

How This Became That: The Long Now of Ulysses Exhibit Guide and Process Manual

Preface

I am pleased to introduce the *Long Now of Ulysses* exhibit guide and process manual. Since the exhibit's conception, much thought, imagination, and expertise has gone into its production. The exhibit is the product of a collaborative work between two graduate seminars at UVic: English 507, Digital Literary Studies: History and Principles, and English 560, Studies in 20th Century British and Irish Literature. Under the leadership of Dr.'s Jentery Sayers and Stephen Ross, graduate students have contributed original ideas, for materials, design, and technologies. This guide documents the contributions of the Engl507 collective.

Publishing Engl507's projects in the Long Now of *Ulysses* exhibit provides the opportunity for university and public communities to access and engage with graduate student work. The range and diversity of methods used to design, prototype, and implement each project demonstrates that Humanities research in the English department at UVic -- particularly in Engl507 -- is invested in exploring new technologies, facilitating interdisciplinary collaborations, and contributing to future research opportunities. The ephemeral nature of exhibit installations, however, means that access and engagement is limited to a short period of time. By documenting and remediating these projects in an exhibit guide and process narrative, I aim to preserve a record of these projects and mediate access to and engagement with them beyond the life of the exhibit. By documenting these projects and the methods used to design and develop them I aim to preserve not only the projects themselves, but the diversity of research and scholarship in graduate student work in the digital humanities (in general) and in Engl507 (in particular).

By publishing the projects from Engl507 in the Long Now of *Ulysses* exhibit, we individual projects of students together, we showcase the range and diversity of digital humanities scholarship. It demonstrates that there are many ways of interpreting a text.

The Long Now of *Ulysses* takes the modernist fascination with time and space as its cornerstone adopting James Joyces' modernist masterpiece *Ulysses* as its organizing artifact. Using the text as a springboard to introduce visitors to the broad contexts of modernism, the exhibit features excerpts from the text alongside rich historical,

cultural, and aesthetic materials in a range of analogue and digital media. The exhibit is hosted in the Maltwood Gallery at the UVic McPherson Library and extends into intelligent environments online.

Curating literatures – that is presenting literature for public viewing – must consider the viewers' expectations and assumptions about how they will engage with literature in the exhibit space. We provide several opportunities for reading and discussion; alongside the UVic Special Collections 1922 edition of *Ulysses*, excerpts from this first edition are framed and suspended on the gallery walls. Some contextual artefacts are installed behind plexi-glass display cabinets while others float freely in the exhibit space and invite hands-on interactions. These interactive installations, along with the open-concept design, create an atmosphere that encourages dialogue. The exhibit space is, however, adjunct to a designated reading area on the lower level of the McPherson Library. We expect this may inspire more internal, reflexive modes of interaction within the exhibit space.

The Long Now of *Ulysses* aims to engage viewers both within and beyond the physical exhibit space. Here, intersections between literature, art and design, and digital technologies encourage engagement not only as witnesses of the artefacts but as agents and authors of the exhibit. For example, a motion-based interactive audio installation responds to people's movements around the gallery. Its volume and intensity will change along with the density of the crowd and where they are located in the space. Its soundtrack features instances of sounds represented in the novel as well scores and soundtracks from remediated versions. Furthermore, by integrating the exhibit's artifacts with multimodal technologies, the online components provide individuals and learning communities with meaningful opportunities to interact with the textual and contextual histories (and futures) of *Ulysses*. Geospatial and geotemporal temporal models, speculative design projects, and a crowdsourced social reading of *Ulysses* invites learning and teaching opportunities for both local and distance viewers to engage in both the text as well the modernist context.

The exhibit coincides with the denouement of the Year of *Ulysses* (YoU) initiative. A project developed by the University of Victoria's Modernist Version Project (MVP), YoU released in serial form the first-ever digital edition of *Ulysses* to introduce Joyce's masterpiece to its widest audience ever, provoke people to read it, support them as they do, and bring this novel of the everyday back into everyday life. Furthermore, the exhibit's opening coincides with The Edge, Congress 2013. Hosted by the UVic, Congress is the largest academic conference in Canada and,

thus, promises to attract a broad and diverse audience to the gallery. The existing media coverage from YoU and Congress provides a unique opportunity for the Long Now of *Ulysses* collaboration between graduate students, faculties, digital humanities, and libraries to showcase UVic's innovative interdisciplinary research.

Like the exhibit, this document is a collaborative endeavor. It relies on the creative innovations, intellectual labor, and logistic support of several groups and individuals. First, I'd like to acknowledge the creative and intellectual work of my graduate colleagues from Engl507. This project documents their ideas from the conceptual phases to the publication of their designs in both the digital and material gallery spaces. The success of the exhibit is a testament to their brilliant innovations and productive collaborations. Further, while this guide doesn't document the work of my colleagues in Engl560, I'd like to recognize their exceptional curatorial contributions to the exhibit. Finally, the many conceptual and formal iterations of this project rely on the editorial guidance of Dr. Jentery Sayers.

The Long Now of *Ulysses* owes a large debt to the UVic Libraries whose integral infrastructural support includes provisioning the exhibit space in the Maltwood Gallery, mediating feasibility, and promoting the exhibit on campus and within the community. The UVic Department of English must also be acknowledged for their infrastructural contributions, which includes administrative and financial support. Thanks are also due to the Modernist Versions Project and the UVic Maker Lab.

As a collaborative, interdisciplinary effort, this guide embodies core values and methods that align with those inherent in Digital Humanities scholarship. Resource sharing, open-access, praxis, and interoperability comprise the foundations of our methods. I speak on behalf of the 507 collective when I say that we value the opportunity to share the ideas and resources that informed the creation and curation of the Long Now of *Ulysses*. As a student exhibit, we make our process transparent in hopes of inviting scholars, librarians, and cultural heritage professional to review our methods and apply them to the conceptual and practical design of future literary exhibits.

Each component of the exhibit was subject to informal processes of peer-review from the initial conceptual phase to its installation. During the conceptual phase, each student and group of students presented their ideas in the 507 seminar and each presentation was followed by a Q and A period. Further, Dr. Jentery Sayers included formal seminar assignments that documents the projects – including workflow, data models, and several iterations – as they developed. These formal

assignments were submitted to GitHub, an open-access repository. This forum made all the materials for each project available and accessible to the 507 collective, our Engl560 colleagues, and the public. The repository hosts the iterative development of the *Long Now of Ulysses*. Each iteration of this guide was subject to a peer-review process by my collaborators in Engl507.

