronald Broglio
J. Kent Wright

ARIZONA STATE UNIVERSITY

May 2013

ABSTRACT

"Romantic Cyber-Engagement" offers a new type of dissertation organized around three projects that combine the core values of the Digital Humanities with the hypertext tradition of scholarly pursuits in the field of Romanticism. The first of the three Digital Humanities contributions is to the profession. "A Resource for the Future: The ICR Template and Template Guide" articulates a template for the construction and operation of an advanced conference in Romantic studies. This part of the project includes the conference web site template and guide, which is publicly available to all interested organizations; the template guide includes instructions, tutorials, and advice to govern modification of the template for easier adaptation for future conferences. The second project, "Collaborative Literature Projects in the Digital Age: The Frankenstein Project" is a functional pedagogical example of one way to incorporate Digital Humanities praxis as an interactive part of a college course. This part of the dissertation explains the "Frankenstein Project," a web site that I created for an undergraduate critical theory course where the students contributed various critical approaches for sections of the novel *Frankenstein; or, The Modern Prometheus*. The final project, "'[W]hat they half-create, / And what perceive': The Creation of a Hypertext Scholarly Edition of 'Tintern Abbey;'" is a critical approaches section in which I created an interactive web site that focused on the primary work, "Lines Written a Few Miles above Tintern Abbey: On Revisiting the Banks of the Wye during a Tour, July 13, 1798." This advanced, multimodal site allows viewers to examine various critical approaches to each section of the primary work, and the viewer/reader can interactively engage the text in dialogue by contributing their own interpretation or critical approach. In addition to the three products

and analysis generated from this dissertation, the project as a whole offers an initial

Digital Humanities model for future dissertations in discipline of English Literature.

DEDICATION

For my parents, who are with me always.

ACKNOWLEDGMENTS

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

INTRODUCTION: A WAY FORWARD

While I was writing this dissertation, another PhD student told me, "I didn't know you were a graduate student, I thought you were the 'tech' guy." My position as resident "tech guy" in the department combined with the fact that I had finished my coursework years ago undoubtedly was the source of his conclusion. Many traditional academics see digital humanists as performing service work instead of academic work. This perception of a dual role is common amongst students and faculty that work in the Digital Humanities (DH). I will return to what constitutes this emerging field later in this introduction, but for now I want to focus on the shared source of the student's conclusion. Neil Fraistat, Professor of English at the University of Maryland and director of the Maryland Institute for Technology in the Humanities, often remarks that when speaking to other academics, one of the first questions other academics ask is "what do you do?" (2012, "CHUG"). Fraistat then goes on to describe a typical day. David Parry analyzed a group of digital humanists' daily patterns and found that "people who identify as DH practitioners see themselves as designing and building tools and projects that deal with text and data, producing text and data about said text and data" (pt. 4, ch. 24). Perry's findings pretty well summarize the daily life of many digital humanists. Even Digital Humanities centers are not immune from this perceived binary of service versus research, as Fraistat explains, "[t]ensions on campus can also exist when a center that aspires to be treated as a research unit is treated by administrators as a service unit instead" and institutionally there are "perceived divisions between 'research' centers and 'service" centers'" (pt. 4, ch. 16). The fact that Digital Humanities is positioned as being related to

yet different from humanities computing contributes to this confusion. Where humanities

computer was primarily concerned with digitization of archival materials, Digital

Humanities represents a broader interpretation including analysis of digital objects across

disciplinary lines. As with any emerging discipline, Digital Humanities is struggling to

differentiate itself from humanities computing, find its identity, and establish itself in

academia.

The confusion over what Digital Humanities encompasses is likely facilitated by

the fact that the definition will often depend on who one asks. Parry finds not one but

"two digital humanisms: one that sees the digital as a set of tools to be applied to

humanistic inquiry (design, project, tools, data) and another that sees the digital as an

object of study (social media, digital games, mobile computing)" (pt. 4, ch. 24).

However, Kathleen Fitzpatrick views this division as an opportunity, "[t]he digital

humanities seems another space within the academy where the divide between making

and interpreting might be bridged in productive ways" (pt. 1, ch. 2). Matthew

Kirschenbaum, in his 2010 article, "What Is Digital Humanities and What's It Doing in

English Departments?", offers this summation on the current state of Digital Humanities:

> the digital humanities today is about a scholarship (and a pedagogy) that is
> publicly visible in ways to which we are generally unaccustomed, a
> scholarship and pedagogy that are bound up with infrastructure in ways
> that are deeper and more explicit than we are generally accustomed to, a
> scholarship and pedagogy that are collaborative and depend on networks
> of people and that live an active, 24-7 life online. (60)

Within Kirschenbaum's statement we can see some of the core principles of Digital

Humanities as well as some of the areas that are of concern to traditional humanities

scholars. Lisa Spiro noted the major points of contention between DH and traditional humanities values:

> Whereas the traditional humanities typically value originality, authority, and authorship—an ethos based in part on the scarcity of information and the perceived need for gatekeepers—the *Digital Humanities Manifesto* instead promotes remixing, openness, and the wisdom of the crowd. For the digital humanities, information is not a commodity to be controlled but a social good to be shared and reused. (pt. 1, ch. 3)

The *Digital Humanities Manifesto* is itself an example of its stated philosophy; it was created and written by the contributions of over one hundred DH practitioners. This move to collaboration and openness represents a paradigm shift in the way humanities scholarship has been institutionalized. As with any institutional reform, breaking down and reforming the "Ivory Tower" will be a lengthy process.

So rather than "any one specific set of texts or even technologies", DH is "more akin to a common methodological outlook" (Kirschenbaum 56). Spiro finds that the key values that emerge from DH practitioners are openness, collaboration, collegiality and connectedness, diversity, and experimentation (pt. 1, ch. 3). Openness is valued due to its role in the democratization of knowledge and to promote interoperability between systems. Spiro notes that the "National Endowment for the Humanities 'strongly encourages' grant applicants to release software" as open source (pt. 1, ch. 3) and that many DH community projects including the journal in DH, *Digital Humanities Quarterly*, use Creative Commons licenses which allow the reuse of material. As Kathleen Fitzpatrick explains:

> New work being done in and on the digital not only can but should transgress the existing borders of knowledge, as these fields wrestle with new methods, new formats, and new affordances for scholarly work. The

guiding principle for these fields, like that of the network technologies that
facilitate them, should be openness. (pt. 4, ch. 26)

Collaboration is valued for practical reasons since DH projects often require the skills of

multiple people, but it is also valued under Linus' Law which states that "given enough

eyeballs, all bugs [errors] are shallow" ("Linus's Law"). Collegiality and connectedness is

important as an aspirational goal because of preceding values of openness and

collaboration. There is a sense of inclusion that is often lacking in other disciplines since

the expectation is that colleagues will possess different skill sets and come from various

ranks and not always from academia. Diversity is another aspirational goal stemming

from "recognizing that the community is more vibrant, discussions are richer, and

projects are stronger if multiple perspectives are represented" (Spiro pt. 1, ch. 3). This

goal is aspirational since there are noticeable ethnic and gender discrepancies in the

current group of DH practitioners. Alan Liu also notes that in comparison to "new media

studies" DH is "missing in action" from the "cultural-critical scene" (pt. 4, ch. 29). Tara

McPherson posits that a parallel of the barriers to expanding diversity may exist in buried

in the actual code itself, or more precisely, the ideology behind those who created the

original coding language (pt. 3, ch. 9). She argues that a new breed of hybrid practitioners

may be able to challenge the normative procedures and disciplinary walls that contribute

to the lack of diversity in the field. Since much of the work DH practitioners do is project

based, most projects are considered experiments. As Spiro explains, "[n]ot all

experiments succeed as originally imagined, but the digital humanities community

recognizes the value of failure in the pursuit of innovation" (pt. 1, ch. 3). The NEH grant

guidelines also play a role in that the "Digital Humanities Start-up Grants" use the science model of high risk equals high reward.

With the core of Digital Humanities explained, I turn to the field of Romantic studies. It is not unexpected that someone in Romantic studies would turn to DH; indeed scholars in Romantic studies have long taken an interest in using technology and the Internet to advance scholarly research. In particular, Romanticists who focused on textual and linguistic scholarship tended to be in the vanguard of DH practitioners. The previously mentioned Neil Fraistat was one of the founding editors of the 1996 launch of the premiere web site on Romanticism, *Romantic Circles* (http://www.rc.umd.edu/). *Romantic Circles* houses electronic editions, research sites, pedagogical resources, reviews, a blog, and even a MOO (a text-based virtual reality system). Another founding editor, Steven Jones, is now the co-director of the Center for Textual Studies and Digital Humanities at Loyola University Chicago. Both Fraistat and Jones have remained as the editors of *Romantic Circles*. After a decade of intense activity, activity on *Romantic Circles* has declined significantly. While the site is perfectly functional, it has a design from the era in which it was created. This type of site progression not uncommon with large sites as migration to a new format or theme would be a Herculean task due to the time-constraints that all academics face.

Another previously mentioned Romanticist and DH scholar, Alan Liu, created *The Voice of the Shuttle* (VoS) in 1994. *VoS* (http://vos.ucsb.edu/) was and is currently comprised of a massive list of links to sites specializing in the humanities. *The Voice of the Shuttle* is based on the myth of Philomela, who after being raped had her tongue cut off to silence her. Philomela begins to weave while being imprisoned and is able to tell

5

her story by weaving a tapestry from her loom. The loom then becomes the shuttle for telling of her tale. *VoS* is still in operation and has been upgraded to a database system to optimize its speed and size. Liu is currently collaborating on four funded DHs projects.

Introduced in 1996, the William Blake Archive (http://www.blakearchive.org) houses scans of Blake's works for public use at no charge. Many of the works included are unique and fragile, so the online access provides a research opportunity for scholars who might not be able to view the originals. The archive is coded to be searchable by key word or title and the archive also provides a full electronic version of David V. Erdman's *Complete Poetry and Prose of William Blake* as a reference.

A giant in the area of Romantic textual scholarship and one of the pioneers of the New Historicism, Jerome McGann created a hyper-media archive of *The Complete Writings and Pictures of Dante Gabriel Rossetti* (*Rossetti Archive*) in 2000, the *Ivanhoe Game,* also in 2000 (co-created with Johanna Drucker), and the *NINES* project in 2005 (with Bethany Nowviskie). The *Rossetti Archive* (http://www.rossettiarchive.org/) is a tremendous resource for students and scholars of Rossetti's work. The goal of the *Ivanhoe Game* (http://www.ivanhoegame.org/) is to "make explicit the assumptions about critical practice and textual interpretation that often lie unacknowledged" (McGann, *Radiant Textuality* 218). I will discuss the *Ivanhoe Game* more extensively in the second chapter. The *NINES* project (http://www.nines.org/) created a content and metadata standard under which research sites could operate in unison. The creation of a standard reduces, particularly in textual studies, the "silo effect", where sites might be coded uniquely, thereby limiting their interoperability and leaving them prone to desertion if the faculty member leaves or becomes less interested in the project.

Lastly, *Romanticism on the Net* (*RoN*) was founded in 1996 by Michael Eberle-Sinatra. This founding peer-reviewed online journal in Romanticism was expanded in 2007 to include Victorian studies under the title *Romanticism and Victorianism on the Net* (*RaVoN*). Unfortunately, this journal's last issue was in 2010 (http://ravonjournal.org). While the journal remains accessible, *RaVoN*'s future is uncertain.

The fact that Romantic studies lead the charge in literature toward embracing a technological *praxis* is no surprise given the Romantics themselves followed a practice of engagement with their time. The emergence of Digital Humanities is in confluence with growing concerns about the profession and the future of the humanities in general. Indeed, the confluence is so fitting that the governing body of literary studies, The Modern Language Association (MLA) has finally taken notice and embraced Digital Humanities. In their 2010 newsletter, the President of the MLA, Sidonie Smith, called for a task force to investigate possibilities for a new dissertation format that met the needs of an increasingly diverse marketplace. To that end, in 2011 Kathleen Fitzpatrick was appointed as Director of Scholarly Communication for the MLA. In her September 25, 2011 article for *The Chronicle of Higher Education*, Fitzpatrick advised that the time has come for PhD students about to embark on their dissertation to "do the risky thing" and embrace innovative, nontraditional projects (2011 "Risky"). In the spirit of the historical moment that Fitzpatrick describes, I offer my own interpretation of this new type of dissertation that combines the core values of Digital Humanities with the hypertext tradition of Romantic scholarly pursuits.

The first of my three Digital Humanities contributions is to the profession, rather than either the individual reader or classroom participant. "A Resource for the Future: The ICR Template and Template Guide" articulates a template for the construction and operation of an advanced conference web site in Romantic studies. The chapter analyzes a twelve-year time-frame to examine the evolution of the digital as it pertains to the realm of academic conferences. The span of time coincides with my service as the webmaster for three international conferences on Romanticism. The chapter moves beyond a mere summary of what I have learned creating and running three international conference web sites and how the expectations have progressed. This part of the project also includes the conference web site template and guide that I created, which is publicly available to all interested organizations; the template guide includes instructions, tutorials, and directions to govern modification of the template for easier adaptation for future conferences.

The second part of the project, "Collaborative Literature Projects in the Digital Age: *The Frankenstein Project"* is a functional pedagogical example of one way to use Digital Humanities as an interactive part of a college course. This part of the dissertation explains *The Frankenstein Project*, a web site that I created for an undergraduate critical theory course where the students contributed various critical approaches for sections of the novel *Frankenstein; or, The Modern Prometheus.*

The final project, "'[W]hat they half-create, / And what perceive': The Creation of a Hypertext Scholarly Edition of 'Tintern Abbey;'" is a critical approaches section in which I created an interactive web site that focused on the primary work, "Lines Written a Few Miles above Tintern Abbey: On Revisiting the Banks of the Wye during a Tour, July 13, 1798." This advanced site allows viewers to examine various critical approaches

8

to each section of the primary work, and permits the viewer/reader to interactively engage the text in a dialogue by contributing their own interpretations or critical approaches. With this project, I hope to access what Clay Shirky calls "cognitive surplus," or the willingness of people to contribute their free time to projects they care about, to create a public interest community around the primary and secondary texts on "Tintern Abbey." In the face of tightening funding for the humanities and questions surrounding its usefulness to an increasingly commodified society, it seems to me that, if a small community of people could take an interest in contributing to a project on one poem, then perhaps this may provide one avenue to bring the humanities to new audiences and elevate the cultural value of the humanities.

To my knowledge, this is the first dissertation project in English Literature at Arizona State University that embraces the core values and the building aspects of Digital Humanities. As Matthew Gold explains, "[u]ltimately, what sets DH apart from many other humanities fields is its methodological commitment to building things as a way of knowing" (pt. 1, "Day of DH"). I hope that this work will, in its modest way, provide a way forward.

CHAPTER 2

A RESOURCE FOR THE FUTURE: THE ICR TEMPLATE AND TEMPLATE GUIDE

A Twelve Year Progression in Conference Web Site Development

> For the digital humanities, information is not a commodity to be controlled but a social good to be shared and reused.
>
> Lisa Spiro (pt 1, ch.3)

Project URLs: https://sites.google.com/site/icrtemplatesiteguide/
https://sites.google.com/site/icrsitetemplate/

I have had the unique opportunity to be the web master for three international conferences on Romanticism. The first conference was the *North American Society for the Study of Romanticism: "Romanticism and the Physical"* (NASSR) in 2000, the second was *Engaged Romanticism: Romanticism as Praxis* for the International Conference on Romanticism (ICR) in 2006, and then, most recently, *Catastrophes: the 2012 International Conference on Romanticism*. With each conference the features provided to the participants increased, however the demand for features on a conference web site from 2006 to 2012 increased exponentially. I believe the reason for this growth in desired features is a result of recent technological developments – specifically in smart phones and social networking – increasingly being integrated into citizen's daily lives. Particularly in university populations, the smartphone is rapidly becoming ubiquitous and quickly becomes a vital portal for information in our daily life. Whether it is simply keeping track of daily appointments or grocery lists, the smartphone changes our experience of the world so much so that there is an emerging field of cyborg anthropology that argues that the smartphone, rather than augmenting our physical selves as most tools do, augment our mental selves: allowing us nearly instant access to

information (Case). Whether or not this change in human behavior is a positive or negative effect of technology is being debated; however, in practical terms it is a factor that needs to be addressed when providing a service-oriented web site like a conference web site. In my view as both an academic and web designer, the conference web site's purpose is to allow viewers to find information to assist them in either deciding whether they wish to attend the conference or, once that decision is made, to enhance their conference experience. The last part—"enhanc[ing] their conference experience"—is where the conference web site and the surrounding technology can make a huge impact. However, not all conference organizers and committees possess the necessary technical knowledge to fulfill the increased demands of "Generation Z," or the generation that has grown up 'connected' to the internet.

In keeping with the ethos of Digital Humanities as referenced in my epigraph, I want to share with other scholars what I have learned running conference web sites so as to benefit the profession. Some universities have their own conference center where departments or individuals can go to have a team plan and implement the logistics of running a conference for a fee. Unfortunately, not all universities offer such a service and indeed, many small conferences may not have the budget to pay for such a service. To meet the demographic of organizers without access to such conference services, I created a template that any conference organizer could use for free that would give them the tools they would need to run a modern conference web site. The target audience for my template would be someone with limited to no traditional web design skills who still wants to have a multipage conference web site. For this template, I decided to leverage Google products since a single Google account is all that is required to access the tools

necessary to build the site. Another contributing factor is that Google has excellent market penetration in higher education due to its email and document creation suite, as well as Google Apps for Education which effectively institutionalizes Google products under the university brand. Since individuals can have multiple Google accounts, the conference organizer can create a conference Google account that will serve as the primary point of contact for inquires. For example, I selected an account email address of asu.icr2012@gmail.com for our 2012 conference and that the Google account not only gave me a unique, identifiable conference Gmail email address, it also gave me access to Google Drive/Docs and Google Sites. While a Digital Humanities project for other technically inclined digital humanists might be more inclined to go with a more customized set of technologies, this audience for this project is a faculty member or graduate student in Romanticism with average technical abilities: someone who uses email, word processing programs, and maybe some social networking sites.

Charting the progression of the conference web sites that I have created and managed illustrates the progression in capabilities and expectations placed on conference web sites. In 2000 I created the web site for the annual conference of the North American Society for the Study of Romanticism (NASSR). The site, *North American Society for the Study of Romanticism: Romanticism and the Physical*, was impressive for 2000 given its mere existence as a multi-page HTML site as well as its use of a logo or banner that incorporated an image and text to convey the conference theme (see fig. 1).

ASU ARIZONA STATE UNIVERSITY
COLLEGE OF **LIBERAL ARTS AND SCIENCES**

North American Society for the Study of Romanticism
Romanticism and the Physical

Tempe Mission Palms Hotel, Tempe AZ
September 14 -17, 2000

Home | Information | Call for Papers | New Special Sessions

Tentative Program | Registration Form (Web) (MS Word)

Thanks to all who contributed to make the NASSR 2000 conference a success.

A reminder to those who presented papers at the *Romanticism and the Physical* conference, we are still accepting polished versions of conference papers for the special issue of *European Romantic Review* (*ERR*). The deadline for submissions is November 1, 2000. Please include annotations with your final version but do not significantly extend them. If you are submitting electronically, mail your file as a Word/WordPerfect/RTF to Mark.Lussier@asu.edu.

For Fax or hardcopy submissions:

NASSR 2000
C/O Mark S. Lussier
Department of English
Arizona State University
Box 870302
Tempe, AZ 85287-0302
Fax: 480-965-3451

The eighth annual conference of the North American Society for the Study of Romanticism was held September 14 - 17, 2000 at the Tempe Mission Palms Hotel in downtown Tempe, AZ. The first NASSR (North American Society for the Study of Romanticism) conference in the American Southwest, *Romanticism and the Physical* invited interdisciplinary explorations of Romanticism's relationship to all aspects of physicality.