This guide -- along with many of the exhibit components -- was created with interoperability as a primary goal. By interoperable, I mean it aims to be accessible to a broad audience across disciplines, campuses, and communities. Further, this guide provides a framework for its audience to reconstruct the exhibit (or elements of it) free of content-specific material. In this sense, its readers can reconstruct the exhibit using our methods but with a variety of content. Finally, most projects were designed with interoperable technologies. Most programs and applications are open-access and open-source (with a few exceptions that are evident in the project descriptions).

We invite you to use this guide to inform the conception and curation of your own literary exhibit or exhibit extensions. It's collaborators encourage you draw upon their own research and methods to inform your project. Making our process transparent helps foster a collaborative, interactive, interoperable mode of scholarship with both academic and public audiences. We invite you to use this guide and expand/innovate upon it for your own purposes.

Maltwood Gallery exhibit bio <http://uvac.uvic.ca/#section0-11>

Modernist Versions Project (MVP) <http://web.uvic.ca/~mvp1922/>

UVic <http://www.uvic.ca/>

Congress <http://uviccongress2013.ca/>

GitHub

<https://github.com/uvicmakerlab/LongNowOfUlysses/tree/master/English507>

Introduction

In order to meet the needs and expectations of at least two distinct audiences, this guide functions according to two logics: documentation and a how-to manual. It provides the exhibit goers with the critical and cultural frameworks under which the exhibit and the exhibit components were designed, by whom, and for what purpose. In the spirit of creating a more friendly, public-facing humanities project, it aims to make the theories and methods informing its development transparent so that exhibit goers can appreciate and analyze the critical context informing its design. In this sense, the guide actively mediates the discursive boundary between digital literary studies in Engl507 (in particular), humanities scholarship (in general), and communities of learners without specialized knowledge in literary scholarship.

Along with the scholarly cultural context of the exhibit, this guide engages with the process of remediation by creating a 'living' archive of the documents and artefacts designed by Engl507. As an intercessor for each in-process exhibit component, this guide continuously envisions how to document the thoughts, projects, and seminar inquiries that inform the Long Now of *Ulysses*. While it does function to preserve not only the exhibit artefacts but also the diversity between each project, it is more an experimentation of crafting and curating a dynamic record of collaboration and process. Under these terms, this guide is, paradoxically, invested in maintaining an integrative and flexible system of documentation.

This guide is invested not only in remediating the projects and processes of the exhibit, but in transmitting them into new exhibit contexts. By providing the methodological framework for each project, it emphasizes the value of process over product, encourages the creation and curation of future literary exhibits, and fosters and facilitates new opportunities for collaborative scholarship.

As a process manual, this project provides the instructional framework to enable others to create and curate a literary exhibit using the conceptual, critical, and methodological frameworks informing each exhibit component. Using textual and visual aids, it provides specific instructions on how to design and implement each exhibit component and provides links to relevant resources. It aims to render our process into an accessible and replicable manual intended for a diverse audience that includes Humanities scholars, librarians, and cultural heritage professionals. By remediating the work and workflow of my graduate colleagues from Engl507, this process narrative encourages others to recreate and repurpose these projects in new exhibit contexts.

The organizing principles of this document are based upon the curatorial logic and themes of the exhibit components. This guide catalogues the projects according to theoretical and methodological motifs that reflect the nature or purpose of their work rather than by material or digital forms. These thematic clusters are:

- Textual Remediation
- New and Old Media
- Geospatial and Geotemporal maps
- Gameful Design

For the gallery audience, this guide locates each exhibit component and contextualizes it within cultural and critical frames. For professionals interested in modeling a literary exhibit, the process-oriented approach to literary exhibit conceptualization and curation will be of particular interest. In this sense, this guide will function as both a reference tool and how-to manual. It can be used as a finding aid that points to each component of the exhibit or it can be read closely as a step-by-step instructional manual.

As such, this guide assumes some knowledge of the principles and values of conservation and preservation. Further, it assumes some technological competencies in online environments. In all areas it assumes its audience shares its values of creating and sharing scholarship and learning opportunities based on best-practices, collaboration, and open-access resources.

This guide does not assume any specialist knowledge in exhibit curation, literary criticism, digital curation or scholarship, encoding or digitization, or of *Ulysses*. It is intended to be accessed by and useful to a broad range of audiences. I have, however, included a link to the Engl507 course syllabus which includes a bibliography for Engl507.

Engl507 Syllabus

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/completeSyllabus.md>

This guide is intended to be an interactive, dynamic document. To take full advantage of its multimedial potential, I encourage you to view it online. That way, the audio, video, and hyperlink references will function to their full potential. The

graphic visualizations are intended to represent data in a meaningful way. Where needed, interpretative instructions are provided. The video and audio files embedded within the text aims to either display or demonstrate the project it represents. It includes screencasts, instructional videos, audio files, data models, concept maps, etc.

Exhibit Components

This section of the guide documents each component of the exhibit designed and developed by Engl507. Each project documented in this section invites learning opportunities, provides opportunities to engage with text, and explores and questions the value and potential of digital literatures.

Each section contains

- Project description
- Critical framework
- Significance to the Long Now of *Ulysses* exhibit
- Deliverable
- Methods and Workflow
- Visual representations (screen grab, audio, video, map/graph, etc)
- Resources/links

Textual Remediations

These exhibit components engage the fundamental question: How are interpretations of literature changing in a digital age? By leveraging new technologies, exploring alternative modes of textual transmission, and imagining new literacies these projects challenge assumptions about the materiality of print and digital culture.

Reading Joyce Digitally

This project, by Mikka Jacobsen, delivers a thought-provoking artifact that considers the evolution of print and questions how we read novels in the current cultural moment. Using a timer, a razor blade, a cutting mat, a ruler, and a ball-point penm Mikka maps her own web-based reading practices onto a print edition of *Ulysses*.The purpose of this project is to challenge assumptions about the materiality of print culture. More specifically, it explores the divide between hyper and deep attention. It asks: happens to *Ulysses*, a novel that requires deep cognitive engagement, when we read it on the web, a hyper-attentive medium? This project also fosters appreciation for book design and asks, How will print books adapt in a

digital age?

To see a collection of images documenting the development of Mikka's artefact, visit <http://imageshack.us/user/mkjacobs>

Methods and Workflow

1. Purchase a print edition of *Ulysses*

Mikka chose a second hand 1979 Penguin edition because it was coolest looking one on the shelf. Print out data – transcription of time elapsed per page, bounces and domains compiled from a single twenty-four hour period of Google Chrome browser history.