The web video from N. Katherine Hayles' plenary "Romantic Bits: Embedded in Media".
View the introduction and the presentation of the graduate student awards.
View a photo of NASSR Hikers.

The 2001 conference site can be found at: http://depts.washington.edu/nassr01/.

Plenary Speakers:

- W.J.T. Mitchell, University of Chicago
- N. Katherine Hayles, University of California at Los Angeles

Organizers:

Jerrold Hogle (English, University of Arizona), proposals and selection.
Mark Lussier (English, Arizona State University), registration and logistical planning.
Bryan Short (English, Northern Arizona University), publisher advertising.

Fig. 1. The home page for *North American Society for the Study of Romanticism: Romanticism and the Physical*. Author's screenshot. Web. 4 Feb. 2013.

The multi-page design of NASSR 2000's web site differed from almost all conference web sites at this time in that it used a single long web page with only text and hyperlinks, usually "jump links", to move down the long web page more efficiently. Web design and usability guidelines for that time were moving to shorter pages to reduce the need for extensive scrolling. This change also provided the ability to name pages based on the content, making it easier for search engines to catalog the pages. The conference site also added an extensive list for its day of local information, including hotels, restaurants, and local attractions.

13

As with most conference sites, the NASSR 2000 site included the conference program and any pertinent/available links/media. Since I was able to record and stream the conference introduction, graduate student awards, and plenary talk given by N. Katherine Hayles, the site had a utility that extended beyond the physical conference. The videos, although of low quality by current high-definition standards, are still available from the conference website. Unlike many conference sites that disappear after the conference ends, I have made a conscious effort to relocate and maintain the conference site for informational purposes. The 2000 conference showed a very limited use of PowerPoint and even fewer participants brought a laptop or cell phone with them to sessions.

The 2006 International Conference on Romanticism (ICR), titled *Engaged Romanticism: Romanticism as Praxis*, exhibits further refinement in terms of visual and web design. The site uses an HTML frame to keep a strong thematic banner. Given that the banner image only has to load once regardless of which page the visitor selects, page loading times are kept to a minimum (see fig. 2).

Fig. 2. The home page for *Engaged Romanticism: Romanticism as Praxis*. Author's screenshot. Web. 4 Feb. 2013.

Similar to the NASSR 2000 site, the ICR 2006 site is rich with local information and program information. The ICR 2006 site uses interactive Google Maps for visitors instead of relying on maps provided by the city that were mere scans of paper maps. Although we used mail-in forms for registration, this was due to constraints placed on us by the department business manager and university regulations. Although we had well over one hundred presentations at the conference only seventeen of the presentations used PowerPoint. Of the non-computer related technology requests, two presentations required compact disk players, there were a handful of requests for overhead projectors, and there was one request for a slide projector. Scant were the technical needs for a Romanticism conference in 2006.

The web site for 2012 ICR conference, called *Catastrophes: the 2012 International Conference on Romanticism*, was hosted on the Department of English's Drupal site (a modern database driven web site as opposed to an HTML site). Given that it was hosted on a university site, it was subject to some design limitations due to university policies governing department web sites (e.g., color, font…). However, I was still able to use a thematic conference banner and provide a full featured multi-page web site (see fig. 3).

Fig. 3. The home page for *Catastrophes: the 2012 International Conference on Romanticism.* Author's screenshot. Web. 4 Feb. 2013.

In the 2012 site, we see the dramatic growth in what can be expected in a conference web site right from the home page. Social media connections are fully established to the three major social media services: *Twitter*, *Facebook* and *Google+*, all of which used to connect with conference participants in the time preceding, during, and after the

conference. In addition, the 2012 site broke new ground by featuring an online application and registration process. The online application and registration process allowed for some consolidation of data and it gave the organizers a better sense of how many participants we could count on before planning the scope of the conference. The ability to look at the conference applicants in terms of sheer numbers allowed the conference organizers to secure additional room blocks and increase the banquet size to the maximum allowed by the building. The number of requests for PowerPoint rose to thirty-five while the requests for compact disk players went down to one and there were no requests for slide projectors. The other noticeable change were the inquiries before the conference as to the availability of Wi-Fi, so much so that we included instructions on how to connect to the university's access points in the program and on the conference *Facebook* page. From my time shifting between sessions as technical support, conference photographer, videographer, and scholar I would informally estimate that one out of ten conference participants *used* a laptop during sessions they attended and five out of ten participants *used* their smartphone or tablet during sessions. I emphasis *used* here over *carried* since many more brought their devices with them to use between sessions. There were even a handful of presenters who read from their devices rather than relying on a hard copy of their paper.

At the 2012 conference, I recorded all five of the plenary talks in high definition. These plenary videos are stored on *Vimeo.com*, a video streaming web host, and embedded into the conference web site and social media pages where they can be viewed and shared easily. I also took a small set of pictures each day and uploaded a collection to our social media pages and an image sharing site called *Flickr*. Again, these sites make it

easy for people to find and share images of themselves, friends, and colleagues. For example, I embedded an image slideshow from the Flickr account to our conference web site, along with a selection of the videos from the *Vimeo* account as shown in fig. 4 below.
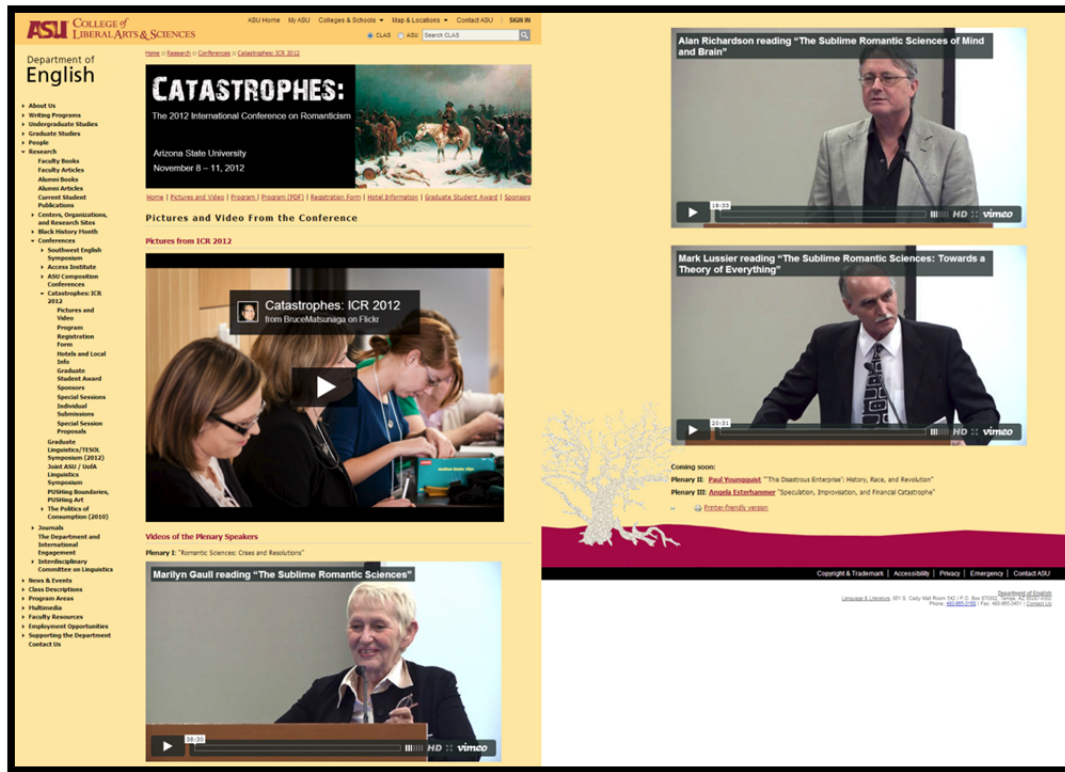
Fig. 4. "The Pictures and Video page" for *Catastrophes: the 2012 International Conference on Romanticism.* **Author's screenshot. Web. 21 Feb. 2013.**

The inclusion of social media helped extend the conference presence both for informational purposes as well as a conduit for academic exchange. While updated information was being posted to the conference web site continually, *Twitter*, *Facebook*, and *Google+* were useful supplements to the typical mass emailing to inform conference participants about the new or updated content. Unfortunately, email overload is quite common amongst academics and many important messages have to be overlooked in

favor of more pressing messages. Users who have "followed," (*Twitter*) "liked,"

(*Facebook*) or "circled" (*Google+)* the conference social media identity will receive

passive or active notifications of updates based on their settings. Since sending

information from a social media platform is less intrusive, the conference organizers are

free to send information more often without worrying about overwhelming participants

with what could be perceived as SPAM.

    Facebook Pages in particular provide the conference with useful statistics on the

reach (how many people viewed their post) of their posts, engagement (how many people

clicked on the post to see more information), and shares (how many people shared the

post by commenting, sharing on their timeline or liked the post). In fig. 5 below, you can

see that a post with images engaged users significantly more on average than posts

without images.

Date ?	Post ?	Reach ?	Engaged Users ?	Talking About This ?	Virality ?	
11/11/12	Post-conference planking	248	68	39	15.73%	
11/16/12	Scenes from Saturday at ICR.	78	31	8	10.26%	
11/10/12	Banquet in progress.	87	30	6	6.9%	
11/8/12	And it's on.	101	28	9	8.91%	
11/8/12	Presidential address by Chris Clason in pr...	65	18	--	--	
11/14/12	https://www.facebook.com/media/set/?s...	60	16	--	--	
11/9/12	Pinkish/burgundy woman's reading glasse...	66	14	--	--	
11/16/12	https://www.facebook.com/media/set/?s...	47	9	1	2.13%	
11/7/12	Catastrophes: The 2012 International Co...	67	7	1		1.49%
11/10/12	Happy Birthday Friedrich Schiller, born in ...	76	7	3	3.95%	
11/10/12	If you missed Ross Birrell's talk, "Duet" will...	73	6	1		1.37%

**Fig. 5. The statistics for the *Facebook* Page for ICR 2012. *Facebook*. Author's
screenshot. Web. 18 Feb. 2013.**

The image provides something eye-catching in the user's timeline, a necessity when competing with the rich-media commonly shared within social networks. Thus, I recommend including a context-relevant image with posts whenever possible.

We found that the combination of social networks was useful in the practical aspects of running a conference; we could get quick feedback if there were problems and solicit help from conference participants if needed. For example, when someone left their glasses at the registration table, we posted a picture of the glasses notifying participants of their location on *Facebook*. While the owner of the glasses did not see the post immediately, one of her colleagues recognized them and notified her. She was reunited with her glasses within the span of two sessions. *Facebook* and *Twitter* were quite useful during the conference to inform participants of schedule changes and special events. You may have noticed that I have left out *Google+* in my discussion of social media; the reason is that *Google+* has the least market-share at this time and its penetration into academia will take time to develop. While it is still worth developing a *Google+* page for a conference, at this time you will not see the participant numbers that you will see on *Facebook* or *Twitter*.

Social networks are not just for a one-way dissemination of information. Live-tweeting at conferences has been around for a number of years but it has only slowly been making its way into conferences on literature. While conference participants may use their *Facebook* accounts to comment on conference sessions, the closed or "friends-only" default privacy settings that *Facebook* uses severely limits the potential audience and does not benefit the larger community. Live-tweeting, on the other hand, usually entails commenting on or summarizing key points of a speaker's presentation publicly.

This sometimes elicits a micro discussion on the topic by interested individuals. One such

example of this backchannel exchange can be seen in Roger Whitson's live tweets during

Marilyn Gaull's plenary on "The Sublime Romantic Sciences."
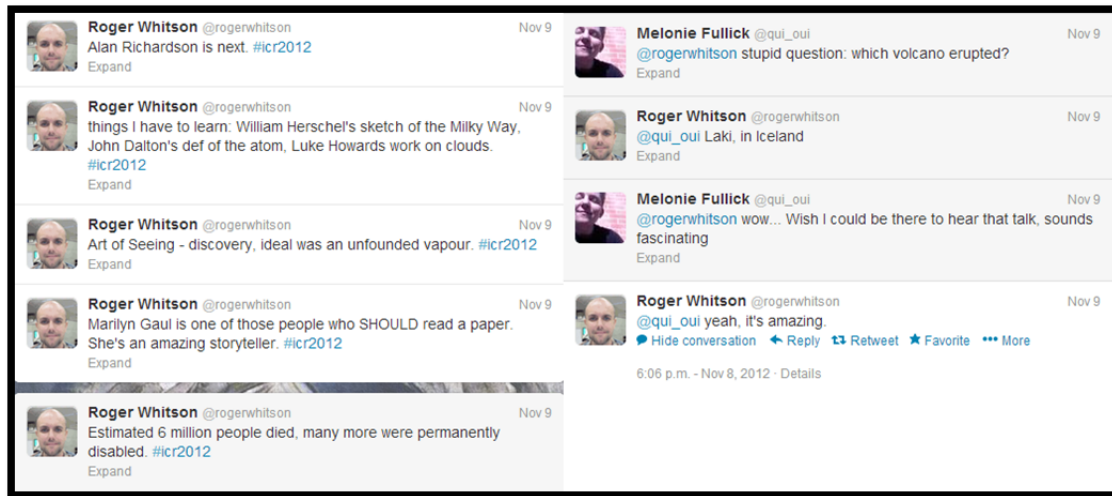
Fig. 6. Whitson, Roger and Melonie Fullick. "Live-tweets from ICR 2012." *Twitter*.
Author's screenshot. Web. 18 Feb. 2013.

As you can see in fig. 6 above, Whitson engaged in a short backchannel exchange with

Melonie Fullick about Gaull's talk. Fullick was not at the conference but was keeping up

with topics via Whitson's tweets. In this case, the backchannel extended the discussion

"beyond the lecture room to engage with scholars across the community" (Ross, Terras,

Warwick, and Welsh 215). I also want to point out the "hashtag" that was used at the

conference: #icr2012. Using this hashtag in conference-related tweets allows *Twitter*

users to search for tweets from people at the conference even if they don't know or

follow them. Having a conference-specific *Twitter* account is not required to allow

participants to engage in *Twitter*-based scholarly interactions, as chances are someone at

the conference will be live-tweeting anyway. However, using and promoting a

conference *Twitter* account can help establish the hashtag for the conference and connect

conference participants since they can easily view the list of people who follow the conference account to connect with other scholars. Ross, Terras, Warwick, and Welsh note that problems can arise in the absence of an official *Twitter* account for conferences, "[i]If the backchannel is set up *unofficially* and is not actively encouraged by the conference organizers it may be difficult to discover [emphasis added]" or there may be competing hashtags (223). Establishing a conference *Twitter* account also legitimizes the use of *Twitter* for the conference participants and signals to the participants that this backchannel form of communication is encouraged.

This form of backchannel communication is now part of the establishment and not a fringe element in modern scholarship. For example, in Figure 7 below, a *Twitter* discussion amongst literary scholars suggested that acceptance of live-tweeting be considered the default at conferences. This discussion included the Modern Language Association's Executive Director, Rosemary G. Feal, who was the first to suggest that Ernesto Priego's initial recommendation that permission be obtained before live-tweeting a session was impractical.
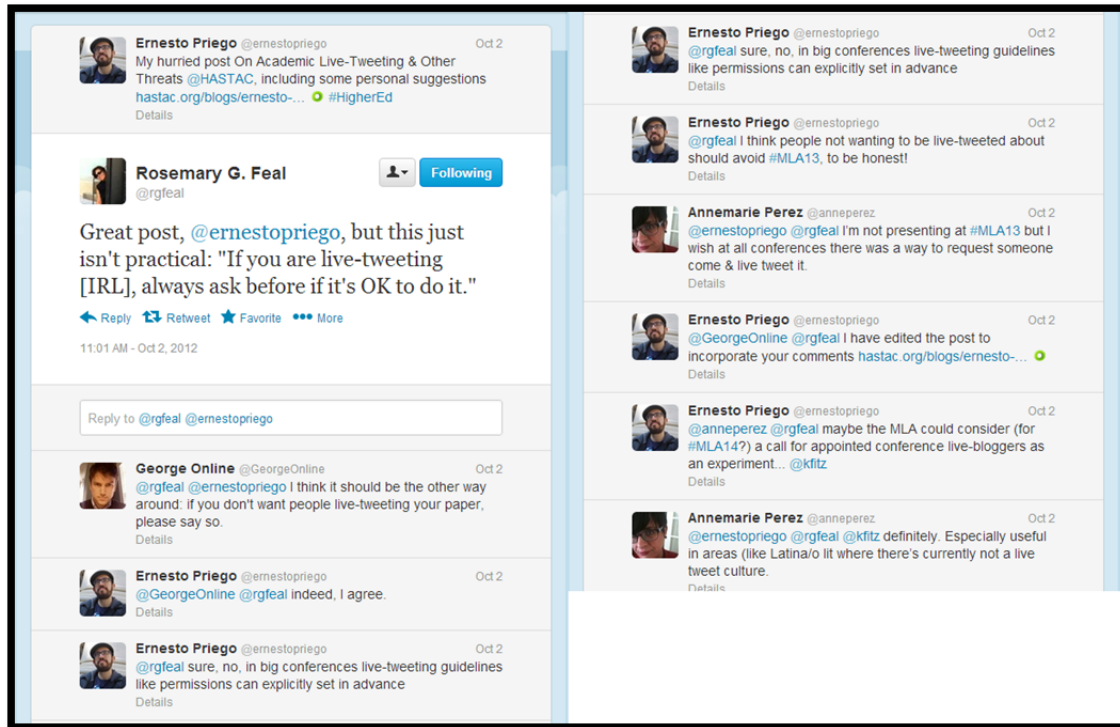
Fig. 7. Priego, Ernesto., et al. "A *Twitter* exchange about live-tweeting at MLA 2013." *Twitter*. Author's screenshot. Web. 18 Feb. 2013.

Implicit in this discussion is that the inherent benefits of extending the academic

discussion past the session and outside the conference room walls is worth the possible

perception that live-tweeting would be an intrusion to the presenter or other audience

members. In the discussion of backchannel communication amongst Digital Humanities

scholars, part of the impetus to live-tweet comes from an open source mentality that runs

throughout Digital Humanities scholarship, which is to open the ideas of the conference

and indeed the discipline to those who might not have financial or institutional access.

Twitter in particular seems to have filled a niche for digitally inclined academics and

digital humanists in particular because of its democratizing characteristics: low technical

requirements, ease of use, early adoption on mobile devices, the one hundred and forty

character limit encourages quick and concise statements, the default of public tweeting, and no restrictions on who users can follow.

While the decision whether to use social media will depend of the strengths of the conference team, I believe its use is necessary to deliver a truly enhanced conference experience. Besides easing logistical difficulties, social networking can allow ideas from the conference to engage the larger academic community. A recent research survey by Ross, Terras, Warwick, and Welsh found that "the use of a digital backchannel enhances the conference experience, creating a more participatory conference culture" (232); isn't a more participatory and engaged group of conference participants the goal of all conference organizers?

The ICR Template and Template Guide

In keeping with the open source impulse from the Digital Humanities, I decided to take what I had learned from my years of organizing from behind the scenes and build a template site that future conference organizers could use to quickly create a fully featured conference web site for no cost. As I mentioned previously, the template leverages Google products and is suitable for someone with no HTML experience. Google Sites are structured wikis (wiki refers to a type of web server software that allows easy collaboration; its name is from the Hawaiian word for 'fast' or 'quick') that gives all the benefits of a wiki—speed, version control with a continual backup of article revisions, multiple editors—with none of the limitations of a traditional wiki installation—complexity, knowledge of code, finding a host. While Google Sites is not open source the ubiquity of Google accounts, powerful collaboration tools, free hosting, and ease of operation for a user with limited technical ability overshadows using a more complicated open source system. Since I created the site template as a Google Site, it seemed fitting to have the site guide with all the instructions as a Google Site as well.

When users go to the ICR Template Site Guide (https://sites.google.com/site/icrtemplatesiteguide/), I have some basic instructions on the home page with detailed instructions in sub-sections on the left hand menu outlined in blue in fig. 8 below.

Fig. 8. Matsunaga, Bruce. "*ICR Template Site Guide* home page." The *ICR Template Site Guide*. Author's screenshot. Web. 19 Feb. 2013.

The detailed instructions provide step-by-step guides on how to implement and modify

the template and web forms. I also provide suggestions and advice on how to manage the

conference site.

In the ICR Template Instructions section, I give step-by-step instructions on how

to create and modify the relevant parts of the web site so that even a first-time Google

Site user can have a basic site created in a few hours. The Google Document containing

the instructions is embedded in the Guide and available in its own window by clicking on

the URL at the top of the page as seen in fig. 9 below. The Google Document of the

Template Instructions (http://bit.ly/YJsD6j) has its own jump menu so the user can

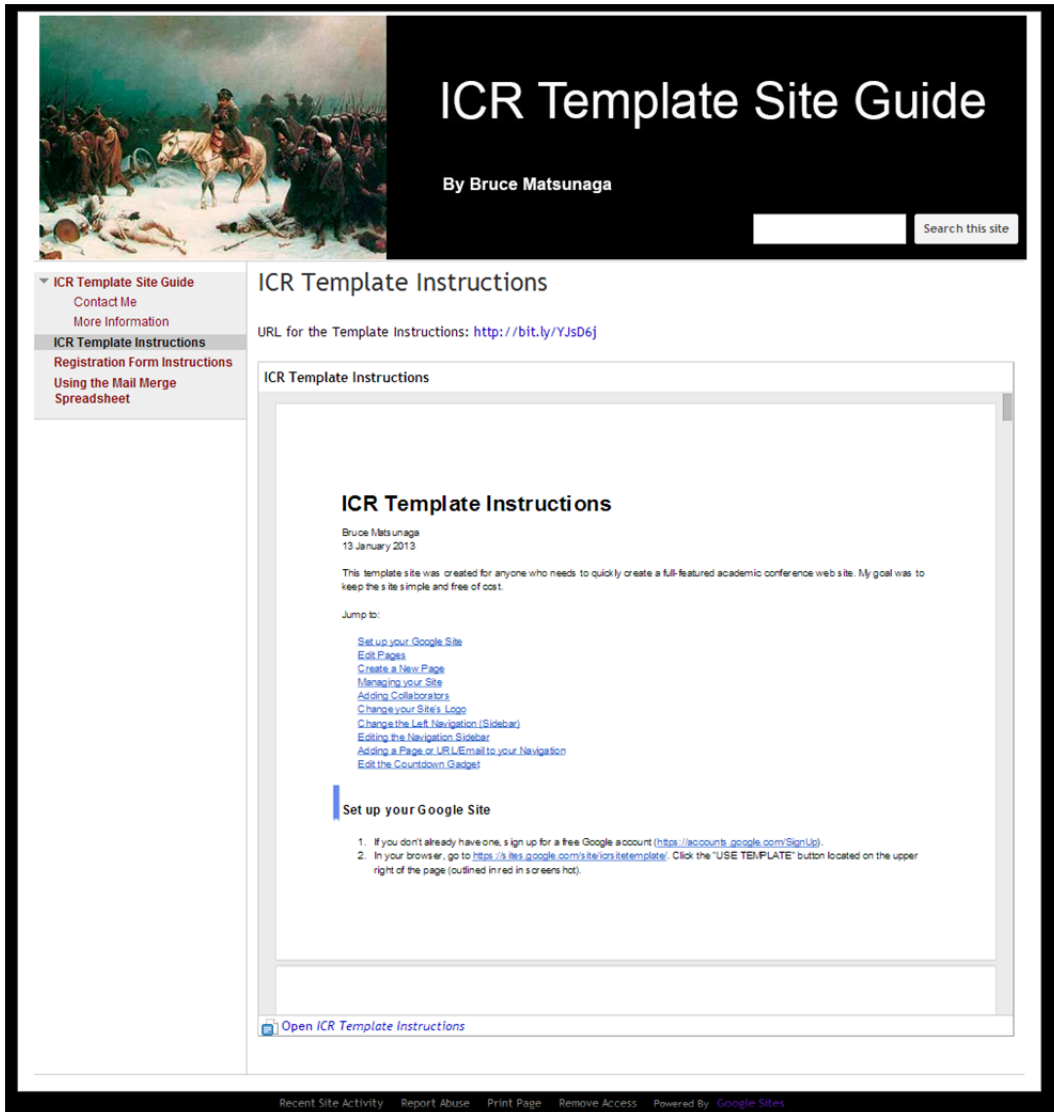quickly navigate to the section of the document that they need.

Fig. 9. Matsunaga, Bruce. "ICR Template Instructions." The *ICR Template Site Guide*. Author's screenshot. Web. 19 Feb. 2013.

In the ICR Template Instructions, I make extensive use of screen shots and color coded

outlines to assist the user and make the learning process as painless as possible (see fig.
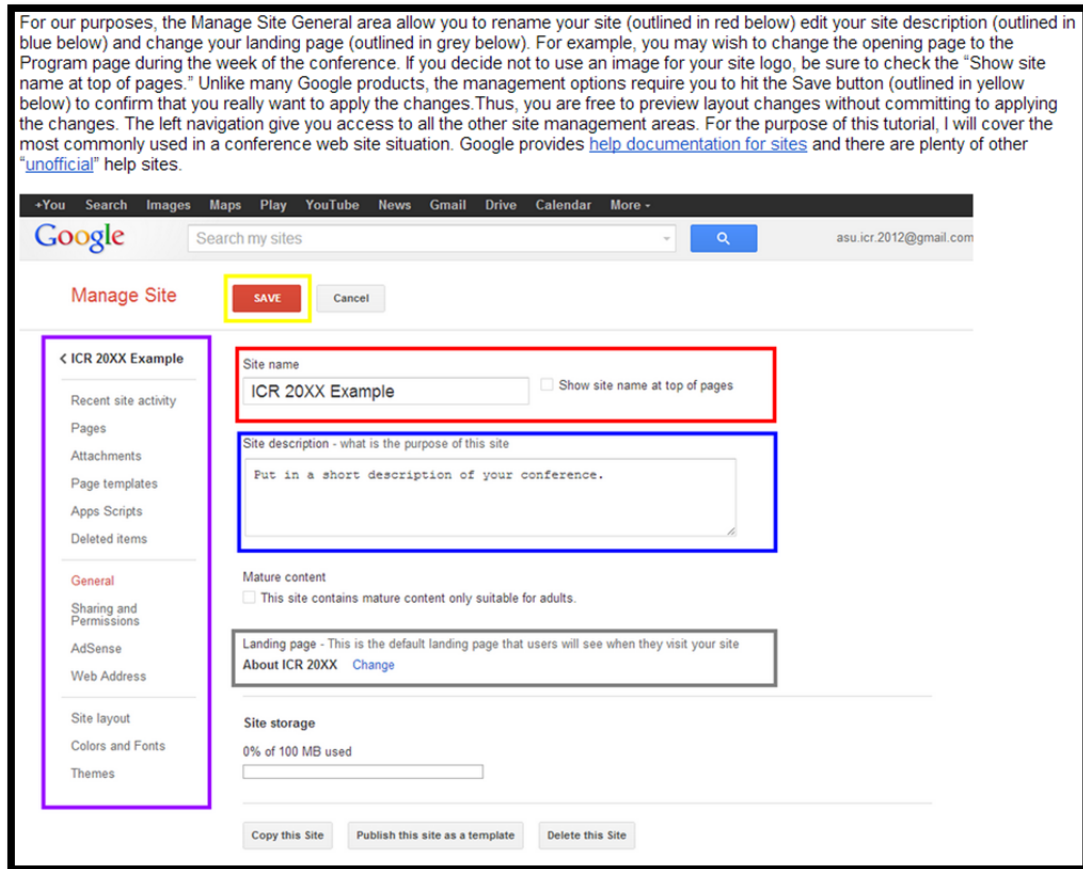
10).

For our purposes, the Manage Site General area allow you to rename your site (outlined in red below) edit your site description (outlined in blue below) and change your landing page (outlined in grey below). For example, you may wish to change the opening page to the Program page during the week of the conference. If you decide not to use an image for your site logo, be sure to check the "Show site name at top of pages." Unlike many Google products, the management options require you to hit the Save button (outlined in yellow below) to confirm that you really want to apply the changes. Thus, you are free to preview layout changes without committing to applying the changes. The left navigation give you access to all the other site management areas. For the purpose of this tutorial, I will cover the most commonly used in a conference web site situation. Google provides help documentation for sites and there are plenty of other "unofficial" help sites.

+You Search Images Maps Play YouTube News Gmail Drive Calendar More ▾

Google   Search my sites   🔍   asu.icr.2012@gmail.com

Manage Site   SAVE   Cancel

< ICR 20XX Example

Recent site activity

Pages

Attachments

Page templates

Apps Scripts

Deleted items

General

Sharing and Permissions

AdSense

Web Address

Site layout

Colors and Fonts

Themes

Site name

ICR 20XX Example   ☐ Show site name at top of pages

Site description - what is the purpose of this site

Put in a short description of your conference.

Mature content
☐ This site contains mature content only suitable for adults.

Landing page - This is the default landing page that users will see when they visit your site
About ICR 20XX   Change

Site storage
0% of 100 MB used

Copy this Site   Publish this site as a template   Delete this Site

Fig. 10. Matsunaga, Bruce. "Color Coded Outlines used in ICR Template Instructions Screenshots." The *ICR Template Site Guide*. Author's screenshot. Web. 24 Feb. 2013.

These instructions cover every aspect of modifying the Google Site and I provide tips that go beyond the template. For example, I suggest that if the organizers do not have access to Photoshop to create a banner that they can use a free web-based image editor called Pixlr. In addition, I provide a link to a step-by-step YouTube tutorial.

The Registration Form Instructions (http://bit.ly/WGfnJO) cover every aspect of modifying and using the registration and submission forms. Both forms use the same script to provide an email reply and use the same type of Google Spreadsheet to allow tracking and manipulation of the data collected. Similar to the Template Instructions, I

provide the Google Document as a link so it can open in its own window and also

embedded on the Guide page itself. As with the Template Instructions, the Registration

Form Instructions also uses a jump menu so the user can quickly navigate to the section

needed (as seen in fig.11).

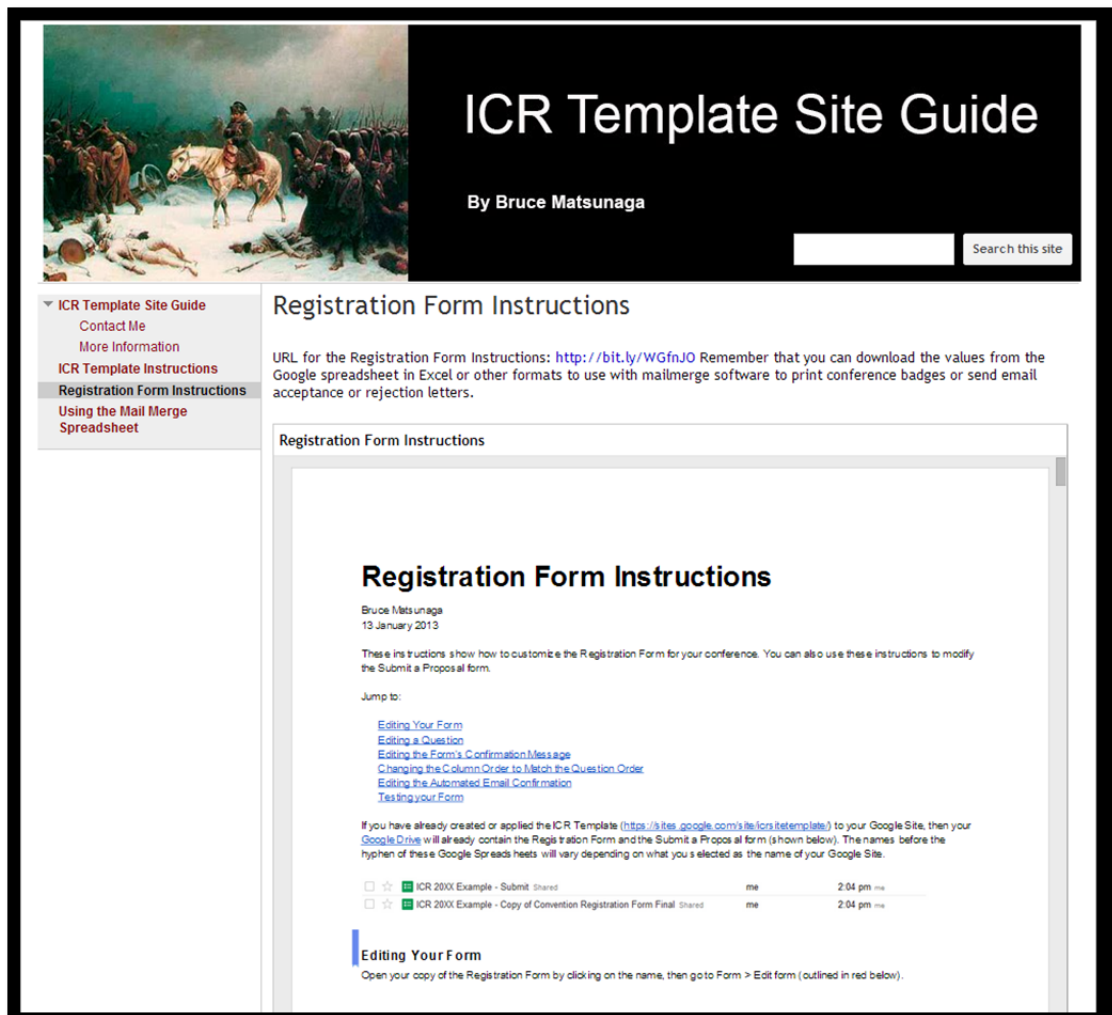**Fig. 11. Matsunaga, Bruce. "The Registration Form Instructions." The *ICR Template Site Guide*. Author's screenshot. Web. 24 Feb. 2013.**

In keeping with the format of the previous instructions, I used color coding when it would

assist the user in learning the material. The script is potentially confusing to newcomers,

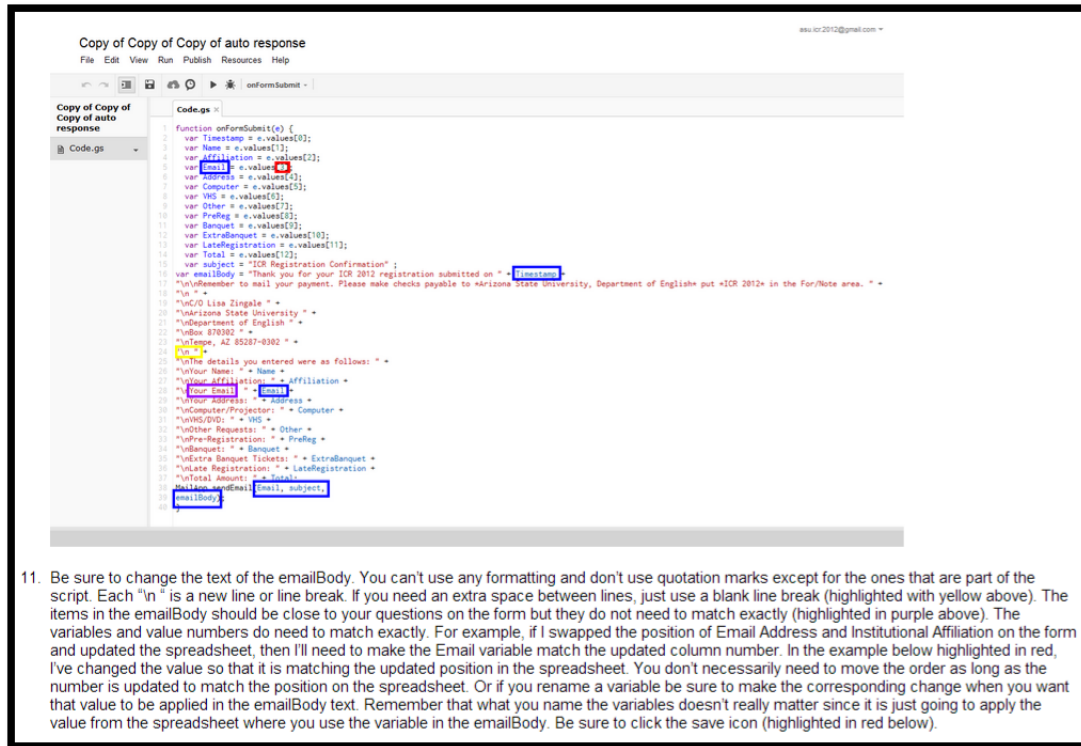as such it was an ideal situation to use color coding (as seen in fig.12).

Fig. 12. Matsunaga, Bruce. "Color Coding used in the Registration Form Instruction." The *ICR Template Site Guide*. Author's screenshot. Web. 24 Feb. 2013.

As you can see, I use the blue outline to indicate the different places where the variable

can be used in the script. Although the forms can be confusing to initially implement, the

data generated will save the committee time later when it comes to compiling the email

list of participants, sending acceptance/rejection emails, and printing conference

nametags. I tested the portability of the form, script, and instructions by using them for

the Southwest English Symposium at Arizona State University with great success. This

graduate student conference was an ideal test subject since it was being run by a team

who needed access to the applications and registrations. Google products make it easy to

collaborate with a group and eliminate the need for one person to collate emails to

forward to the rest of the team.

I give advice throughout the document on the actual implementation and use of the forms. For example, I point out that it is important to encourage everyone attending the conference to use the registration forms. When we had people missing it was because they were in contact with one of the conference organizers and thought that they didn't need to use the registration form. The problem is that human error can be introduced when the person conveys the information to be added to the spreadsheet so occasionally someone's name or email address will have a typo.

For the "Using the Mail Merge Spreadsheet" section, I simply provide the link to the instructions that I used and the link to the spreadsheet designed by IT4SmallBusiness. The spreadsheet has its own simple instructions and it works well with one slight glitch, it will fail to send if you have fewer than three recipients. This only came up during testing and when I needed to send a late acceptance letter due to someone dropping out. I suggested the solution that I used, that is using aliases of the sender just to fill the extra spaces. By using my own email addresses, I could fill the extra spaces and, upon receiving a message to my email address, I was confident that the message was sent.