2. Collect Data

Mikka used Google Chrome as her primary browser. By accessing her browser history, she tracked how many domains she visited, how long she spent on each page, how often she bounced between sites. Mikka transcribed a twenty-four hour period of her browser history and calculated that she spent an average of 20 seconds on each webpage before bouncing to a new page or a new domain.

3. Download and set online timer.

As per Mikka's browser history, she set the timer to 20 second intervals. To preclude it from influencing her reading practice, she hid it from view.

4. Read *Ulysses* until alarm sounds

5. When the alarm sounds, cut out the last word read using the ruler, razor blade, and cutting mat. Note which word the cut out reveals.

This represents the 'link' to a new page or new domain.

6. Strikethrough (or cross out) all of the text until you reach the word revealed by the cut out.

The struck-through text represents all of the text Mikka bounced over as she linked to a new page.

This image is a screenshot from Mikka's first iteration posted in GitHub. She transcribes and reflects on the first 'hyperlinked' reading.

"STATELY, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressing-gown, ungirdled, was sustained

gently behind him by the mild morning air. He held the bowl aloft and intoned:

- *Introibo ad altare Dei.*

Halted, he peered down the dark winding stairs and called up coarsely:

Come up,..."

BRRRIIINNNGGGG

Alarm! Twenty seconds elapsed. I take a razor blade and a cutting matt, and I cut out the last word I read, "Kinch," Mulligan's nickname for Stephen Dedalus. Underneath, the cut-out text reveals the word "and." (see image: "Cut 1"). I thought, "brilliant," I will simply strike through all of the text until I reach the "and" on the underlying page, thus "replicating" the link through to a new page (layered underneath the previous page), and also rendering all of the text I will bounce over, as I "link" to the new page.

To read more, see Mikka's first iteration posted in GitHub

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationOne/JacobsenIterationOne.md>

6. Reset alarm

7. Start timed reading process at the word revealed through the cut out.

This resembles the web-based reading practice of following links embedded in texts.

8. Repeat.

Note: Inevitably, the alarm will sound on a verso page. Here, linear notions of reading in codex form are challenged because the reader must (after doing the cut-out) start reading backwards. To hear Mikka's reflections on this unexpected challenge, follow the link above to her first iteration in GitHub.

To find out how to map your browser history, see Google Chrome support

<http://support.google.com/chrome/bin/answer.py?hl=en&answer=95589>

To hear Mikka reflect on her process and project, see her second iteration in GitHub

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationTwo/JacobsenIterationTwo.md>

The Longer Now of Ulysses: Digital Life after Analogue Death

This project, designed and developed by Dave Carlton, delivers a web site composed of nineteen pages – one for each textual excerpt displayed in the exhibit. Each excerpt is typographically styled after the typeface and page-layout of its respective scanned image from the 1922 edition of *Ulysses* and encoded for web viewing using TEI (an XML coding language) according to sentence structure, paragraph breaks, vowel and consonant density. This digital exhibit invites ‘distant’ audiences to experience the exhibit through a digital medium and ‘local’ audiences to extend their exhibit experience to online dimensions. Its scholarly applications included opportunities for textual analysis, concordances, and semantic web mapping.

Note: This project requires some knowledge about text encoding. As a non-expert, I’ve tried to maintain the critical framework of Dave’s project and to accurately remediate Dave’s methods and workflow without using programming jargon; however, in some cases, it was unavoidable. I asked Dave to define these specialized terms during a collaborative editing session and I’ve decided to display my editorial cues and his responses in order let Dave’s expertise speak for it

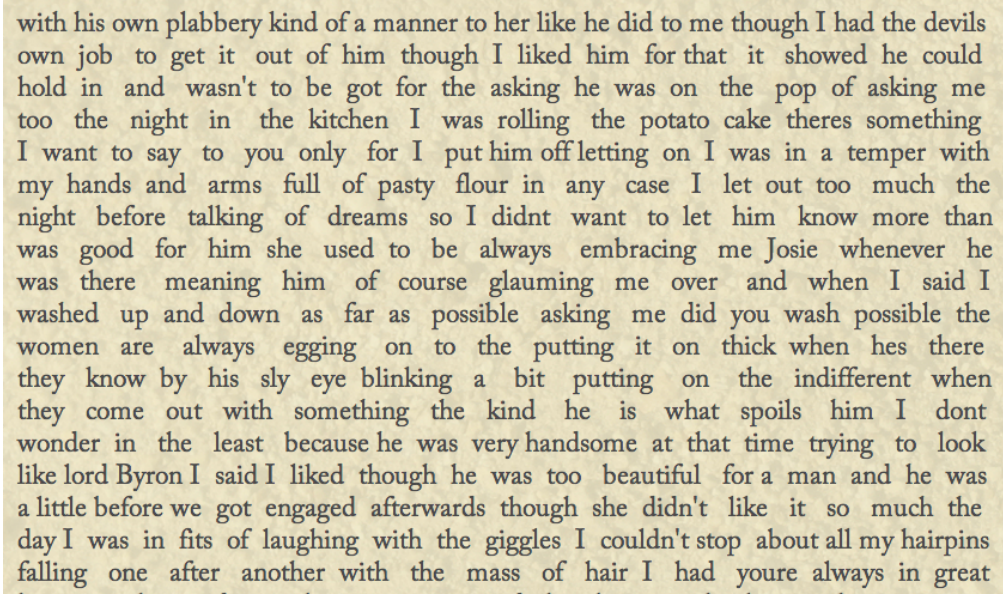
Methods and Workflow:

- Transcribe excerpts
 - The scanned images from the 1922 edition were used as the copy text
- Produce schema
- Copy and paste each line from the transcription into XML frame (show an example – maybe of the title?)
- Next....
- Produce web-readable version -- CSS to determine structural elements such font size, line orientations, spacing, etc
- Build computational program using Java (this one counts the number of vowels, consonants, and other characters in a text string.

- For example, Penelope has 494 vowels and 807 consonants.
- Aestheticize
 - paper background in CSS

In order to appreciate the complexity of Dave's project, it must be considered on two levels. First, through its public facing interface the texts can be seen as intermedial extensions of the exhibit. The web page, however, is merely a shadow of the underlying code that defines the aesthetics of the excerpts on a more abstract level. Rather than simply viewing or reading the textual representations, this second layer allows users to interrogate aggregate qualities such as sentence structure, paragraph breaks, vowel and consonant density, and narrative modes. In this sense, Dave's project enables distant audiences to engage with the exhibit artefacts but it also facilitates computational modes of textual analysis.