In the broadly labeled "More Information" section, I provide links to some of the sources that I used to develop the site and provide links to relevant tutorials on image editing, social media best practices, and mail merging in Word and Publisher (seen in fig. 13).
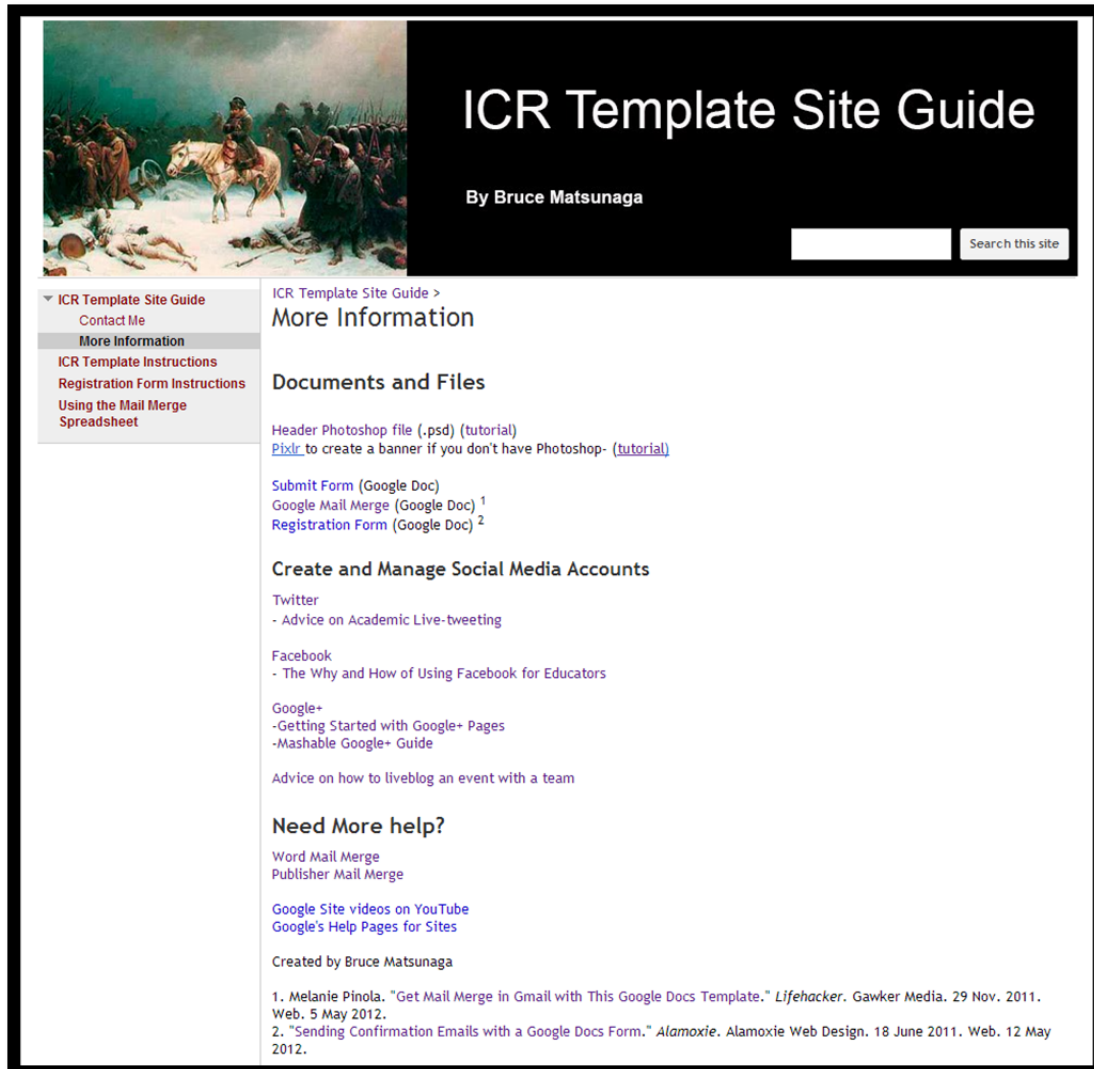
Fig. 13. Matsunaga, Bruce. "The More Information Section of the Guide." The *ICR Template Site Guide*. Author's screenshot. Web. 25 Feb. 2013.

The image editing tutorials should allow a novice to create a simple banner that combines

images and text so that the conference web site can convey a theme. Many universities

and departments cannot afford licensing for all faculty to have Photoshop so I provided

the free alternate, Pixlr. The social media guides should provide a solid grounding for the

conference team on how to use social media with the conference. I strongly suggest

making social media a team effort since it provides multiple perspectives and it will ease

32

the workload on individuals. The mail merge tutorials are primarily for conference badge creation. Once a badge is designed in Microsoft Word or Publisher the committee can use the registration spreadsheet to provide the values for the Name and Affiliation fields that most conference name badges require.

In this chapter, I have illustrated how the ICR Template (https://sites.google.com/site/icrsitetemplate/) and Template Guide (https://sites.google.com/site/icrtemplatesiteguide/) could be used to develop an enhanced conference web site that would facilitate not only the practicalities of running and attending a conference but also provide connections for meaningful backchannel communication between participants that can extend well beyond the four walls of the physical conference. While Romanticism scholars were early adopters of web technology in the 1990's through sites like *The Voice of the Shuttle*, *Romantic Circles*, and *Romanticism on the Net* (now renamed as *Romanticism and Victorianism on the Net*), conference web sites in Romanticism have not embraced web technology so readily. There also seems to be an absence of Digital Humanities being practiced in Romanticism by those outside of textual, linguistic, and archival areas. I hope that by providing a template that future conference organizers will embrace the idea of an enhanced conference web site so Romantic studies will be encouraged to move forward technologically and match or perhaps exceed what is already being embraced by the Modern Language Association.

CHAPTER 3

COLLABORATIVE LITERATURE PROJECTS IN THE DIGITAL AGE: THE

FRANKENSTEIN PROJECT

> The theory after Theory is anchored in MAKING: making in the poetic
> sense of poeisis, but also in the sense of design carried out in action, the
> modeling and fabrication of intelligent things, the generative and re-
> generative aspects of creation and co-creating.
>
> (*The Digital Humanities Manifesto 2.0* 8)

Project URL: http://www.frankensteinproject.com/

At Arizona State University (ASU), there is an ongoing effort to incorporate

information technology into all undergraduate degree programs in a meaningful and

discipline-specific manner. The hope is to create graduates who have technology literacy

in addition to the skills learned within their degree program. Professor Mark Lussier and I

created a critical theory course that attempted to meet this challenge by combining a

traditional critical theory survey with projects based in information technology. ENG

400/494 ran in the spring of 2003 as a hybrid class with a one-hour technology lab. At

ASU, hybrid classes split their "classroom time" between face-to-face instruction and

online instruction. The class readings were organized around the concept of *techne,* as

articulated within classical philosophy as meaning both art and craft, to provide a

connection between the critical theory and the emerging technology-based practices of

critical analysis. The lab provided the students with the necessary background instruction

in Internet mechanics and search techniques, Macromedia Dreamweaver, Adobe

Photoshop, and Microsoft PowerPoint to prepare the students for a technology-based

final project.

Initially, we envisioned the final project to be an individual web site that provided information about a theorist who was of interest to the student; however, we quickly decided that the class had much more potential for something more innovative. The interconnection between theory and practice allowed an opportunity to combine the technological apparatus with innovative pedagogy to effect what ASU researcher Laura Brewer calls an "effective design" (27). Brewer's research indicates that students achieve the highest level of satisfaction in technology-infused classes when the innovative technological features of a class serve to advance the pedagogical goals. The result of these ideas for our ENG 400/494 was *The Frankenstein Project* (http://www.frankensteinproject.com/).

What was envisioned as a series of individual web sites, became an integrated site that is part informational about theorists, part hypertext teaching edition of *Frankenstein*, part split edition of *Frankenstein*, and part collaborative class research site. The genesis of the *The Frankenstein Project* came from *The Ivanhoe Game*, created by Jerome McGann and the Institute for Advanced Technology in the Humanities (IATH). According to McGann, *The Ivanhoe Game* investigates "a new approach to acts of critical interpretations based on game models" (*Radiant Textuality* 217). The goal of the game is to "make explicit the assumptions about critical practice and textual interpretation that often lie unacknowledged" (McGann, *Radiant Textuality* 218). Scholars and advanced graduate students play the game in order to "explore and elaborate significant features of the materials that constitute the discourse of *Ivanhoe*" (McGann, *Radiant Textuality* 219). The game is played entirely in the discourse field of *Ivanhoe*, or the primary and secondary bibliographic and historical documents. The game's use of digital space, or

hypertext, offers unlimited "reconfigurings" that allow for "random or structured transformations" (McGann, *Radiant Textuality* 221). Although we did not have the IATH's resources and $1 million partnership with IBM, we thought we could create an interesting and meaningful pedagogical advancement in technology-infused project design for undergraduate literature classes.

We wanted to create a class site that would incorporate the collaborative aspects, highlight theoretical aspects of interpretation and use hypertext to provide an apparatus that went beyond what we could do with paper technology. In order to make the site fit our class goals, we decided to have the students choose a theorist covered in the class, and then provide an information page about the theorist and apply the theory to a specific, arbitrarily chosen text. The addition of theoretical application shifts the students' writing process from summary to analysis, where they would actually have to wear the 'theoretical hat' of their chosen theorist. This change brings the performative aspect of literary analysis to the foreground. We also wanted to allow the students to make connections with the work other students were producing since many theorists are intimately connected to and/or draw from other theorists. The connections the students made would allow them to contextualize the discrete theory they were studying within a historical and intertextual framework. It was also important to have the students create and publish their work online to demonstrate the technological literacy they learning during the class.

Why a hypertext project? With Information Literacy in mind, hypertext stands alone as the dominant technology currently being researched by literary scholars. From Alan Liu's relatively simple collection of links in *Voice of the Shuttle* to more complex

sites like McGann's *Rossetti Archive*, literary scholars have been quick to explore the advantages of hypertext. From a practical point of view, even a basic knowledge of web page creation and management is highly valued in the marketplace that our undergraduate students would be entering. Perhaps more importantly, an understanding of how Internet and hypertext technology functions is an increasingly essential skill for daily life. The projects assigned in the class enforce the idea put forth by Steven Johnson, that web surfing is not, as the metaphor suggests, "a certain agitated indifference, zapping randomly from source to source" but rather that "web surfing is about depth, about wanting to know *more*" (130). The act of web surfing, or moving through hypertext, "is an intensely focused activity" where the user is actively "following links of association" (130). Thus, one of the goals of the project was to show how hypertext is connective rather than disassociative. Another goal of the project was to show how, as Jerome McGann argues, "hypertext, unlike the book, encourages greater decentralization of design. Hypertext provides the means for establishing an indefinite number of 'centers'" (*Radiant Textuality* 71). The decentered approach that hypertext allows, encourages students to actively make their own order repeatedly rather than a search for a hidden order to be found.

The arbitrarily chosen text we decided to have the students analyze, *Frankenstein; or, The Modern Prometheus*, met both the practical and the pedagogical needs. *Frankenstein* met the practical requirements since most of the students had read the novel in their English Literature survey courses, copies of the novel are inexpensive, and online versions are readily available. The novel met our pedagogical goals since many of the primary themes involve technology and its use or misuse, and the novel's structure itself

and Mary Shelley's subsequent revisions of the novel brings *techne* to the foreground. To narrow the field of inquiry, we selected three chapters for the students to focus their analysis. In the 1831 edition, the chapters are III, IV and V; however, in the 1818 edition, the section is from Volume I, Chapter II, III and IV.

Since some students had the 1818 and others had the 1831 edition, I thought it would be interesting to present a hypertext of both editions that highlighted the variations between them and was viewable side by side for easy comparison. The hypertext approach serves to de-center the authority of the single edition and expand the concept of the novel, *Frankenstein*, to include multiple centers. The chapters from the 1831 edition were available from Project Gutenberg and I edited them against the popular Bedford edition produced by Johanna M. Smith. The 1818 edition was not available online so I scanned and proofed Macdonald and Scherf's recent Broadview edition and edited it against the version included in the *Norton Anthology of English Literature*. I then compared each version for variations, highlighted the changes, and then linked the two pages so that viewers can easily jump to the variations between the versions (fig. 14).
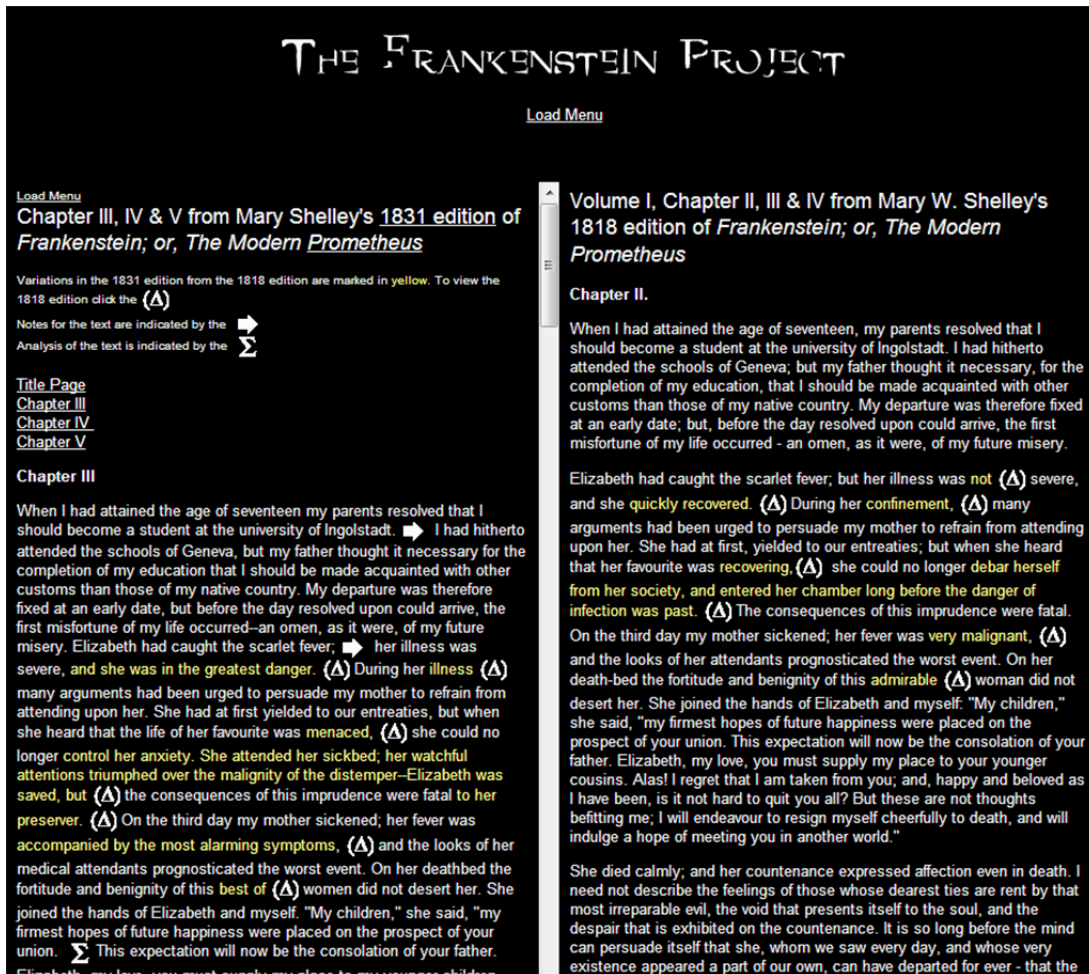
Fig. 14. Matsunaga, Bruce. "The 1818 and 1831 Editions Side-by-Side." *The Frankenstein Project*. **Author's screenshot. Web. 23 Mar. 2013.**

I used the symbol (Δ) to indicate the hypertext link that brings up the exact section from the other edition in the opposite browser frame. I thought some ambitious student might like to examine the theoretical implications of Shelley's revisions within the parameters of their chosen theorist. To facilitate the students' exploration of the two editions, I also provided a short guide to Mary Shelley's significant revisions in format, themes, the characters (Victor and Elizabeth Lavenza) drawing heavily from Anne K. Mellor's influential study, *Mary Shelley: Her Life, Her Fiction, Her Monsters* (fig. 15).

Fig. 15. Matsunaga, Bruce. "Information about the Editions." *The Frankenstein Project*. **Author's screenshot. Web. 23 Mar. 2013.**

Similar to a teaching edition, I also provide explanatory notes including some supplementary texts like Sir H. Davy's *Discourse, Introduction to a Course of Lectures on Chemistry,* William Godwin's *Political Justice,* Mary Wollstonecraft's *A Vindication of the Rights of Woman*, some poetry and other useful texts like Erasmus Darwin's *The Temple of Nature*. I used the symbol (→) to indicate an available note for the section, shown in fig. 16.
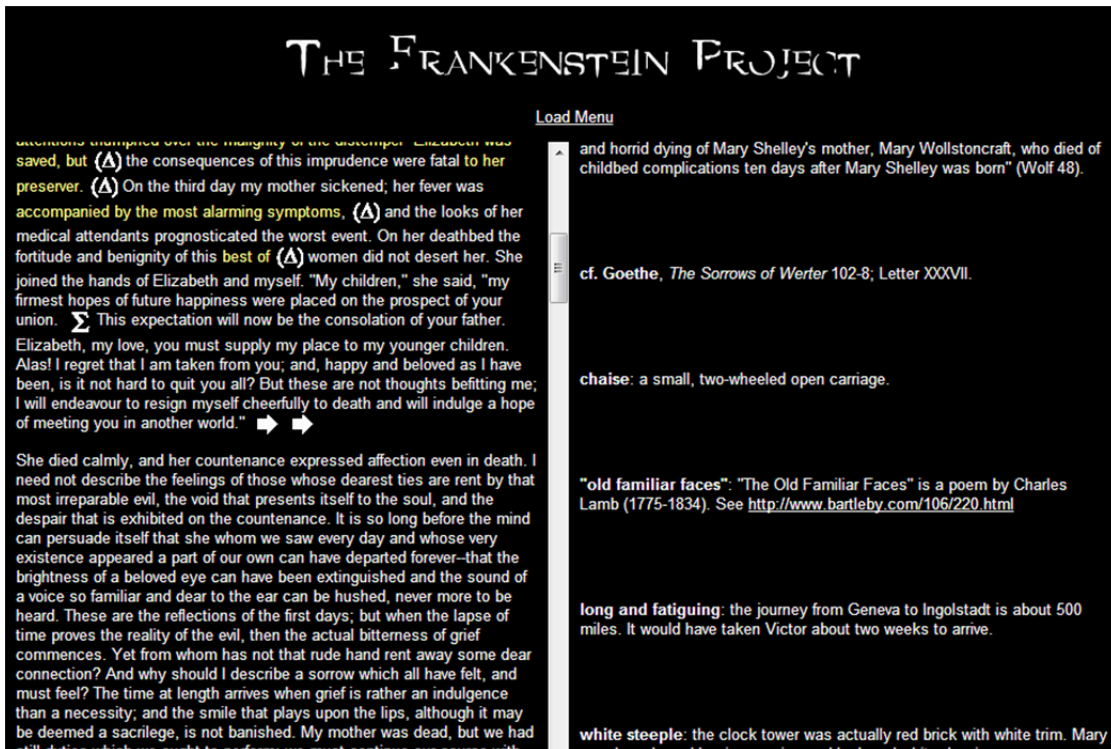
Fig. 16. Matsunaga, Bruce. "The Notes Page." *The Frankenstein Project.* **Author's screenshot. Web. 23 Mar. 2013.**

Because of limited screen space, I chose the more widely known 1831 edition as the

anchor page for the notes. Although I experimented with having the notes come up in a

separate frame allowing both editions to be viewed simultaneously, the additional frame

made the text too compressed for easy viewing. Thus, the notes page replaces the 1818

edition on screen but is easily brought back into view by clicking on a variation symbol

(∆) or by using the pop-up menu.

The core site with the two editions, variations, notes and supplementary texts was

available to the students when we began reading *Frankenstein* in addition to our full

reading schedule of theorists. The students were able to examine the materials and

provide comments on the site design. One change that was the result of student input was

the ability to "turn off" the lightning in the header portion of the page. The students

rightly commented that when they were focused on reading the text, the lightning was

distracting. In response to that comment, I changed the page so that if you click on the

lightning, the lighting disappears. Another addition to the site that came from student

feedback was the pop-up menu to access discrete sections of the site. Although all of the

links are accessible through various other links throughout the site, it made sense to have

additional methods of navigation to suit the needs of all site visitors. Web site design is

similar in many respects to course design in the sense that the designer attempts to

account for various learning styles and web browsing styles.

As part of their final assignment, the students created an information page about

their theorist and provided a short theoretical application on our selection from

Frankenstein (phase two). The Final Project Assignment:

> **In this final project**, we will be constructing a critical theory web site that will analyze an arbitrary text (Frankenstein) using various critical approaches covered in the class. Your individual responsibilities are outlined below.
>
> **Phase One**: Sign up for a theorist, reread the sections concerning your theorist in our text, conduct research on your theorist (on the web, using ASU library resources such as the *Johns Hopkins Guide to Literary Theory & Criticism*).
>
> **Phase Two**: Build two types of web pages. This portion should be completed by May 2nd. Post your URL to WebBoard in the appropriate section. To download the template page, right mouse click on this link and choose "Save Target As..." You can then rename the document and paste in your content.
>
> **First**, create an information page about your theorist. This could contain a brief biography explaining the contribution this theorist makes to the 'critical tradition' of literary criticism and links to useful web sites on your theorist.
>
> **Second**, provide an application of theory to our core text (Frankenstein). Your application should be around 750-1000 words.

Phase Three: Review and analyze how your theorist's contributions and your theoretical application relate or 'link' to your classmates projects. Add links from suitable words or phrases on your pages to related pages created by your classmates. If you wish to link directly to certain sections of your classmates' pages, you will need to email the page author and ask them to add an "Named Anchor" and give you the proper URL.

Change Make a list of where your interpretation connects with our core text (chapters 3-5) and the other interpretations. Keep a running list of these connections down to the specific paragraph. By Friday (4/9) at midnight, email me with your lists of connections and either post to the web or email me your polished interpretations/theorist information pages.

The students then read the other students' pages to find associative ideas that could be made into links between theorists and applications (phase three). Originally, the students were posting their pages on their own personal web sites, but because of the large number of seniors in the class, I realized this would severely limit the lifespan of the project since the university would delete their web space soon after graduation. I asked the students to allow me to copy their pages for the project over to the class web space so that the project would have greater longevity. The students all agreed to the change and they then sent the phase three links to me over email. The results of the students' contributions are viewable by clicking on the $\sum$ or by using the pop-up menu. When the viewer is reading the primary text and clicks on $\sum$**,** the right window opens to the point at which the student thought their analysis coincided with the content (see fig. 17). As you will see when viewing the site, it was necessary to use some kind of symbol for the analysis links since a few sections of the text were popular focal points for analysis.
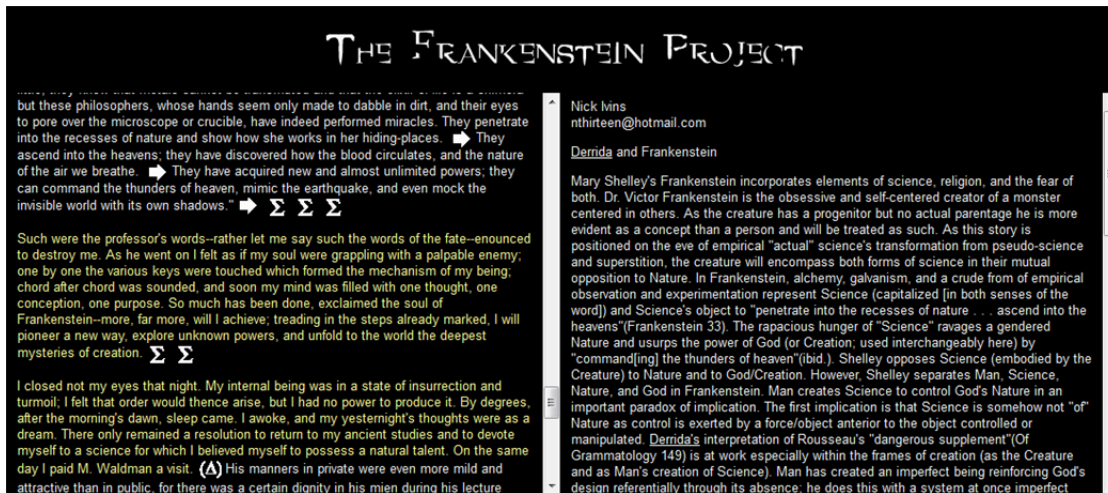
Fig. 17. Matsunaga, Bruce. "Student Generated Criticism." *The Frankenstein Project.* **Author's screenshot. Web. 23 Mar. 2013.**

Links from one student's analysis to another student's analysis or back to a different section of the primary text is achieved by simple hypertext links on the student pages. For ease of navigation, I included a "Return to previous page" link at the bottom of each page that will return the viewer to the previous page they viewed. As part of a teaching site, I also included a feedback mechanism in the form of a short online quiz so that visitors can check their knowledge of the site's contents (see fig. 18).
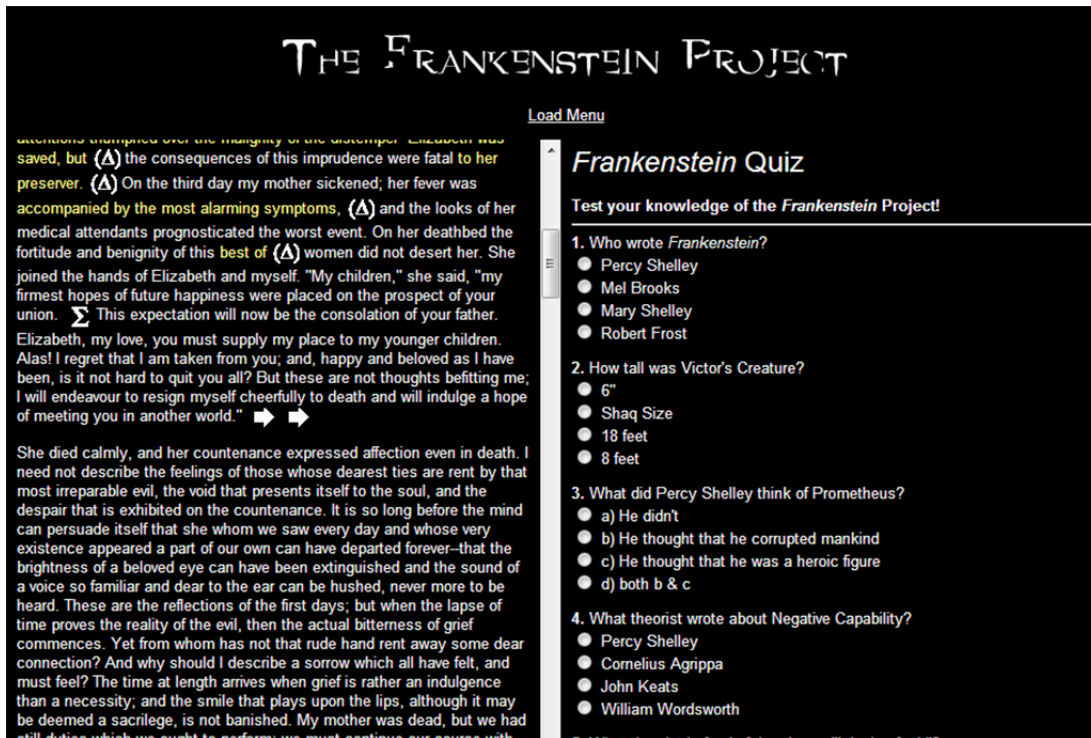
Fig. 18. Matsunaga, Bruce. "*Frankenstein* Quiz." *The Frankenstein Project*. Author's screenshot. Web. 23 Mar. 2013.

To help us interpret the class results, we asked the students to fill out an exit survey telling us what they thought of the course and the project (they could remain anonymous). Student feedback on *The Frankenstein Project* was overwhelmingly positive even though the students disliked and even questioned the need for a literary theory class (required at ASU for English majors). As one student explained, "I thought that this class was informative and helped me apply new technology to my studies," while another student remarked, "I also enjoyed the Frankenstein project. It was a creative way to apply the skill, technological and critical, that we had gained over the semester." When I talked with students about the project, they all expressed a sense of pride that their contributions added to the project as a whole. They seemed to enjoy the fact that they could share their work with their parents, friends, and anyone who had a

computer and internet connection. Other students were most pleased with the skills they had learned; as one student wrote, "I probably never would have had an opportunity to learn the computer applications taught if I had not received the instruction in this course" and as another student revealed, "I really enjoyed the web site project. My roommate for years has been making websites as I gawk at his accomplishments. Now that I can make websites [,] I can help him out [by] making creative websites for myself." Most of the criticism of the course was directed towards the intense reading schedule and the difficulty of understanding theory. As one frustrated student explained, "I find the readings difficult, but that can't really be changed. I feel as though I'm not always grasping the meaning or coming away with an understanding, which is very frustrating." In retrospect, perhaps a depth model rather than a breadth model for the readings would be an attractive option for this type of course even though it is classified at ASU as a historical survey course. Many of the students also mentioned that they had to limit their time on phase three of the project because they also were required to complete a traditional research paper at the end of the course. I think future classes using this type of design could forgo the traditional research paper, or perhaps assign a shorter paper midway through the class, and require more hypertext entries by the students in the final phases of the class.

While I was pleased with the site and the students' accomplishments, one area that I would like to see expanded is the collaborative elements of the project. I found myself wanting to combine the work we did on our class discussion board (we were using the WebBoard system) with the project site. In 2003, one way to accomplish this would have been to incorporate server technology similar to a Wiki. Although a Wiki requires

its own server, the software allows for open editing of web documents and allows for the creation of easy hypertext links between ideas. The Wiki software essentially combines the threaded discussion forum with regular web pages in a relatively seamless manner. The basic design of *The Frankenstein Project* incorporated with a Wiki could run a variety of literature classes. For example, *The Frankenstein Project* could be combined with Wiki and used as a complete class project in a graduate level research methods class. During the class, students would add content to the primary text from their research assignments in the form of explanatory notes, bibliographic notes or even secondary criticism, either complete or in an annotated form (to avoid copyright violations). With the Wiki server, other students could then comment or add to the other students' contributions. While the same could be accomplished with a static web site, like the existing *The Frankenstein Project*, the burden of coding and compiling the pages would be placed on the instructor and the students would lose the sense of interaction because of the inevitable delay.

In 2013, there are many more options for site building which I explore in the next chapter with a re-envisioning of *The Frankenstein Project* with a different focus audience. While text-based game systems similar to *The Ivanhoe Game* are less common, advances in graphically oriented games with a text component are readily accessible. I could envision a class project that used the virtual world of *Second Life* to recreate scenes from *Frankenstein* where each student takes on an "avatar," or virtual identity, of their chosen theorist. Since *Second Life* allows users to create the world within the game, students could contribute to creating or building the structures for the scenes and appropriate clothing for the avatars. The students could then converse or debate using the

47

philosophy and strategies of their theorist. The instructor could help direct conversations through the avatar of Victor or the Creature. Conversations could be archived using video capture and posted for display on the class website. This type of project would have a very appealing quality to it and certain appeal to students, but there is still a benefit to the more textual and hypertext theory driven approach that we took in 2003 in that it encourages students to think critically about hypertext as a medium from multiple perspectives: builder/co-creator and reader/user. I enjoyed teaching with *The Frankenstein Project,* and I hope that other teachers will continue to experiment with innovative methods of integrating technology into their pedagogy.

CHAPTER 4

"[W]HAT THEY HALF-CREATE, / AND WHAT PERCEIVE" : THE CREATION

OF A HYPERTEXT SCHOLARLY EDITION OF "TINTERN ABBEY"

Project URL: http://bruce.personal.asu.edu/tintern/

Why "Tintern Abbey"?

Compared to deciding which technology should be deployed for the web site, the

subject of my hypertext scholarly edition was a comparatively easy choice. The work

needed to be reasonably concise to facilitate the restructuring of the layout, a touchstone

for different methods of criticism that have evolved in Romantic studies, and widely

anthologized to serve the largest audience. "Lines Written a Few Miles Above Tintern

Abbey, on Revisiting the Banks of the Wye During a Tour, July 13, 1798", commonly

called "Tintern Abbey", by William Wordsworth was a perfect fit. While one could argue

that Wordsworth's *The Prelude* has seen its leaves take an equal if not greater share of

critical focus, the scale of the work is simply too vast for such an experiment and the

more concise of the two Wordsworth poems has served as a lightning rod for some of the

most heated debates in Romantic studies. Indeed, Alan Liu referred to the poem as a

"battleground" (*Wordsworth* 579), while Kenneth Johnston remarked in his 1998

biography of Wordsworth , "[w]here one stands now on 'Tintern Abbey' makes a big

difference in Romantic scholarship" (*The Hidden Wordsworth* 591). I will briefly

summarize the two major critical diversions as they relate to "Tintern Abbey"—namely

New Historicism in the 1980s and Ecocriticism in the 1990s—to situate the two

approaches in another way, "red" versus "green" Romanticism.

The establishment of Romantic scholarship in the 1960s to the early 1970s was dominated by the extraordinary contributions of M. H. Abrams, Northrop Frye, Geoffrey Hartman, and the early writing of Harold Bloom. Though their critical methods varied, these founding scholars of Romanticism were largely in agreement in that they thematically situated Wordsworth in terms of his own *Preface* as a "visionary." In their criticism, Wordsworth is frequently valorized as not only "a man speaking to men" but also as a visionary "endued with a more lively sensibility, more enthusiasm and tenderness" who possessed a "more comprehensive soul" (Wordsworth, *Preface* 887). As Harold Bloom explains, Wordsworth "is the first poet ever to present our human condition in its naturalistic truth, vulnerable and dignified, and irreducible" (140). In Eric Yu's study of the ethics of criticism, he finds the "visionary" Romantic scholarship of the period viewed "the male Romantic poet" as

> a prophet-seer, in possession of extraordinary sensitivity and personal insights, whose work will continue to enlighten the entire human kind, or at least, in Wordsworth's own words, 'extend the domain of sensibility for the delight, the honor, and the benefit of human nature' (751). There is, in addition, a constellation of related Romantic ideas such as poetic spontaneity, originality, the transcendental imagination, and the cult of feelings. (131)

Even during the poststructuralist turn in the 1970s, Yu notes, "the poststructuralists only need to replace transcendence with linguistic hypersensitivity and reflexivity, and the Romantic as a 'clairvoyant' prophet-seer having much to teach the future generations is thus reconfirmed" (131).

"[W]reathes of smoke / Sent up, in silence"

The major disruption in Romantic studies was ushered in during the 1980s with the rise of the New Historicism. This new direction in critical inquiry sought to make its

50

mark on Romantic studies by directly challenging previous schools of thought. Lead by Jerome McGann, John Barrell, Marjorie Levinson, and Alan Liu, the New Historicists, to use Yu's language, have a "[l]eftist obsession with local, particularly traumatic, historical and economic details which are supposedly suppressed in the literary text or denied by its author" (129). Romantic scholarship to this point, in McGann's opinion, is "dominated by a Romantic Ideology, by an uncritical absorption in Romanticism's own self-representations" (*Romantic Ideology* 1). McGann argues that his study seeks to correct Romantic study's "clerical preservers and transmitters" who have been guilty of perpetuating those same ideologies (*Romantic Ideology* 1). Through his critique of the Romantic ideology and by situating "Romanticism and its works in the past in order to make them present resources by virtue of their differential" will "free present criticism" from the "crippling illusion" that infected Romantic studies until the New Historicism's arrival (McGann, *Romantic Ideology* 3). For McGann, Wordsworth, like his poem's imagined hermit, loses "the world merely to gain his own immortal soul" (*Romantic Ideology* 89). The other New Historicist critics follow McGann's lead in viewing Wordsworth in this manner, as Yu explains, "[w]hereas Wordsworth in 'Tintern Abbey' is valued in 'visionary' Romanticism for his turn to nature for self-restoration and for a nourishing human relationship, for the New Historicists he is guilty of renouncing his former revolutionary ideals, retreating to the comforts of nature or of solipsism" (*Romantic Ideology* 131). The New Historicists view Wordsworth's decision to write about his relationship with nature as a betrayal of his revolutionary ideals and his concern for the vagrants and wretched poor. To McGann, "Tintern Abbey" "annihilates its

history, biographical and socio-historical alike, and replaces these particulars with a record of pure consciousness" (*Romantic Ideology* 90).

I turn to Levinson's study, *Wordsworth's Great Period Poems*, since McGann based his own reading of "Tintern Abbey" on an early draft of her first chapter that follows McGann's method and shares his sense of disappointment in Wordsworth's historical erasures and previous scholarship in Romantic studies. Even earlier historicists critique through their use of the "empiricist, positivist concept of historical fact" (1) places them in "the devil's party" (1). Levinson claims her realization about the idealized models came from her students' queries about why the poem was known as "Tintern Abbey" when the abbey is not present in the poem. Indeed she opens her exposition with an epigraph from Mary Moorman who noted that the abbey was not present in the poem:

> It is a curious fact that nowhere in the poem does Wordsworth mention Tintern Abbey itself, though we know that he must have admired it, for they returned from Chepstow to spend a second night there. Gilpin describes its condition; the grass in the ruins was kept mown, but it was a dwelling place of beggars and the wretchedly poor. The river was then full of shipping, carrying coal and timber from the forest of Dean. This also Wordsworth does not mention…. (qtd. in Levinson 14).

I have included the Moorman quote since Levinson also ponders the possible reasons for the absence in the poem of not only the abbey but the beggars, wretchedly poor, and industry in the forest and on the river. Levinson returns back to the title's "incongruity" with the text and notes that the title of the poem is linked to four anniversaries: the nine-year anniversary of the fall of the Bastille, the eight-year anniversary of Wordsworth's first visit to France, and the five-year anniversaries of the death of Marat and of Wordsworth's first visit to Tintern Abbey (22). The link to Bastille Day is one of

proximity only since Levinson acknowledges that the date in the title is "almost to the

day" (16). Levinson later gives an extensive historical recreation of the area:

> In 1798, the Wye Valley, though still affording prospects of great natural
> beauty, presented less delightful scenes as well. The region showed
> prominent signs of industrial and commercial activity: coal mines,
> transport barges noisily plying the river, miners' hovels. The town of
> Tintern, a half mile from the Abbey, was an iron-working village of some
> note, and in 1798 with the war at full tilt, the works were unusually active.
> The forests around Tintern—town and Abbey—were peopled with
> vagrants, the casualties of England's tottering economy and of wartime
> displacement. Many of these people lived by charcoal burning, obviously
> a marginal livelihood. The charcoal was used in the furnaces along the
> river banks. The Abbey grounds were crowded with the dispossessed and
> unemployed, who begged coins of the tourists anxious to exercise their
> aesthetic sensibilities. The cottage plots noted in the poem are "green to
> the very door" because the common lands had been enclosed some time
> back and the only arable land remaining to the cottager was his front
> garden (29-30).

Levinson's recreation illustrates what she believes Wordsworth actively erased from

"Tintern Abbey" and shows her tendency to raise uncertainties without enhancing the

reader's understanding of the poem through any direct connection with textual or

historical evidence. The main thrust of her argument, which is shared with other New

Historicists, is that through the poem's tendency toward abstraction and selective erasure

of the area's features Wordsworth is evading history. As she explains, "Wordsworth's

pastoral prospect is a fragile affair, artfully assembled by acts of exclusion" (Levinson

32). Levinson explores the notion that the "above" in the poem's title means the speaker

is vertically "above" the Abbey. Her goal in so doing is to "bring 'Tintern Abbey' back to

earth that we may do more than worship it" (55). She further declares that "[t]he doctrine

delivered by 'Tintern Abbey' is [. . .] about both the French and Industrial Revolutions"

(17).

Reactions to the claims of the New Historicists were numerous and at times equally antagonistic. Even in the initial reviews, readers can sense the contentiousness that surrounded the methodology and arguments of the New Historicism. For example, in W. J. B. Owen's review of Levinson's book, Owen takes Levinson to task for her four connections that she raises concerning the date in the title, in particular her weak connection to Bastille Day:

> In such a context, however, 'almost to the day' is not precise enough; and even if it were, the relevance is unclear. Common opinion, indeed, finds another nonrepresentation in the poem by connecting Wordsworth's reaction to the scene on the Wye in 1793 (probably in August, certainly later than 13 July) with his feelings about France; but, though the importance of the anniversaries is twice stressed by Dr Levinson, it does not emerge in subsequent discussion [. . .] And although Dr Levinson believes, because it suits her argument, Wordsworth's dating of the poem in the title (his other statements confuse the point), she appears not to believe the title when it gives the scene as 'a few miles above Tintern Abbey', since she is intent on reading the poem as a non-statement about the Abbey and its immediate environs. (125)

Thomas McFarland also comments on the connections that Levinson establishes from the poem's date "[I]t is impressive that the date is the fifth anniversary of Marat's murder, but then what do we make of the fact that it was Robespierre's, not Marat's, death that sent Wordsworth into paroxysms of joy and thankfulness?" (4). He also goes on to chide Levinson about her "near miss" noting that "it would have been vastly, even exponentially, more intriguing had that Bastille moment actually been 13 July, and not, forever and eternally, 14 July" (4). McFarland goes on to question, "[T]o what extent does a near miss qualify for parapractic use? And is nine years as good as ten?" (4). McFarland's questions echo Owen's concern about the possibility that Levinson is forcing a reading based on a pre-determined conclusion.