This image represents the public-facing Penelope page from Dave's Longer Now of Ulysses.



with his own plabby kind of a manner to her like he did to me though I had the devils own job to get it out of him though I liked him for that it showed he could hold in and wasn't to be got for the asking he was on the pop of asking me too the night in the kitchen I was rolling the potato cake theres something I want to say to you only for I put him off letting on I was in a temper with my hands and arms full of pasty flour in any case I let out too much the night before talking of dreams so I didnt want to let him know more than was good for him she used to be always embracing me Josie whenever he was there meaning him of course glauming me over and when I said I washed up and down as far as possible asking me did you wash possible the women are always egging on to the putting it on thick when hes there they know by his sly eye blinking a bit putting on the indifferent when they come out with something the kind he is what spoils him I dont wonder in the least because he was very handsome at that time trying to look like lord Byron I said I liked though he was too beautiful for a man and he was a little before we got engaged afterwards though she didn't like it so much the day I was in fits of laughing with the giggles I couldn't stop about all my hairpins falling one after another with the mass of hair I had youre always in great

Compare it to the XML version of the same page.

```
file | 64 lines (61 sloc) | 4.074 kb | Edit Raw Blame History
1 <?xml version="1.0" encoding="UTF-8"?>
2 <?oxygen RINGSchema="LongerNow.rng" type="xml">
3 <?xml-stylesheet type="text/css" href="LongerNow.css" title="Original"?>
4 <TEI xmlns="http://www.tei-c.org/ns/1.0">
5   <teiHeader>
6     <fileDesc>
7       <titleStmt>
8         <title n="1">The Longer Now of Ulysses: Digital Life After Analog Death</title>
9         <title n="2">penelope</title>
10        <respStmt>
11          <resp></resp>
12          <name></name>
13        </respStmt>
14      </titleStmt>
15      <publicationStmt>
16        <publisher> "The Longer Now of Ulysses: Digital Life After Analog Death" published by David Carlton
17        <sponsor> UVic </sponsor>
18      </publicationStmt>
19      <sourceDesc>
20        <bibl>
21          <author>
22            <name>James Joyce</name>
23          </author>
24          <title>Ulysses</title>
25          <pubPlace>Paris</pubPlace>
26          <publisher>Shakespeare and Company</publisher>
27          <date>1922</date>
28        </bibl>
29      </sourceDesc>
30    </fileDesc>
```

Dave's work interrogates notions of new modes of literacies in digital environments. By situating the XML page beside the public-facing page, I hope to demonstrate the the complex layers of language required to produce and publish digital texts.

Further, by envisioning his web page as a hub that hosts and/or links other 507 projects, Dave imagines a future for the Long Now of *Ulysses* that extends beyond exhibit's end.

Dave's exhibit can be viewed at

<http://web.uvic.ca/~dcarlton/extracts/complete/longernowsite/>

To view Dave's XML documents, visit

<http://web.uvic.ca/~dcarlton/extracts/complete/>

For more detailed information about Dave's methods and workflow, see his second iteration on GitHub

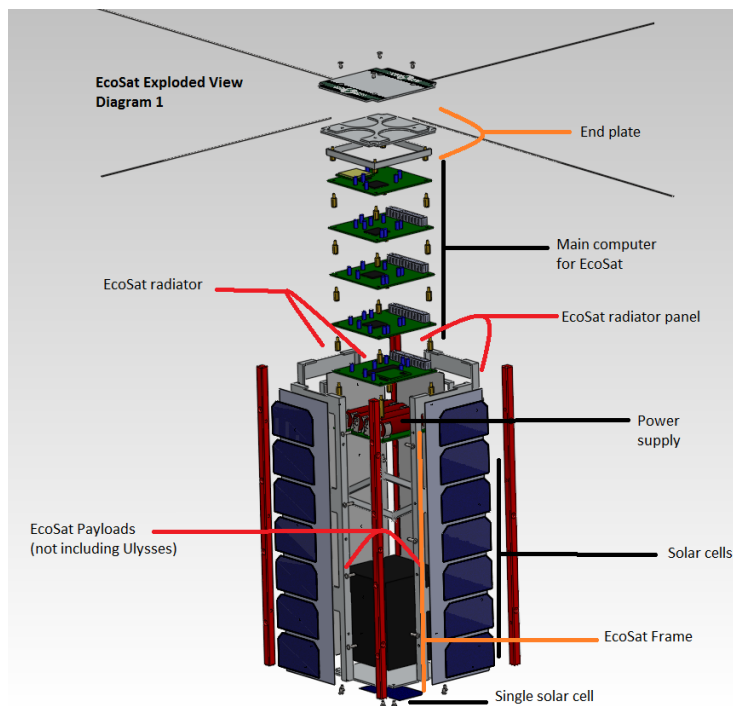
<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationTwo/carltonIterationTwo.md>

EcoSat Ulysses Payload Project

In collaboration with the UVic astrophysics department, the EcoSat project and the Long Now of *Ulysses*, Alicia Hubka proposes to send *Ulysses* into space. The UVic

EcoSat project is competing in the first ever Canadian Satellite Design Competition (CSDC). The challenge calls both graduate and undergraduate students to design, build, and test a small-scale satellite that will execute a mission of the team's choosing. Should the UVic EcoSat team win this competition, their satellite will be eligible to launch into space (in 2014). The satellite is programmed to collect data (aka as a "payload") for several interdisciplinary aims. Alicia and the EcoSat team will make specific episodes of *Ulysses* available for download via the Amateur Radio Relay OSCAR system onboard the satellite. Subsequently, Alicia will collect the first ever Humanities payload. As a literary project, the EcoSat *Ulysses* Payload project celebrates the reaches of literature, reader-text interaction in the digital age, and new forms of interdisciplinary scholarship. It imagines new forms of textual transmission and challenges current notions of literary scholarship. Furthermore, it expands/explodes current Digital Humanities studies as the first literary text to be sent into space. A model of the satellite will be featured in the Long Now of *Ulysses* exhibit.

This image represents the EcoSat design



Methods and Workflow

See repo at <https://github.com/74647?tab=activity>

For more information about Alicia's work and workflow, see her GitHub log

<https://github.com/74647/507/blob/master/EcoSat/507%20Log/DH%20Logs%20Readme.md>

For more information about the UVic EcoSat project, visit

<http://www.csdc.uvic.ca/home.php>

For more information about the Canadian Satellite Design Competition visit

(CSDC) http://www.geocentrix.ca/files/documents/CSDC/CSDC_FAQ.pdf

New and Old Media

The projects featured in this section experiment with the mediation and remediation of *Ulysses* (or aspects of it) using visual and audio technologies that situate the text (and modernism) within contemporary media culture, investigate intertextual applications, and provide resources for further research. By leveraging digital technologies, these projects invite aural and visual modes of literacies that invite and encourage new ways of reading the text and occupying the gallery space.

Stimulating the Seconds and Marking the Minutes: Annotating the Hours of *Ulysses*

Stimulating the Seconds and Marking the Minutes: Annotating the Hours of *Ulysses*

In *Ulysses*, James Joyce presents his readers with a broad range of intertexts that situate them in the midst of a dizzying web of rapidly proliferating allusions.

Since the Twentieth Century, a number of social, political, cultural and economic upheavals in conjunction with rapid technological developments have shifted contemporary conceptions of temporality. In the digital age, our mediums for communication are increasingly referential. We are able to arrange and navigate information at an accelerated rate and with growing ease. Today you have the potential to read and exchange more information than would have been possible during the early Twentieth Century. As a result, our conceptualization of temporality is compressed.

Therefore, it is not surprising that *Ulysses* resonates with a contemporary audience that continues to experience a sense of bewilderment brought on by the rapid industrialization, nascent globalization and sizeable economic shifts of the Twentieth Century.

This project strives to point to some of the ways in which the past continues to figure prominently in contemporary life. Brian Eno refers to our inability to escape the past as "The Long Now." By annotating an excerpt of *Ulysses*, you will situate Joyce's modernist icon at the centre of our own web of allusive media.

In *Ulysses*, Joyce explores the hours in a typical day. Now it's your turn to mark the minutes and stimulate the seconds by drawing connections to elements of your everyday. Your commentary will then contribute to a repository that tracks the vibrant and multifarious afterlives of *Ulysses*, and will be displayed as part of the

Designed by Laura Dosky, this project uses crowdsourcing methods to produce a social reading of *Ulysses*. Excerpts from the text and a thought provoking prompt are posted to Timeline.js, where users are invited to annotate -- using a combination of text and intermedia -- a word, a phrase, or series thereof. These annotations (and supporting media) are reviewed, edited, and published to Timeline. The Timeline interface expresses these annotations -- or events in the novel -- on a timeline. By intermedially annotating excerpts of *Ulysses*, Laura's project situates Joyce's modernist icon at the center of our own contemporary web of allusive media. It points to some of the ways in which the past continues to figure in contemporary life.

- Links *Ulysses* to contemporary everyday
- Expands and reimagines the intertextual possibilities of the novel
- Exposes increasing literary relevance of the multimodal technologies that are a salient part of our everyday lives.
- Provides contextual information about the text (and more specifically the passages) in terms of historical events, specific cultural milieus or biographical context
- Tracks the vibrant and multifarious afterlives of *Ulysses*

Methods and Workflow

1. Writing

- Devise a prompt
 - will depend on your goal (eg – critical reading or free associations)
 - This project aims for critical readings. The scholarly tone of the prompt aims to solicit critical responses
- Test the prompt
 - solicit editorial feedback from friends and colleagues
- Refine the prompt

To represent this stage of the workflow, I borrowed a screenshot of the published “Ithaca” prompt from GitHub

"Ithaca" Prompt ☆ □

File Edit View Insert Responses (1) Help

Send form

Theme: Books Classic View responses View live form

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Stimulating the Seconds and Marking the Minutes: Annotating t

In *Ulysses*, James Joyce presents his readers with a broad range of intertexts that situate them in the midst of a dizzying web of rapidly proliferating allusions.

Since the Twentieth Century, a number of social, political, cultural and economic upheavals in conjunction with rapid technological developments have shifted contemporary conceptions of temporality. In the digital age, our mediums for communication are increasingly referential. We are able to arrange and navigate information at an accelerated rate and with growing ease. Today you have the potential to read and exchange more information than would have been possible during the early Twentieth Century. As a result, our conceptualization of temporality is compressed.

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Choose a title for your annotation that reflects its thematic content. *

Briefly elaborate on the connection between your annotation and the excerpt. *

Example: The mention of "hoof-and-mouth disease" might prompt you to think about eruptions of hoof and mouth disease that have occurred since the early Twentieth Century, or you may want to link to a news article you read recently that discusses globalization.

2. Data Gathering

- Solicit participants
 - Social media
 - Relevant listservs
 - Inter-institutional networking (prof's in other uni's)

This image is a screenshot of list serves Laura located and contacted

Mailing Lists & Clubs

The James Joyce Mailing List

Mail to:
listserv@lists.utorah.edu
 Include this message as the first line: SUBSCRIBE J-JOYCE
 [YOUR NAME]

The James Joyce List was created by the president of the International James Joyce Foundation, Karen Lawrence, and concerns itself with discussions about the life and work of James Joyce. An academically oriented and very high-volume list, you must be a member to post messages

Finnegans Wake Discussion List

Mail to:
listserv@irlearn.ucd.ie
 Include this message as the first line: SUBSCRIBE FWAKE-L
 Homepage:
<http://webger-www.uin.ac.be/webger/ger/joyce/fwakeup.html>

Organized by Michael O'Kelly, the *Finnegans Wake* List concerns itself, naturally, with discussions of *Finnegans Wake*. It is a very academic list that tends to stay on topic.

Finnegans Wake Reading List

Mail to:
listserv@lists.colorado.edu
 Include this message as the first line: SUBSCRIBE FWREAD
 [YOUR NAME]

The Finnegans Wake Reading List is a FW reading group that goes through the text one page per week. Discussions and commentary are then posted. This is a very academic and thorough reading group.