How heated was the New Historicism's entrance into Romantic studies? The title of Helen Vendler's response to Levinson and Barrell, "'Tintern Abbey': Two Assaults" should provide another example as to the prickly reception. Vendler finds Levinson's charge that Wordsworth evaded history completely erroneous and lacking in recognition of "by what means lyric both participates in history and is effective within history" (178). In response to Levinson's claim that "the primary poetic action is suppression of the social" (37) and that "[t]he audience consists of one person, the poet's 'second self,' and even she is admitted into the process a third of the way through, a decidedly feeble gesture toward externality" (38), Vendler remarks, "[s]ometimes one wonders whether one has read the same poem as Levinson" (175) and

> [w]hether the sister's appearance is meant as 'a gesture toward externality' at all, and, if so, whether it is a "decidedly feeble" gesture of that sort, are surely matters to be argued rather than assumed. (176)

To counter Levinson's charge that the "collective" is repressed, Vendler reminds readers that "[l]yric, unlike the social genres, does not incorporate interaction with a 'collective'; it privileges the mind in its solitary and private moments" (179). Vendler's frustration with Levinson's argument and tone leads her to suggest that a New Historicist like her "has never found anything to like in the poem" (178).

Vendler turns her attention to John Barrell's "equally mistaken, and only apparently more sophisticated" (180) New Historical take on a deconstructive and feminist reading of "Tintern Abbey." Barrell argues that there are two registers of languages at work in the poem: the primitive or literal "language of the sense" (152) and the abstract or "meditative and contemplative language" (154). For Barrell, there is a dependent relationship between these two registers:

the language of the sense, as presently employed by Dorothy, stands as a present and audible guarantee of the meanings in his [Wordsworth's] own language of the intellect; it assures him of the secure foundation of his language in the language of the sense. (162)

Barrell states that Wordsworth "needs to believe that Dorothy will grow up and sober up, for by doing so she will naturalise and legitimate his own loss of immediate pleasure in nature" (162); however, even though Dorothy "is promised future membership among the company of the intellectual" (161) Wordsworth choses to "withhold it for the time being, and perhaps indefinitely" (161). In Barrell's view, "Dorothy can perform these two functions, only if her potential for intellectual growth is acknowledged, but only if, also, that potential is never actualised" (162). "Barrell's aim," according to Vendler, "is to show that Dorothy represents primitive, unambiguous, and impoverished sense language, and that her brother (and other members of the masculine sex) are the only owners of the realm of abstract and highly articulated language" (181). Vendler claims Barrell's interpretation "regards lyric as a woodenly allegorical form, in this case of sex war" (183). In Vendler's opinion,

> The narrow conviction on the part of cultural materialists that allegory, symbol, and analogy represent the "suppression" of the social betrays a fundamental misunderstanding of the charismatic means of lyric poetry, which must schematize and reiterate, rather than describe and expatiate, if it is to remain true to its own principle of compact analogical representation. (186)

Vendler goes on to give her own reading, examining the language of the poem "as a symptom of its historical moment" (187) and finds that "[n]ature could hardly have been so personified in *Tintern Abbey* without the entrance of the female auditor in the poem" (188) who has never betrayed Wordsworth. She goes on to note that it will be Dorothy

56

who will enter "the dark passages" and then "it will be her turn to remember that her brother, in his truth telling, never betrayed her" (188).

[A] sense sublime / Of something far more deeply interfused"

The debate over "Tintern Abbey" would take a green turn in the 1990s with Jonathan Bate's *Romantic Ecology: Wordsworth and the Environmental Tradition*. Bate begins his study with a moving description of his own historical moment after the Communist Party of the Soviet Union relinquished their monopoly over the government, the move towards German unification, and the scientific support of global warming. Given the news of the day, Bate suggests "the crude old model of Left and Right" were now redundant and the "political map has been redrawn and it is time for literary criticism to politicize itself in a new way" (*Romantic Ecology* 3, 4). Bate explains the progression of scholarship:

> The 1960s gave us an idealist reading of Romanticism which was implicitly bourgeois in its privileging of the individual imagination; the 1980s gave us a post-Althusserian Marxist critique of Romanticism. The first of these readings assumed that the human mind is superior to nature; the second assumed that the economy of human society is more important than [...] the "economy of nature." It is precisely these assumptions that are now being questioned by green politics. (*Romantic Ecology* 9)

Karl Kroeber and Bate are careful to approach the "Wordsworthian-romantic position as proto-ecological" (Kroeber 18) rather than in the contemporary sense of ecological. As Kroeber explains,

> The term is meant to evoke an intellectual position that accepts as entirely real a natural environment existent outside of one's personal psyche. Scientific procedures are useful for helping us to comprehend this reality […]. But external reality can be fully appreciated and healthily interacted with only through imaginative acts of mind. The poets, not unjustly in their time, thought of such acts of imagination as beyond the capacity of mere scientists. (19)

57

Furthermore, Bate explains that a green reading of the Romantics "has a strong historical

force" and it has a

> strong contemporary force in that it brings Romanticism to bear on what
> are likely to be some of the most pressing political issues of the coming
> decade: the greenhouse effect and the depletion of the ozone layer, the
> destruction of the tropical rainforest, acid rain, the pollution of the sea
> […]. (*Romantic Ecology* 9)

Bate expresses a concern, shared by many scholars in Romanticism, about appealing to a

wider audience. McGann's Marxist views are "a powerful analytic, but its potential for

wider political use, for *praxis* outside the academy, is minimal", while a green reading

"speaks to our present discontents" (*Romantic Ecology* 8).

Bate informs readers that, far from hiding from politics and society, Wordsworth

wrote *A Guide Through the District of the Lakes in North of England, with a Description*

of the Scenery, etc. For the Use of Tourists and Residents, in which "Wordsworth aimed

to show what it meant to *dwell* there" (*Romantic Ecology* 45). Where other guides used

picturesque stations, Bate explains that Wordsworth's *Guide* used a "holistic" approach,

moving "from nature to the natives, exploring the relationship between land and

inhabitant" to finally considering the "increasingly disruptive influence of man on his

environment" (*Romantic Ecology* 45). In later editions, the *Guide* also contained a call

from Wordsworth to "deem the district a sort of national property, in which every man

has a right and interest who has an eye to perceive and a heart to enjoy" (qtd. in *Romantic*

Ecology 47). As Bate explains, that phrase is the probably origin of the National Trust

and the Lake District National Park (*Romantic Ecology* 47).

Bate claims the New Historicism view that the Wordsworthian turn to nature

represented a "flight from the material world, from history and society" is mistaken,

rather "it is in fact an attempt to enable mankind the better to live in the material world by

entering into harmony with the environment" (*Romantic Ecology* 40). Bate argues that, in

"Tintern Abbey", the "plots of cottage-ground (11) and "pastoral farms / Green to the

very door" (17-18) that Levinson sees as symbols of enclosure, "Wordsworth finds a

cottage-economy which does not 'disturb' the ecosystem" (*Song of the Earth* 146). Bate

continues:

> As the poet's self is lost by means of the impress of the cliffs, so here the
> predatory aspect of agricultural production is imagined to be lost within
> the larger landscape. The colour green is attached to both orchard and
> uncultivated land. This is an image of sustainable productivity, in
> contradistinction to the Cartesian ambition of developing an 'infinity of
> devices by which we might enjoy, without any effort, the fruits of the
> earth and all its commodities'. (*Song of the Earth* 146)

Where Levinson and the New Historicists charge Wordsworth with erasing history

through "selective blindness" (24) in order to "see into the life of things" (50), Bate finds

Wordsworth examining "the psychological work which nature can do for alienated urban

man" (*Song of the Earth* 146). He states that

> [t]he crucial move here is the idea of quieting the eye, giving up on the
> picturesque quest for mastery over a landscape, and submitting instead to
> an inner vision which enable one to 'see into the life of things'. The
> memory of the Wye valley teaches the poet that all 'things', even
> apparently dead matter such as earth and rock, have life, an animating
> spirit. We may call this pantheism: 'I, so long / A worshipper of Nature'.
> Or we may call it a recognition of what in our time the ecologist James
> Lovelock has called the Gaia hypothesis, the idea that the whole earth is a
> single vast, living, breathing ecosystem […]. (Bate, *Song of the Earth* 146)

In his rejection of the picturesque view with its consumption-based perspective, Bate

argues that leaving the abbey and the ironworks out of the poem was crucial since these

"were 'ornaments' of an aesthetically arranged construction" (*Song of the Earth* 147).

"Wordsworth's ecopoetic", Bate explains, is "an exploration of the inter-relatedness of

perception and creation, a meditation on the *networks* which link mental and

environmental space" (*Song of the Earth* 148). Following Bate, I combine object-

relations psychology with deep ecology to posit that "the creation of reality" for

Wordsworth "is an interrelated, shared experience, with a continual interchange in

influence and a rejection of the objectifying, Cartesian duality with its isolated concept of

self" (109-110).

Following Bate and Kroeber, James McKusick reads the hedgerow progression as

evidence of "the biodiversity that once pervaded this region, the hedgerows now

functioning as a remnant habitat" (67). This is a strong contrast to Levinson, who reads

the same section not only as Wordsworth's suppression of the evils of enclosure but as

symptomatic of the speaker's progressive blindness, or "mental unavailability" (44), to

the material world. As David Miall notes, the lines recreate

> the *process* of observation: conventional, or schematic expection would
> first look for hedgerows and find them; yet, a second glance—" hardly
> hedgerows"—would show the hedges in fact to be running wild. (7)

Miall's reading of these lines is in agreement with McKusick in the ecological privileging

of wilderness and its connection to biodiversity. Wilderness is important to McKusick's

reading of Dorothy's role in the poem. McKusick connects Dorothy's "wild eyes" and

"wild ecstacies" to the poet's younger self. For McKusick, Wordsworth's exhortation is

in the hope that his sister can "preserve her own inner wildness" while acknowledging

"the question of whether such wildness can be sustained in any human relationship with

nature" (68). For Bate, the "key word" in the last section of the poem is "healing" (*Song*

of the Earth 150). Rather than a prisoner who is silenced, Dorothy "is the power which draws man back to integration with nature" (Bate, *Song of the Earth* 150). "Inmate" in this case, Bate argues, refers to "a dweller […] who *feels with* nature" (*Song of the Earth* 150). Dorothy's silence, Bate explains, "is a sign not of condescending objectification, but of William's respect for her attunement to the place" since, by speaking, "you detract from its beauty by violating the silence of its language" (*Song of the Earth* 151).

Romantic ecocriticism flourished after this initial tilling by Bate, Kroeber, and McKusick with further pruning from Mark S. Lussier through the lens of quantum mechanics and the role of perception in "establishing boundary conditions of a 'transactional interpretation'" (35) and Kate Rigby through a careful analysis of the German authors of the period. Rigby, for example, agrees with Bate's assessment on many levels but explains,

> neither Wordsworth nor Goethe can be said to reduce the divine to the
> merely existing material world. Their religious vision is in my view not
> pantheistic, as has so often been stated, but rather panentheistic, implying
> an understanding of the divine as simultaneously immanent and
> transcendent. (48)

Rigby also reminds readers that there are "aspects of romanticism that resist easy assimilation" to green readings and some that "represent a problematic legacy" (49). The hierarchy of "romantic holism" privileged humanity and the human mind over the natural world (Rigby 49-50). Thus, as Rigby explains, "romantic thought is not so much 'biocentric,' as Gode-Von Aesch once termed it, as anthropocentric" (50). Along those lines, Greg Garrard posits a major problem to green Romanticism:

> Moreover, the 'nature' that Wordsworth valorizes is not the nature that
> contemporary environmentalists seek to protect. Romantic nature is never
> seriously endangered, and may in its normal state be poor in biological

diversity; rather is loved for its vastness, beauty and endurance. By focusing attention upon sublime landscapes, mainly mountainous, Wordsworthian Romanticism may have diverted it from places that are more important and under more severe pressure ecologically but less 'picturesque', such as fens, bogs and marshes. (43)

Garrard believes that, since the Wordsworthian aesthetic focuses on the sublime, Wordsworth's poetry is less suited for an ecological reading than a poet like John Clare who was closer to the nature found in daily life. Similarly, Scott Hess argues that since "Tintern Abbey" presents "an ideal of a transhistorical 'nature' that can ironically be separated from specific places and relationships", the poem teaches readers to value this idealized version of nature, which in turn "actively discourages us from paying attention to [...] everyday environmental and social relationships" (98).

The refinements to and criticisms of the various ecological approaches seem to me a natural evolution of the critical thinking that surrounds this line of enquiry. In contrast to the critical blood that was spilt on the banks of the Wye when the New Historicism entered "Tintern Abbey" and the subsequent retaliations that followed, Romantic ecocriticism's approach often softened and merged the two critical practices by practicing a type of historicism while simultaneously rescuing Wordsworth. The question remaining is, what new approach will make its appearance on the critical landscape of "Tintern Abbey"?

Creating a Modern Scholarly Resource

> Digital artifacts like tools could then be considered as "telescopes for the mind" that show us something in a new light.
>
> Stephen Ramsay and Geoffrey Rockwell (pt. 2, ch. 5)

Reconceiving *The Frankenstein Project* for the current advances in technology and audience expectations proved challenging due to the sheer number of options available. Which technology would work best? Would a MediaWiki, WordPress, Drupal, Joomla!, or perhaps a Google Site best fit my needs? The goal of this project was to provide an interactive space centered on a work of Romanticism that provided secondary research and, if possible, multimodal discourse that was directly connected to the text for the use of scholars, students, and the public. The inclusion of snippets of secondary research attempts to make available research that is normally unavailable to the general public because of pay-walled academic databases and journals. While my solution is a compromise, it facilitates the DH goal of making knowledge available outside of the Ivory Tower. In order to be considered a true Digital Humanities project, the web site needed to be publicly accessible but also it must contain a mechanism to allow the public to contribute to the project, to become co-creators. As stated in *The Digital Humanities Manifesto 2.0* the "Digital Humanities = Co-creation" (4). My hope is that by arranging all of these disparate pieces in a unified site will provide a unique perspective, a "telescope for the mind" like the one Ramsay and Rockwell suggest in the epigraph to this chapter. These goals seemed like an ideal synthesis of the core values of Digital Humanities with my scholarly commitment to Romanticism. Even in 2003, I realized *The Frankenstein Project* was missing an internal solution to allow the sharing of ideas in a discussion format. All of the potential technical solutions I listed provide a tool to allow

easier collaboration so my task was to research and experiment with them to see which tool would best meet my needs.

Google Sites provided the discussion and collaboration tools I needed but it did not allow for enough flexibility in the layout of the site. Similar to the design of *The Frankenstein Project*, I wanted to give the ability to view the primary source and the secondary source on the same screen. Additionally, although Google Sites is free, it is not a true open-source product even though it is built on a wiki core because the code is proprietary. What that meant for my project is that I would not be able to modify the code to allow the type of display I desired. The ease of use that made Google Sites ideal for the conference template came at the price of advanced coding flexibility. All of the other systems were open source and had plugins or modules available for free from the community. A plugin or module is a packaged piece of code that expands the features of the system. I prioritized my testing in the following order: WordPress, Drupal, Joomla!, and MediaWiki.

I was particularly interested in a plugin for WordPress called CommentPress that allows users to annotate a web page. I first read about CommentPress while researching Kathleen Fitzpatrick, Director of Scholarly Communication for the Modern Language Association, since she used the tool to allow an open peer-review of her book *Planned Obsolescence: Publishing, Technology, and the Future of the Academy*. Fig.19 shows the use of CommentPress in Fitzpatrick's book.
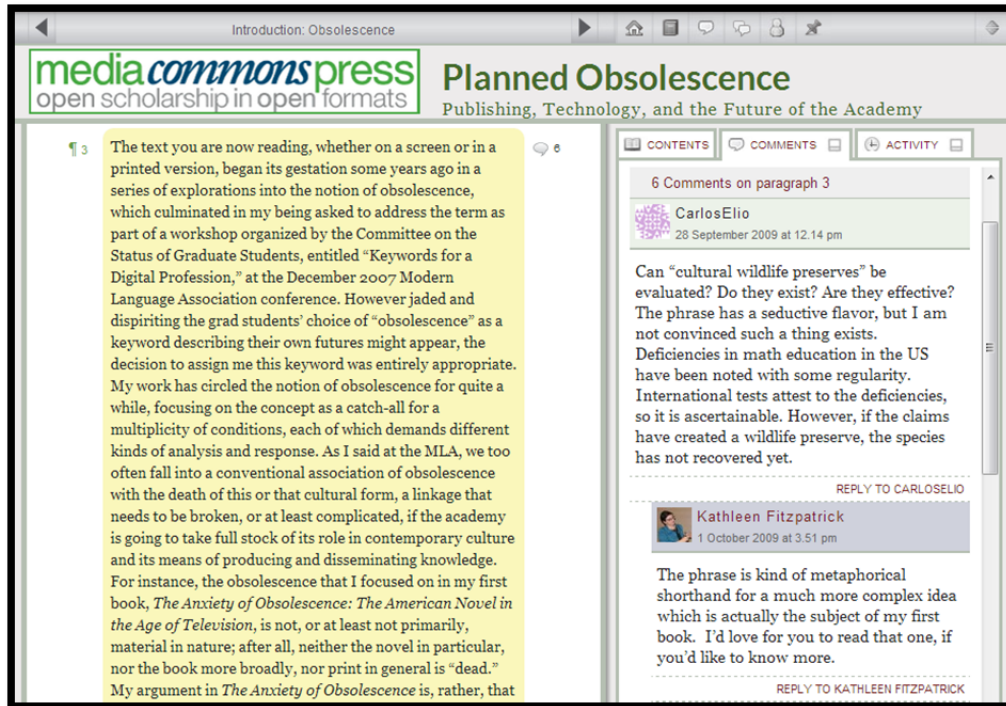
Fig. 19. Fitzpatrick, Kathleen. "Planned Obsolescence: Publishing, Technology, and the Future of the Academy." *MediaCommons Press*. **Author's screenshot. Web. 21 Mar. 2013.**

My original idea was that I could add the secondary criticism as comments to the sections of the text that corresponded with the snippet. I quickly found in my test site that the layout would be confusing since I could not find an easy way to structure multiple comments for the same section. While I am sure it would be possible to accomplish this through developing a new theme, it was not an attractive out-of-the-box solution. While CommentPress is perfectly suited for annotation, it did not suit the goals I established for this project so I moved on to Drupal.

I am familiar with Drupal since Arizona State University uses Drupal for most of its web sites. I installed Drupal 7 and started setting up a basic site. I knew that I could use a Block to allow side-by-side viewing of different nodes (database driven web sites "build" the site for the view by rendering the content separately from the appearance

increasing efficiency and allowing site-wide design changes, and a Block is Drupal's term for a region of the page layout), however I also wanted tabs to allow the user to switch between various approaches. A search of the Drupal modules yielded Quick Tabs which allowed the tab functionality I sought. I started building my test site which immediately looked promising. I experimented with a host of modules and theme packages that help developers modify the functionality and/or appearance of the site without having to write the bulk of the code. I created a custom content type in Drupal for entering criticism and footnotes, this way each entry could be associated with an author, a section of the text, and a critical approach. I then created Views for each section and critical approach. This allows the site to continue expanding the number of entries without having to revise the content area. Since Drupal pulls each entry from a database, each View can be made to organize the same information in a variety of ways.