3. Data Model

- Create a new spreadsheet in Google Drive
- Determine structure (Laura's fields correspond with the Timeline data)

- model)
- Add annotation data

This image is a screenshot of Laura's data model

Timestamp	Choose a title for your annotation that reflects its thematic content.	Briefly elaborate on the connection between your annotation and the excerpt.	What is the media URL? Copy and paste it into the box below.	Assign media credit.	Give a short description of the media you have decided to cite.
2/5/2013 15:21:40	Telemachiavelli	lets pretend I talk about Stephen as Machiavellian and then I add a bunch of hyperlinks http://www.stephenismad.ca/prog20%do.php	http://www.stephenismad.ca/prog20%do.php		
2/5/2013 15:23:58	Beastly	I'm not sure. I typed in beast and beastly in youtube and this is what came up	http://bit.ly/YRS3yU	아름다운 밤이아 비스트의 5번째 미니 앨범	NOT KATE BUSH - THE SENSUAL WORLD
2/5/2013 15:25:28	Image of Sir Peter Teazle	This print depicts a cartoon version or illustration of Sir Peter Teazle, a character in the novel.	http://www.northern-broadsides.co.uk/wp-content/uploads/2011/03/Sir-Peter-Teazle.jpg	Northern Broadsides	Northern Broadsides - School of Scandal Print, Sir Peter Teazle
2/5/2013 15:28:28	Flushed Cheeks	The reference to the "flush" that makes Buck Mulligan look "younger and more engaged" reminded me of current beauty standards and makeup	http://images.agoramedia.com/dailyglwqsm/dailyglw/makeup-mistakes-13.jpg	www.dailyglow.com	Makeup that makes you look younger
2/5/2013 15:28:36	Sir Peter Teazle	Sir Peter Teazle – the name that, according to Buck Mulligan, Stephen's mother uses to refer to her doctor – was a famous thoroughbred racing horse in the 19th Century.	http://www.tbheritage.com/Portraits/SirPeterTeazle.htm	Thoroughbred Heritage	Thoroughbred Heritage
		Mulligan's criticism of Stephen's refusal to indulge his dead mother reminds me of a passage from the Shakespearean play Measure for Measure, in which an infatuated Isabella tells her brother that he must die for her virginity: ISABELLA O faithless coward! O dishonest wretch! Wilt thou be made a man out of my vice? Is't not a kind of incest, to take life From thine own sister's shame? What should I think? Heaven shield my mother play'd my father fair! For such a warped slip of wilderness Nell's issued from his blood. Take my defiance! Die, perish! Might but my bending down Reprive thee from thy fate, it should proceed: I'll pray a thousand prayers for thy death, No word to save thee. Questions that both these excerpts bring up: how do you weigh beliefs against one another? Is it permissible to make concessions for the sake of another, even if that means enduring pain and/or shame?			Measure for Measure, Act III Scene 1 Claudio & Isabella
2/5/2013 15:29:08	Measure for Ulysses	This is an image of Fluttershy with her hoof in her mouth. She is a pony. Ponies are often generally seen as an everyday creature found in the everyday farm, or, perhaps, the childhood fantasies of girls and boys the world over. This pony however, forces us to question the meaning of the hoof, and what it represents in our cynical modern age. Why is she silencing herself? What is the true meaning of the expression she wears on her jaundiced visage? More than anything, has anyone really been far even as decided to	http://www.youtube.com/watch?v=XUuCuSASd24		Deviant Art and the Post-Modern Ponies: A Friendly Hoof-in-the-Mouth

3. Data Editing

- Fill in empty fields (if possible)
- Check that the response matches the question
- Delete incomplete or unusable responses
 - Laura discarded free association annotations
- Copy edit entries

4. Publishing

- Transfer responses to timeline.js data model.

This screenshot represents a published annotation from _____

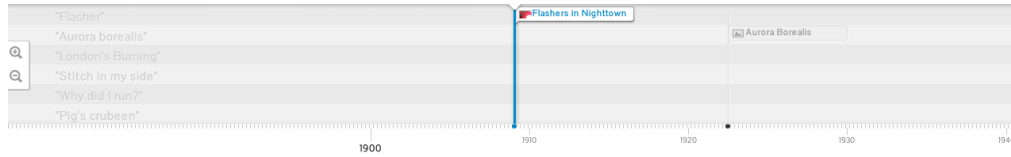


Video of a modern flasher

1909 **Flasher?** **Flashers in Nighttown**

Bloom sees a sudden "glow" and before realizing it comes from the fire brigade attempting to extinguish a fire, he wonders "Flasher?" According to the OED, a flasher is "An automatic device for alternately lighting and extinguishing incandescent lamps, as in advertising and warning signs, such as a sign or signal itself." The first recorded usage in the OED is 1909, so Bloom's usage could be an anachronism, but more likely the word was widely used before being recorded in print. Thus the kind of flasher one might expect in the red light district is not that but something that Bloom, advertiser canvasser, would be sure to notice.

➔
JUNE 16,
1922
Aurora Borealis



While there are many open-source platforms available, Laura chose Timeline because of its ability to incorporate and express intermedial files into a visually appealing interface. Furthermore, she notes that because of her lack of expertise in programming and web design, Timeline's user friendly interface made this project more manageable.

Laura's social reading project can be accessed in the Maltwood Gallery and online. In the gallery, it will be featured as rotating exhibit content. Laura is also working towards publishing a blog to accompany her Timeline project.

To visit Laura's Timeline, follow this link

http://embed.verite.co/timeline/?source=0AsalqSmV3d5sdDBXdDVyUEIzNGN0LTl6ODlwVE1jMEE&font=Bevan-PotanoSans&maptype=toner&lang=en&hash_bookmark=true&height=650#7

To read more about Laura's project development, visit her GitHub repository

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationTwo/DoskyIterationTwo.md>

For more information about Timeline.js, visit <http://timeline.verite.co/>

Bloom Vision

"Flat I see, then think distance, near, far, flat I see, east, back. Ah, see now: Falls back suddenly, frozen in stereoscope. Click does the trick." So Stephen Dedalus explains his experience of everyday three-dimensional vision in the 'Proteus'

episode of *Ulysses*, demonstrating the profound role of visual technologies in shaping our everyday phenomenologies.

Bloom Vision, by Arthur Hain, provides the Long Now of *Ulysses* exhibit with a recreation of a nineteenth century stereoscope, allowing exhibit-goers to experience stereoscopic vision as Stephen, Bloom, and others living in the early-twentieth century would have.

19th Century visual technologies leading up to the early cinema of attraction -- photography, the magic lantern, the phantasmagoria -- changed the way people experienced the world. These technological developments contributed to the everyday phenomenologies of modernity, and just as significantly informed the aesthetic experiments of modernism. The Holmes stereoscope was the most popular version in the 19th and 20th Centuries and is, thus, represented in this exhibit. Bloom Vision represents a significant approximation of the visual phenomenologies of modernity and attempts to perform the novel's ethical imperative: to see as others see.

This project delivers:

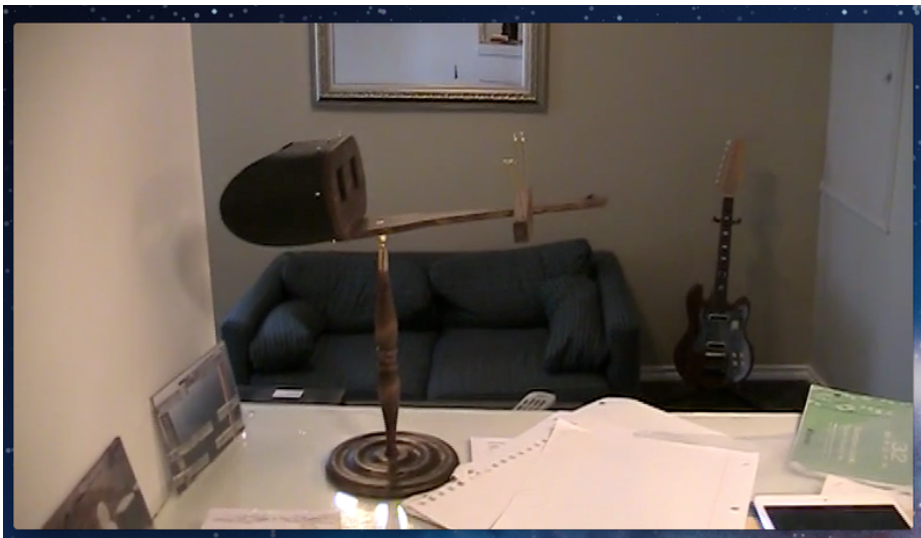
- Functional Holmes stereoscope
- 3D model
 - This aspect of the project is not intended for display in the exhibit space; however, it may be used for future iterations (interested parties can print the individual stereoscope components with a 3D printer and assemble it for their own use.
- Specifications and instructions
- Short documentation video
- Photographs to be used in the stereoscope were selected from Gisele Freund collection of James Joyce in Paris and Edward Quinn's James Joyce in Dublin.

Work and Workflow

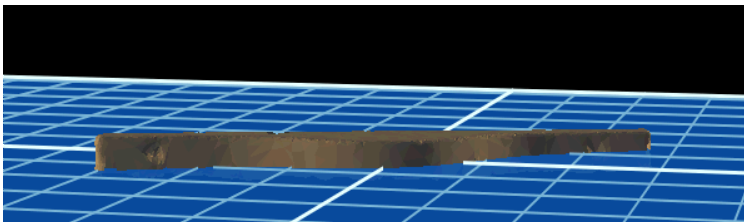
Compare and contrast these images demonstrating the diverse methods Arthur used to build the stereoscope and the 3D model.



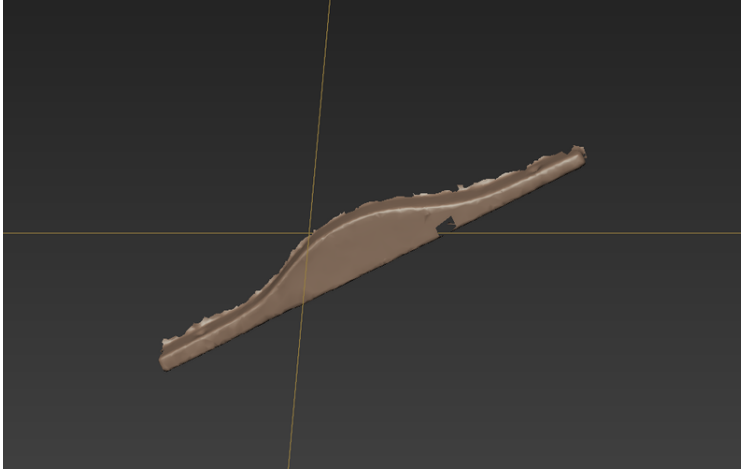
Components of the stereoscope displayed during the staining process.



The assembled stereoscope



The arm of the card slide in modeling phase



Cropped and exported 3D image of the bottom of the card slide.

For a detailed log documenting Arthur's work, workflow, and reflections, visit his GitHub log
<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/Logs/HainLog.md>

To see Arthur's documentary, visit ...?

Ulysses Sonic Ephemeris

This project, designed and developed by Mitch Renaud, is a sound installation that reads when an audience member is standing in front of a panel and responds by playing sounds related to that portion of the novel. The sounds are organized into four registers: short sounds from excerpts, soundscapes from excerpts, period recordings of music referenced in the novel, or historical readings such as Joyce reading *Aeolus* in 1924 or the 1982 Bloomsday radio broadcast. All four won't necessarily be triggered upon each approach and there are multiple files possible in each register. Approach a panel and see what you get. Go away. Then come back and hear some more.

Thinking about the ephemeral nature of sound, as it is always already engaged in a process of decay, Mitch explores what it means to give new life to past sonic ephemera from *Ulysses*. An Ephemeris is a book containing tables predicting star positions; working in a similar way the installation is a collection of sounds that respond to the position of audience members in the space. James Joyce's *Ulysses* brings everyday ephemera into the novel. Much in the same way, the installation takes sounds from the excerpts -- whether they are ambient soundscapes, specific

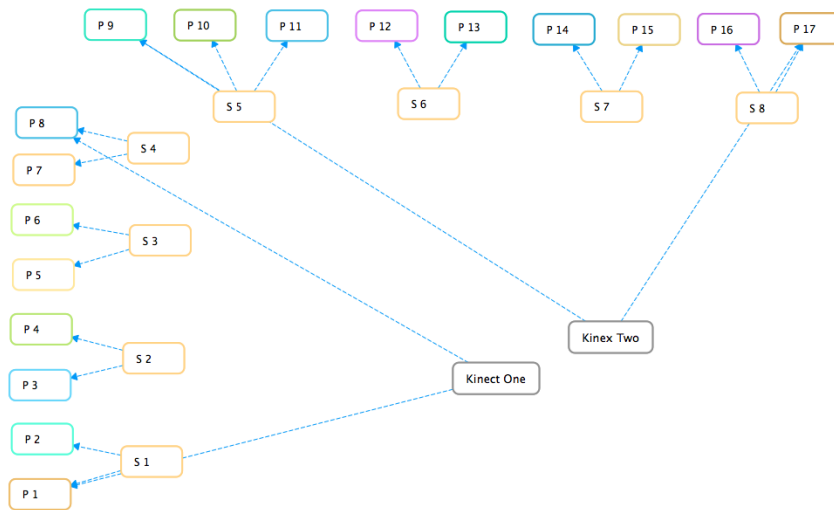
sounds from the excerpts, music referenced in the novel, or readings -- and brings them back into the everyday.