The advantage of using established modules is that most of the bugs have been identified and fixed. Occasionally though, two modules will be attempting to use the same core function which can cause problems. For example, I installed a module called Smart Paging that allowed a single long node to be divided into pages through the use of a page break, word count, or character count. This was ideal for increasing usability for my lengthy summary of Romantic criticism about "Tintern Abbey." However, I noticed that the paging on my Views (Views in Drupal allows for querying of the database for complex displays without having to write SQL queries – SQL is a programming language that allows access to relational databases) in the Quick Tabs for secondary criticism was no longer functioning. After some initial despair, I did some research and found that the Smart Paging module had changed the Views paging function. Once I disabled the Smart

66

Paging module, the secondary criticism tabs functioned normally. Since the secondary criticism was more important than the convenience of the pagination of one node, I have left this module inactive for the moment. I can probably write some custom code that will fix this issue in the future, although it is likely that a developer in the community will provide a fix before I have a chance to create a patch.

I themed the site very basically, using green for the primary accent color and used a scan of Samuel Ireland's depiction of the Wye from 1797 for the site logo. I thought the colors were complementary and it fit the overall thematic of the site. I was tempted to use the famous painting of the Abbey from Joseph Mallord William Turner, but even though the poem is normally called "Tintern Abbey" that is out of courtesy to readers since – as established in the previous section – the abbey does not appear in the poem itself. I set the primary content area to white while changing the Quick Tab area to light green in order to set that section apart from the primary content. I titled the site "*What They Half-create, / And What Perceive": A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth* (http://bruce.personal.asu.edu/tintern/) to suggest the interactive goals of the site. The overall layout of the site theme is easily recognizable with a horizontal top menu bar with content taking up the bulk of the page. I resisted the recent trend toward a heavily image based page design, made common by *Pinterest* and *Tumblr* since it did not really suit the content of the site. While an image heavy design would increase the general public "wow" factor, I think it would have been a case of unsuitable design and I believe it would receive a negative reaction from academically oriented viewers. Sometimes with digital technology, the most difficult decisions are when *not* to use a

piece of technology. You can see the front page and the overall theme design in fig. 20

below.

Fig. 20. Matsunaga, Bruce. "About this Project." "*What They Half-create, / And What Perceive*": *A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth*. Author's screenshot. Web. 21 Mar. 2013.

Highlighted in red above is the main menu. The preceding critical history of "Tintern

Abbey" is included under the second tab enhanced with context relevant images while the

poem is divided by sections. I have created sections for media, the works used in the site,

the discussion area, and a contact form. The front page explains what the site hopes to

accomplish and that anyone is welcome to join the community (I will return to this later).

Highlighted in purple is a module called Share Buttons. This allows visitors to easily

share to social media or email the URL of the node. Having social media sharing built

into the site can help the site extend its reach.

I have broken the poem into four sections based on the internal divisions in the

poem structurally and thematically. In fig. 21 below in blue, I have inserted an audio

player, highlighted in blue, so that the viewer can listen to the section being read aloud.

The clip corresponds to the section of the poem being viewed. This multimodal aspect of

the site appeals to visitors with different learning styles and can be particularly useful to

visitors who have never heard the poem read aloud.

Fig. 21. Matsunaga, Bruce. "Lines Written a Few Miles Above Tintern Abbey, on Revisiting the Banks of the Wye During a Tour, July 13, 1798. Lines 1–23." "*What They Half-create, / And What Perceive": A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth*. Author's screenshot. Web. 21 Mar. 2013.

Highlighted in red above is the Quick Tab menu that allows access to the notes and

secondary criticism available for that section. I can foresee plenty of discussions about

where to categorize different pieces of criticism since many scholars use a blend in their

analysis. One way I have planned for this inevitability is by constructing the content type

to allow for one snippet to appear in multiple sections and approaches. The current site contains approximately one-hundred snippets of notes and criticism.

The secondary criticism tabs reveal the type of approach, highlighted in blue in fig. 22 below. Also shown are the line numbers to which the snippet is connected (highlighted in red), information about the source (highlighted in yellow), a link to show more snippets by the type of criticism, section, or author (highlighted in purple) and a page selector to read more criticism in the current category and section (highlighted in magenta). I attempted to make the height of these sections match the height of the poem in that section with varying results. The control for this View only designates the number of snippets visible, therefore occasionally there will only be one snippet per page as in the example below.

Fig. 22. Matsunaga, Bruce. "Environmental Criticism section for lines 1-23." "*What They Half-create, / And What Perceive": A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth*. Author's screenshot. Web. 31 Mar. 2013.

Using the "Type", "Section", or "Author" link that appears at the bottom of each snippet reveals a View of all the snippets from that type of criticism, section, or author. From

within any of those Views, the links are maintained so the viewer can select another

content grouping. The "Author View" is shown below in fig. 23.

Fig. 23. Matsunaga, Bruce. "Author View of Geoffrey Hartman." *What They Half-create, / And What Perceive": A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth*. Author's screenshot. Web. 31 Mar. 2013.

Since I am reproducing the secondary sources on the site, using snippets complies with

academic copyright standards by using less than 10 percent of any source. I wanted to use

the actual sources rather than paraphrase or write criticism pieces that mimicked a scholar

(e.g. in the style of Geoffrey Hartman) since I wanted this site to allow scholars of all

levels to make their own judgments about the validity or applicability of a given

methodology. In an ideal world, linking to full-text articles would have been preferable,

but copyright issues and the fact that many of the key sources are only available in print

would severely limit that approach. As Kathleen Fitzpatrick explains, since scholarly

publishing still uses a model from eighteenth-century manuscript culture where the "relationship between scarcity and authority" controlled access to information, it is inherently at odds with "Internet-based publishing" (pt. 4, ch. 26). The Digital Humanities' dream of full, open access is denied, at least for now; however my compromise approach to this site opens up some critical analysis to the public that would otherwise be locked behind the silos of academic journal paywalls.

Since I was interested in providing multimodal content, I added a "Media" section for full recitations of the poem, online lessons and narratives, a Google satellite map labeling Wordsworth's key stops during his tour, and three preconfigured Creative Commons image searches for reusable images of the Tintern Abbey area. In fig. 24 below, I have the audio player that will play a recitation of the poem in its entirety (the section pages contain audio clips relevant for each section) as well as two *YouTube* clips that feature recitations.
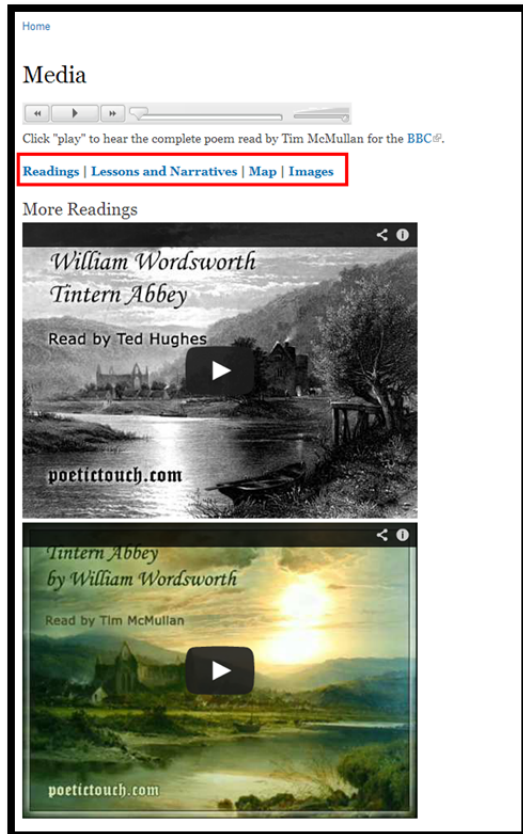
Fig. 24. Matsunaga, Bruce. "Media." "*What They Half-create, / And What Perceive*": *A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth*. Author's screenshot. Web. 21 Mar. 2013.

I have also included a menu to "jump" down the node, outlined above in red. In fig. 25

below, I have included two online lessons on "Tintern Abbey" as well as a BBC

broadcast on the Romantics. The Google Map gives visitors a sense of the area and the

speed and scale of William and Dorothy's journey.

Fig. 25. Matsunaga, Bruce. "Media." "*What They Half-create, / And What Perceive*":
***A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth*. Author's**
screenshot. Web. 21 Mar. 2013.

The image search links are set to search Google Images, the Wikimedia Commons, and

Flickr for Creative Commons images that use licenses that allow reuse. I believe this

could be a useful addition for anyone teaching "Tintern Abbey."

The "Works Cited" section is traditional at a glance, but has been enhanced to suit

the online format. As you can see in fig. 26 below, I have included a link to view all

criticism and footnotes and each author's name is connected to the "More" View that

shows all of the entries for that author.

Fig. 26. Matsunaga, Bruce. "Works Cited." "*What They Half-create, / And What Perceive": A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth***. Author's screenshot. Web. 21 Mar. 2013.**

The "View All Criticism and Footnotes," "All Criticism and Footnotes by Section," and the "All Criticism and Footnotes by Type" links allows the viewer to either browse through all of the snippets or filter by the author's name, section, and type of criticism. The filter by author's name view is shown in fig. 27 below.

Fig. 27. Matsunaga, Bruce. "All Criticism and Footnotes." "*What They Half-create, / And What Perceive": A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth***. Author's screenshot. Web. 21 Mar. 2013.**

As new authors and criticism types are added to the site, they will automatically be added to the corresponding selection list.

The "Discuss" section contains the site's forums where scholars can interact. As shown in fig. 28 below, there are currently three forums: General Comments and Questions, Contribute and Discuss Critical Theory Perspectives, and Discuss Digital Humanities Projects.
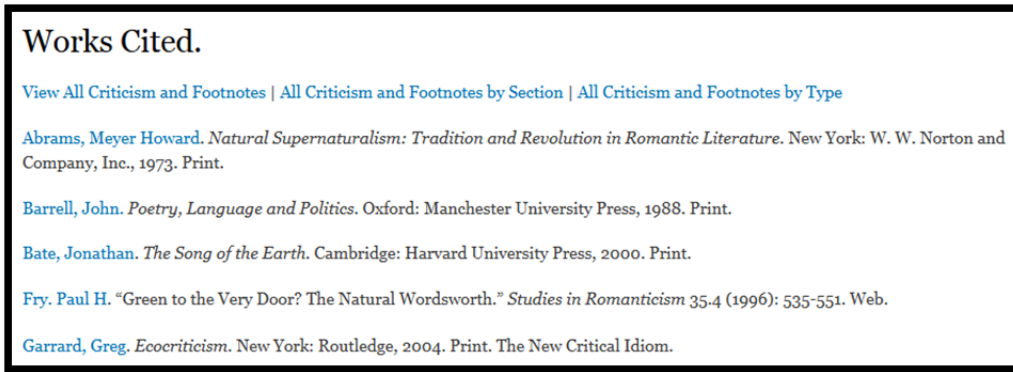

Fig. 28. Matsunaga, Bruce. "Discuss." "*What They Half-create, / And What Perceive": A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth.* Author's screenshot. Web. 21 Mar. 2013.

The forums are fairly flexible and can be expanded easily as the site grows. Site users can upload a profile image which helps give the site a sense of community. One item that is not included in the Drupal discussion forum is a reputation system. There is a group of developers currently working on a reputation and badge system for Drupal forums and

76

once those modules are stable and secure, I plan to incorporate them into the site. The

badge system is also planned to be powerful enough to automatically apply a role change

when the user has met certain criteria. I would like to utilize this functionality to promote

active users into site contributors so that they help moderate the forums as well as add

and edit content.

New visitors to the site can create an account in three ways as shown in fig. 29

below: they can create a local site account, create an account using OpenID, or create an

account by logging in via their *Facebook* account. With all of the options users can

upload a profile picture or import their *Facebook* profile picture, set a password, set a

signature file, and time zone.

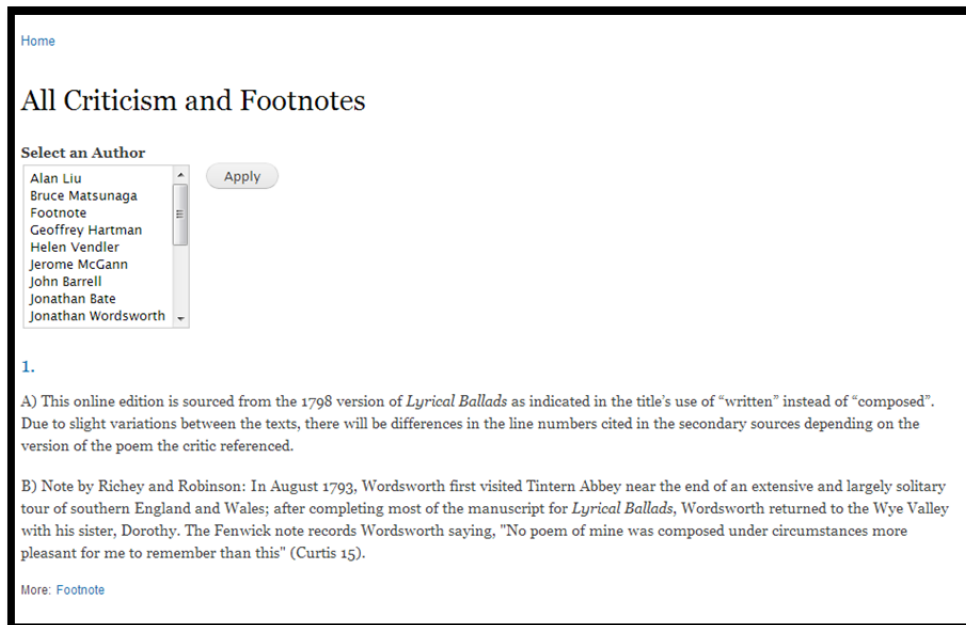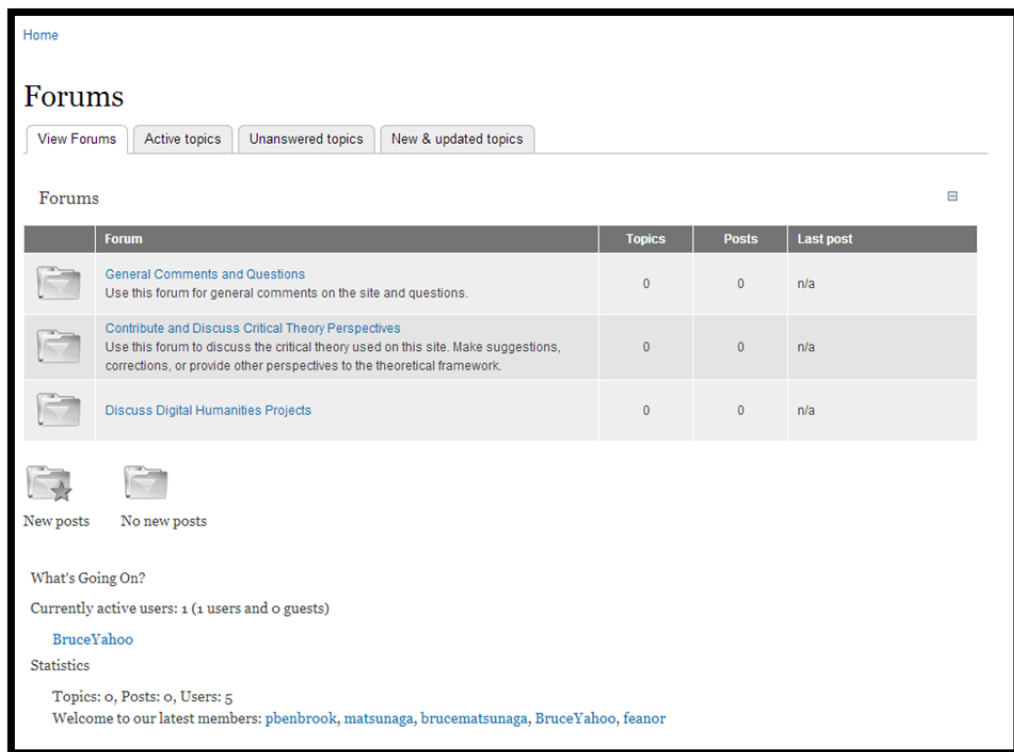**Fig. 29. Matsunaga, Bruce. "Log In Options" *What They Half-create, / And What Perceive": A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth.* Author's screenshot. Web. 21 Mar. 2013.**

To create a local account, visitors can click on the "Create new account" link highlighted

in blue above in fig. 29. OpenID is a system that provides authentication (without sharing

the actual account information) across web sites. *Google*, *Yahoo*, *MySpace*, and

WordPress (and more) all use the OpenID standard so anyone who has an account with

one of those provides can log into the site. Likewise, *Facebook* users can click on the

Facebook Connect button to log in via their *Facebook* account. The user's password is

not shared with the site, however *Facebook* allows the import of the user's profile picture

and email address (these can be changed on the site). Giving users multiple options to authenticate will hopefully make the log in process easier and help build the number of site users and contributors. Making the account creation process as easy as possible is important since my goal is to create an interest community on the site.

The final section of the site menu is the "Contact" form. This allows visitors to send me an email with feedback or suggestions for additional critical approaches. The Contact form is also available from the site footer, shown in fig. 30 below. Since I created a type of user called "Contributor," any user can request to become a Contributor. The Contributor role gives the user the ability to directly add and edit criticism.

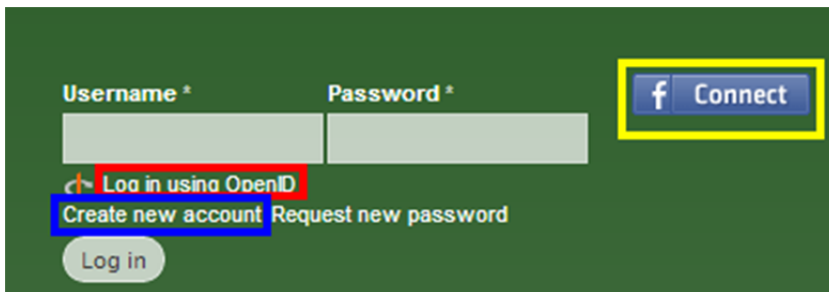**Fig. 30. Matsunaga, Bruce. "Site Footer" *What They Half-create, / And What Perceive": A Hypertext Scholarly Edition of "Tintern Abbey" by William Wordsworth*. Author's screenshot. Web. 21 Mar. 2013.**

The rationale for the Contributor role is that I hope to utilize the "cognitive surplus" that exists in the public and academic community. Coined by Clay Shirky, cognitive surplus refers to the phenomenon where people contribute their skill and creative talents to projects that offer no financial reward. Shirky explains that cognitive surplus exists because the natural human state is to be creative and active even in their "free time," yet world-wide people spend over one trillion hours watching television with two hundred billion hours spent in the United States alone ("Clay Shirky: How cognitive surplus will change the world"). Since watching television is a passive activity, people are seeking

opportunities to be engaged in something creative that they care about as an alternative ("Clay Shirky: How cognitive surplus will change the world"). The cumulative free time and talent pool in the world combined with the ability to access and aggregate that pool at low cost is the cognitive surplus. Obviously, the availability and the affordability of access to the Internet is the crucial element that allows global access to the cognitive surplus. The potential of this cognitive surplus is staggering. Indeed, Shirky estimates that Wikipedia took about 100 million hours of editing time to create and that even if only one percent of the global population's cognitive surplus could find meaningful creative outlets, we could create "more than one hundred Wikipedias' worth of participation per year" (*Cognitive Surplus* 23).

While Shirky acknowledges that some of this creative energy is channeled into projects like lolcats – the idea that a cute image of a cat plus a funny caption (misspelled because they are cats) will make people laugh out loud – some of the cognitive surplus is also used to solve complex problems through what has become known as crowdsourcing. While Wikipedia is the most iconic image of a crowdsourced project where people contribute their talents during their free time to add to public knowledge, there are many other open source projects that have also made dramatic contributions to society using cognitive surplus. One of these projects, Ushahidi (Swahili for "witness" or "testimony"), was created by two programmers who saw blogger Ory Okolloh's call for help when she was struggling to track the violence that erupted after the disputed 2007 Kenyan presidential election (*Cognitive Surplus* 15). There was no way that Okolloh could keep up the manual entry of reports on her blog so Erik Hersman and David Kobia contacted her indicating they might be able to help (*Cognitive Surplus* 15). Using their own free

time and skills, they were able to launch the initial version of Ushahidi within three days (*Cognitive Surplus* 15). In short order, Ushahidi became an open source platform for the geospatial visualization of crowdsourced multimodal data. Ushahidi's data was analyzed against the mainstream media by Harvard's Kennedy School of Government, who found that Ushahidi was more accurate at reporting acts of violence, nonfatal violence, and "reporting over a wide geographical area" (*Cognitive Surplus* 16). Since the code was made as an open source project, the Ushahidi platform has been used in many other crisis situations: the 2010 earthquake in Haiti, the 2010 earthquake in Chile, the 2010 winter storms in the Washington D. C. area, and the 2011 earthquake and tsunami in Japan ("Ushahidi").

Education researchers have taken notice of the idea of cognitive surplus and crowdsourcing and propose that higher education should be finding ways to adapt these behaviors to create empowered learners. James Gee, Mary Lou Fulton Presidential Professor of Literacy Studies at Arizona State University, argues that one of the problems in the humanities is that knowledge has been standardized through the use of the canon and enforced by "priests" i.e. professors ("Language in the Digital Age"). This situation forms a barrier to public interest in the humanities since the information is walled off from the general public and the knowledge has to flow through its priests. Gee uses examples from flourishing online interest communities from *World of Warcraft* to avocado pit art (seriously) where anyone can become an expert in their chosen field using their free time and community knowledge, as the information is not confined to "silos" but is freely available. The type of open access to knowledge that Gee promotes complements the "utopian core" and the "value of the open, the infinite, the expansive,

the university/museum/archive/library *without walls*" espoused by *The Digital Humanities Manifesto 2.0* (3). Gee agrees with Henry Jenkins that the availability of digital tools and social media enable a "participatory culture" which has "relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing creations" and "informal mentorship" (qtd. in *New Digital Media and Learning as an Emerging Area* 13). Although Gee does not have an answer, he proposes that what higher education must do to be successful in the digital age is to "create a bridge […] from their [students and the general public's] passion to things that will make knowledge in the world, and the world a better place" ("Language in the Digital Age").

While I am not sure that this project will accomplish Gee's call to build a bridge, I think that this type of project that necessitates participatory engagement could be one prototype. Through establishing various roles for the web site that provides opportunities for autonomy, mastery, and purpose, I hope to facilitate the necessary conditions to create an attractive environment for cognitive surplus to flourish. Economist Daniel Pink, who studies motivation, believes autonomy, mastery, and purpose are necessary to motivate people to accomplish creative tasks ("Drive: The surprising truth about what motivates us"). Shirky claims crowdsourcing intellectual work is a case where Joy's Law is an advantage, since, as Bill Joy – the co-founder of Sun Microsystems – states, "No matter who you are, most of the smartest people work for someone else" (qtd. in "Clay Shirky on the Potential of Cognitive Surplus"). In this case, most of the experts on "Tintern Abbey" do not work at Arizona State University, but that does not matter; if they are sufficiently interested in this project then they can contribute via the web site. In addition, if this project attracts interest from a Digital Humanities expert, I have an administrative

role ready for them so they can help with programming and the overall operation of the site. If this project were to succeed, the development and management responsibilities could become too great for one person.

On the front page to the site, I give visitors a short welcome and explanation that the site is intended to serve as a community space to admire, analyze, and discuss William Wordsworth's poem "Lines Written a Few Miles Above Tintern Abbey, on Revisiting the Banks of the Wye During a Tour, July 13, 1798." I also provide some site guidelines to clarify any concerns over my motives (consult fig. 20. for a visual):

- Anyone who is interested in "Tintern Abbey" can participate and contribute. This is open to the public participation.

- Please be respectful of other participants.

- If you wish to become a Contributor to the site there are two options: you can use the Contact form to request access to add criticism directly to the site, or you can use the Discussion Forums to post your contributions.

- If you wish to write your own original contributions, you may post them in the discussion forums and ask for feedback.

- You own your contributions to this site. I claim no intellectual property rights over your contributions. However, by contributing to this site, your content is publicly viewable.

- Site content uses a Creative Commons license (CC BY-SA 3.0) to allow use under attribution and the share alike principle.

It is important to address these types of concerns to develop trust and establish ground rules for participation. Any online community needs some basic guidelines to function properly.

The footer also contains the site's Creative Commons copyright information which allows people to share and remix this work under the conditions of attribution and

the "share alike" principle. The share alike principle used by Creative Commons requires that if they use the work they must also allow the same type of licensing. The type of license I am using on the site is a CC BY-SA 3.0 license, which means that it is a Creative Commons (CC), attribution (BY), share alike (SA) license third revision (3.0). The CC BY-SA license is considered a "Free Cultural Work" in that it allows visitors the freedom to use, study, redistribute and change information found on the site ("Definition of Free Cultural Works"). The Creative Commons licensing is universally supported in the Digital Humanities since openness is one of the community's key values. For example, *The Rossetti Archive* and the *Digital Humanities Quarterly* use Creative Commons or open access licenses to promote the democratization of knowledge.

I am pleased with the overall look and feel of this scholarly site and how well the site functions. As I previously stated, I have kept the design fairly simple and intuitive because my intended audience is so varied. I want the site to be accessible to scholars, students, and the general public and many from each of those groups might avoid or be overwhelmed by a flashier site with unconventional navigation. I plan to share this site and solicit participation and feedback with Digital Humanities scholars via *Twitter* and to Romanticists via *Romantic Circles* and the North American Society for the Study of Romanticism's listserv. Depending on the feedback I receive, the site could be expanded in multiple directions. For example, the site could be restructured to include more primary content and criticism, making "Tintern Abbey" only one part of a larger whole, or the site could be expanded to include more types of criticism while remaining focused on "Tintern Abbey." In fact, I have hidden Gender criticism and Psychoanalytic criticisms sections already incorporated; however I only had time during the preliminary

building phase to add a handful of entries. Even if the project does not attract a user/contributor base or the feedback received is negative, this experiment will generate new pathways and knowledge for future projects. As I noted in my introduction, there is value in every failure when innovation is the goal.

CHAPTER 5

CONCLUSION

I have attempted to demonstrate Digital Humanities and Romantic *praxis* in the

creation of three very different types of digital projects. The core values of Digital

Humanities have been promoted in each project. The design and execution of these

projects into functioning web sites is itself a form of scholarly discourse. As Ramsay and

Rockwell explain,

> To ask whether coding is a scholarly act is like asking whether writing is a
> scholarly act. Writing is the technology—or better, the methodology—that
> lies between model and result in humanistic discourse. (pt. 2, ch. 5)

The scholarship is not exclusively in the report generated to explain the project but found

in the project itself, down to the level of the choices taken in the building and coding of

the project. Jerome McGann argues that the only means to learn how digital technology

can be integrated with humanities scholarship is "by designing and building the materials,

applications, and tools" and not by simply "reading about it in books and talking about it"

("Information Technology and the Troubled Humanities"). Only the act of building,

McGann explains, "can teach how best to make and use these things [digital

technologies]" ("Information Technology and the Troubled Humanities"). The true

innovation lies in the products and methodology at the foundation of those products. For

the Digital Humanities, the experimentation leads to a transformation of "traditional

approaches to teaching and research" (Spiro pt. 1, ch. 3). In my three chapters, I have

attempted to show how digital projects can transform the profession, teaching, and

research.

My first project, "A Resource for the Future: The ICR Template and Template Guide" (https://sites.google.com/site/icrsitetemplate/) (https://sites.google.com/site/icrtemplatesiteguide/), is targeted toward the profession. The site template is available to the public and provides a painless way to create a collaboratively managed web site. I have provided documentation to modify the site and tools and have given instruction on utilizing social networks to increase the connectedness of participants. I hope that by embracing the advanced or enhanced conference site, more Romanticists will be inclined to re-engage in the digital conversation which could lead to innovative productions. After the initial unilateral surge of creative energy of in the late 1990s, the interest in using technology in innovative ways has diminished. My fear is that the technological innovations in Romanticism will be the domain of textual scholars and archivists which would exclude the vast majority of the scholarly population. This would be an ill omen for Romanticists, particularly at a time when the MLA is pressing the profession as a whole to reconceive itself under the lens of DH.

My second project, "Collaborative Literature Projects in the Digital Age: *The Frankenstein Project*" (http://www.frankensteinproject.com/) is pedagogically oriented and provides just one example of how to unify the instruction of new technologies with the traditional study of Romanticism. This project engaged students by employing the technology of building HTML pages, combining the theoretical and philosophical concepts of hyperlinking, and examining literary critical theory. Through the course assignments, students learned technological literacy while applying their knowledge of critical theory in a published application that combined both aspects of the course.

Students also had to collaborate with their classmates and I to decide where hyperlinks should be placed. We reserved class time for workshop-style open labs during which students could receive help from other students or me while learning the technology.

The final project, "'[W]hat they half-create, / And what perceive': The Creation of a Hypertext Scholarly Edition of 'Tintern Abbey,'" (http://bruce.personal.asu.edu/tintern/) is a culmination of the concerns and goals expressed in the previous chapters. Using the power of the Drupal platform, this experimental scholarly edition integrates the DH values of openness and collaboration, while creating the foundation for collegiality and connectedness as well as diversity. Whether I achieved my goal of creating a "telescope for the mind" will be largely determined by the degree to which the site can access the cognitive surplus in society and create a thriving interest community. Time will tell if the user-base will grow to meet this goal, however the project is, in true DH style, an experiment. As Clay Shirky explains, the "single greatest predictor of how much value we get out of our cognitive surplus is how much we allow and encourage one another to experiment" (*Cognitive Surplus* 207). If the project connects with people and if there is a community established, however small, then I think the project can be considered a successful bridge between people's passions and the creation of knowledge in the world.

Like an iceberg adrift in the ocean, much of the work that went into these projects is submerged below the surface and contained in the projects themselves. When asked how many pages my dissertation is, I feel like the question should be "how many modules did I use," or "how much code did I have to write?" There is also a sense of

excitement and commitment that goes with this uncertainty, as Rafael C. Alvarado

explains:

> Digital humanists are aware that in the current historical moment, as the older *mentalites* of print literacy continue to be displaced and reworked, the humanist has the opportunity to immerse herself in the transductive plasma of interpretation where ideas and their expressive vehicles can be mapped and remapped in a variety of forms and frameworks, a giddy play of praxis that not all generations have the good fortune of witnessing. ("DH Situation")

There is also a sense of urgency to this transformation to the profession as McGann stated

in 2006. Sven Birkerts advised in *The Gutenberg Elegies* that scholars should reject

digital technology, but McGann declares that the time has passed when scholars could

ignore this development and now "integrating digital technology into our scholarship has

to be pursued on as broad a scale as possible" ("Information Technology and the

Troubled Humanities"). McGann goes on to emphasize that "circumstances are such that

this work can no longer be safely postponed" because "never before has knowledge been

so clearly perceived as a fungible thing and a commodity to be bought and sold" and that

"capitalist entrepreneurs are already actively trying to gain control over as much

information as they can" ("Information Technology and the Troubled Humanities").

McGann's concern is that our cultural heritage and the ability to access it are threatened.

Johanna Drucker adds that, "[u]nless scholars in the humanities help design and model

the environments in which they will work, they will not be able to use them" ("Blind

Spots").

To be clear, Digital Humanities advocates such as me are not claiming that all

humanities scholarship has to embrace DH practices but we must make the institutional

adjustments that will allow this change to take its place in the academy. As stated in *The*

Digital Humanities Manifesto 2.0:

> Digital Humanities doesn't preclude one or the other flavor of scholarship.
> It accommodates both. But **by emphasizing design, multimediality, and
> the experiential, it seeks to expand the compass of the affective range
> to which scholarship can aspire**. (5)

Traditional scholarship should still be pursued; however, if humanities programs in the

university are to survive, the academic community needs to embrace the new focus and

values that the Digital Humanities brings to the conversation. I hope my projects provide

one way forward during this transformational period in literary studies.

REFERENCES

Alvarado, Rafael C. "The Digital Humanities Situation." *The Transducer*. 11 May 2011. Web. 19 Aug. 2012.

Barrell, John. *Poetry, Language and Politics*. Oxford: Manchester University Press, 1988. Print.

Bate, Jonathan. *Romantic Ecology: Wordsworth and the Environmental Tradition*. London: Routledge, 1991. Print.

---. *The Song of the Earth.* Cambridge: Harvard University Press, 2000. Print.

Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. Ithaca: Cornell University Press, 1971. Print.

Brewer, Laura. "The Development of Online Learning: Understanding Faculty and Student Experiences in an Organizational Context." *Arizona State University Instructional Support Web Site.* Web. 8 Jan. 2005.

Case, Amber. "Amber Case: We are all cyborgs now." *Ted*. December 2010. Web. 14 Dec. 2012.

"Definition of Free Cultural Works." *FreedomDefined.org*. 1 December 2008. Web. 21 Jan. 2012.

Drucker, Johanna. "Blind Spots." *The Chronicle of Higher Education*. 3 April 2009. Web. 19 Feb. 2012.

Fitzpatrick, Kathleen. "Beyond Metrics: Community Authorization and Open Peer Review." *Debates in the Digital Humanities*. Ed. Matthew Gold. Minneapolis: University Press of Minnesota. 2012. Kindle file.

---. "Do 'the Risky Thing' in Digital Humanities." *The Chronicle of Higher Education*. 25 Sep. 2011. Web. 19 Jan. 2012.

---. "The Humanities, Done Digitally." *Debates in the Digital Humanities*. Ed. Matthew Gold. Minneapolis: University Press of Minnesota. 2012. Kindle file.

Fraistat, Neil. "CHUG: Neil Fraistat 'Recentering the Humanities.'" *Vimeo*. The Computers in the Humanities Users Group. 21 April 2010. Web. 12 Mar. 2013.

---. "The Function of Digital Humanities Centers at the Present Time" *Debates in the Digital Humanities*. Ed. Matthew Gold. Minneapolis: University Press of Minnesota. 2012. Kindle file.

Garrard, Greg. *Ecocriticism.* New York: Routledge, 2004. Print. The New Critical Idiom.

Gee, James Paul. "Language in the Digital Age." *Vimeo*. ASU English. 27 Oct. 2010. Web. 12 Mar. 2013.

---. *New Digital Media and Learning as an Emerging Area and "Worked Examples" as One Way Forward*. Cambridge: The MIT Press. 2010. Print.

Gold, Matthew. "Day of DH: Defining the Digital Humanities." *Debates in the Digital Humanities*. Ed. Matthew Gold. Minneapolis: University Press of Minnesota. 2012. Kindle file.

Hess, Scott. "*Tintern Abbey's* Environmental Legacy." *Engaged Romanticism: Romanticism as Praxis*. Eds. Mark Lussier and Bruce Matsunaga. Newcastle upon Tyne: Cambridge Scholars Publishing, 2008. Print.

Johnston, Kenneth R. *The Hidden Wordsworth: Poet, Lover, Rebel, Spy*. New York: W. W. Norton and Company, Inc., 1998. Print.

Johnson, Steven. *Interface Culture: How New Technology Transforms the Way We Create and Communicate*. New York: Basic Books, 1997. Print.

Kirschenbaum, Matthew G. "What Is Digital Humanities and What's It Doing in English Departments?" *ADE Bulletin*. 150 (2010): 55-61. Web. 23 Oct. 2012.

Kroeber, Karl. *Ecological Literary Criticism: Romantic Imagining and the Biology of Mind.* New York: Columbia University Press, 1994. Print.

Levinson, Marjorie. *Wordsworth's Great Period Poems: Four Essays*. Cambridge: Cambridge University Press, 1986. Print.

"Linus's Law." *Wikipedia, The Free Encyclopedia*. Wikimedia Foundation, Inc. 1 Feb. 2013. Web. 21 Mar. 2013.

Liu, Alan. "Where Is Cultural Criticism in the Digital Humanities?" *Debates in the Digital Humanities*. Ed. Matthew Gold. Minneapolis: University Press of Minnesota. 2012. Kindle file.

---. *Wordsworth: The Sense of History.* Stanford: Stanford University Press, 1989. Print.

Matsunaga, Bruce. "The Nature of Ecology in Wordsworth's Early Poetry." *Engaged Romanticism: Romanticism as Praxis*. Eds. Mark Lussier and Bruce Matsunaga. Newcastle upon Tyne: Cambridge Scholars Publishing, 2008. Print.

McFarland, Thomas. *William Wordsworth: Intensity and Achievement.* Oxford: Clarendon, 1992. Print.

McGann, Jerome. "Information Technology and the Troubled Humanities." *Vimeo*. ASU English. 28 Mar. 2006. Web. 12 Mar. 2013.

---. *Radiant Textuality: Literature after the World Wide Web.* New York: Palgrave, 2001. Print.

---. *The Romantic Ideology: A Critical Investigation.* Chicago: The University of Chicago Press, 1983. Print.

McKusick, James C. *Green Writing: Romanticism and Ecology.* New York: St. Martin's Press, 2000. Print.

Miall, David S. "Locating Wordsworth: 'Tintern Abbey' and the Community with Nature." *Romanticism on the Net*. 20 (2000): n. pag. Web. 27 Jan. 2004.

Owen, W. J. B. "Wordsworth by Paul Hamilton; Wordsworth's Great Period Poems: Four Essays by Marjorie Levinson." *The Review of English Studies: New Series* 39.153 (1988): 123-127. Web. 23 Oct. 2012.

Pink, Daniel H. "Drive: The surprising truth about what motivates us." The RSA: Royal Society for the encouragement of Arts, Manufactures and Commerce. *YouTube.* 1 Apr. 2010. Web. 12 Mar. 2013.

Ramsay, Stephen and Geoffrey Rockwell. "Developing Things: Notes toward an Epistemology of Building in the Digital Humanities." *Debates in the Digital Humanities*. Ed. Matthew Gold. Minneapolis: University Press of Minnesota. 2012. Kindle file.

Rigby, Kate. *Topographies of the Sacred.* Charlottesville: University of Virginia Press, 2004. Print.

Ross, C. and M. Terras, C. Warwick, and A. Welsh. "Enabled backchannel: conference Twitter use by digital humanists." *Journal of Documentation*. 67.2 (2010): 214-37. Web. 23 Oct. 2012.

Shirky, Clay. "Clay Shirky: How cognitive surplus will change the world." *Ted*. June 2010. Web. 12 Mar. 2013.

---. "Clay Shirky on the Potential of Cognitive Surplus." *YouTube*. Singularity University. 13 Aug. 2012. Web. 12 Mar. 2013.

---. *Cognitive Surplus: Creativity and Generosity in a Connected Age*. New York: The Penguin Press. 2010. Print.

Spiro, Lisa. "'This Is Why We Fight'?: Defining the Values of the Digital Humanities." *Debates in the Digital Humanities*. Ed. Matthew Gold. Minneapolis: University Press of Minnesota. 2012. Kindle file.

"The Digital Humanities Manifesto 2.0." *Humanities Blast.* Ed. Todd Presner. 22 June 2009. PDF file. 20 Oct. 2012.

"Ushahidi." *Wikipedia, The Free Encyclopedia*. Wikimedia Foundation, Inc. 1 Apr. 2013. Web. 2 Apr. 2013.

Vendler, Helen. "*Tintern Abbey*: Two Assaults." *Bucknell Review* 36.1 (1992): 173. Web. 21 Jan. 2013.

Wordsworth, William. "Lines Written a Few Miles above Tintern Abbey: On Revisiting the Banks of the Wye during a Tour, July 13, 1798." *Lyrical Ballads and Related Writings*. Eds. William Richey and Daniel Robinson. Boston: Houghton Mifflin, 2002. Print. New Riverside Editions.

Yu, Erik K. W. "Wordsworth Studies and the Ethics of Criticism: The *Tintern Abbey* Debate Revisited." *Concentric: Literary and Cultural Studies* 30.2 (2004): 129-54. Web. 23 Oct. 2012.