Data Model: Four Sound Registrars (what you'll hear)

1. Short sounds in the excerpt - for example "He blew through the flue two husky fifenotes" in Sirens.
2. Ambient soundscapes - for example the printing presses in the newspaper office in Aeolus.
- 3 - Historical recordings - for example Joyce reading from Aeolus or music mentioned in the book.
- 4 - Read or dramatized portions of the novel from RTE 1982 Bloomsday continuous reading.

Installation Layout

The installation in the Maltwood Gallery will be realized in collaboration with Gabrielle Odowichuk who has generously offered to code the program to run the xbox kinects and send the data to the Max/MSP patch. What you'll see in the space is 8 speakers and 2 xbox kinects mounted to the lighting tracks on the ceiling. Each speaker is responsible for covering two panels with one covering three.



Resources

- Computer with enough power to run Max/MSP runtime (in what may be a fairly demanding patch)
- Soundcard with 8 outs
- Speaker Rig: 8-channel

- Speaker mounts
- Cables
- 2 Xbox Kinects with mounts for lighting track
- Sound samples for patch database: period recordings of music related to the novel, dramatized text, and soundscapes from the excerpts (from Zaquir's project, *Demisemiquavers: The Long Notes of Ulysses*).

Methods and Workflow

1. Filtered sounds from Zaquir's sound repository through my data model (four layers of audio)
2. Sourced additional sounds (including cutting portions from 1982 RTE Bloomsday Broadcast)
3. Drafted dummy Max patch to sort out what's needed
4. Realize Max Patch
5. Beta test with collaborator Gabrielle Odowichuk's program
6. Install in gallery and fix any new bugs that appear

For more information about the conceptual design and development of Mitch's project, see his first iteration in GitHub

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationOne/Renaudm1IterationOne.md>

For read more about Mitch's theoretical and logistic reflections, see his second iteration in GitHub

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationTwo/Renaudm1IterationTwo.md>

Demisemiquavers: The Long Notes of Ulysses

Ulysses is renowned for the textual representation of sound. Zaqir Virani provides a research-oriented sampling of the aural side of *Ulysses* from sounds to match moments, reiterations, remediations, and references throughout the text. This project delivers a repository of sound material from various remediations and references of and within the text ranging from the novel's setting in 1904 Dublin to contemporary film soundtracks and concept albums.

Embodying values of open-access, collaboration, and interoperability, the

repository enables future research by providing a source of data for critical analysis. It shares its data with Mitch Renaud’s sound installation exhibit, *Ulysses* Sonic Ephemeris and with Alex Christie and Katie Tanigawa’s Dislocating *Ulysses*.

Methods and Workflow

1. Gather Data

- Determine what to include in sound archive
 - Instances of sound or mentioning of sound in the novel
 - Eg- Mention of an opera, transcription of character singing a song
 - Description of auditory experience
 - Eg - footfalls
- Research or discovery of remediations
 - Sources
 - Wikipedia
 - Fan pages
 - Scholarly articles
 - reviews

The following image represents the data gathering stage of Zaqir’s workflow.

Title	Subject	Description	Type	Source	Relation	Coverage	Secondary Coverage	Creator	Publisher	Contributor	Rights	Date	Format
Nighttown	Soundtrack to Nighttown happenings in Bloom (2003)	Thematic Track sample from the film Bloom, occurring during the Circe episode at a runtime of 4:51	Sound	B00328U7UW	{%VersionOrM James Joyce's 1922 Novel 'Ulysses' (%PanOrM David Kahne's score to the film Bloom' (%BaseOrM The episode 'Circe' in Joyce's Ulysses"	53.350551;-6.2622	53.351781;-6.2501	David Kahne	Odyssey Pictures	David Kahne	Distribution of the audio soundtrack of Bloom is restricted to home use only. For distribution amongst public forums and Universities, there is the 355 Euro package available from Odyssey pictures, which provides both the content and official license to teach and distribute the material freely.	6/16/2003	MP3/FLAC
Circe Theme	Soundtrack to Circe episode in Bloom (2003)	Thematic track sample from the film Bloom, occurring during the Circe episode at a runtime of 2:39	Sound	B00328U69H	{%VersionOrM James Joyce's 1922 Novel 'Ulysses' (%PanOrM David Kahne's score to the film Bloom' (%BaseOrM The episode 'Circe' in Joyce's Ulysses"	53.350551;-6.2622	53.351781;-6.2501	David Kahne	Odyssey Pictures	David Kahne	Distribution of the audio soundtrack of Bloom is restricted to home use only. For distribution amongst public forums and Universities, there is the 355 Euro package available from Odyssey pictures, which provides both the content and official license to teach and distribute the material freely.	6/16/2003	MP3/FLAC
Love's Old Sweet Song (Variant 1)	Recurring track in Soundtrack to Bloom (2003)	Thematic track sample from the film Bloom, recurring throughout, total runtime of 5:00	Sound	B00328U662	{%VersionOrM James Joyce's 1922 Novel 'Ulysses' (%PanOrM David Kahne's score to the film Bloom' (%BaseOrM The Irish folk song 'Love's Old Sweet Song' in Joyce's Ulysses"	53.350551;-6.2622	53.331206;-6.2102	David Kahne	Odyssey Pictures	David Kahne	Distribution of the audio soundtrack of Bloom is restricted to home use only. For distribution amongst public forums and Universities, there is the 355 Euro package available from Odyssey pictures, which provides both the content and official license to teach and distribute the material freely.	6/16/2003	MP3/FLAC
Molly's Theme (Variant 1)	Soundtrack to scenes featuring Molly Bloom in Bloom (2003)	Thematic track sample from the film Bloom, occurring during scenes featuring Molly Bloom, at a total runtime of 2:56	Sound	B00328U648	{%VersionOrM James Joyce's 1922 Novel 'Ulysses' (%PanOrM David Kahne's score to the film Bloom' (%BaseOrM Molly Bloom's theme in Joyce's Ulysses"	53.350551;-6.2622	53.356227;-6.2561	David Kahne	Odyssey Pictures	David Kahne	Distribution of the audio soundtrack of Bloom is restricted to home use only. For distribution amongst public forums and Universities, there is the 355 Euro package available from Odyssey pictures, which provides both the content and official license to teach and distribute the material freely.	6/16/2003	MP3/FLAC

2. Navigating Copyrights

- US Copyright Database
 - Provides public records for American clients, companies, and publications
- Canadian Intellectual Properties Office
 - Documents Canada's copyright laws and fair use determinations based on medium
- International Copyright (Bloom being an Irish film with American contributors)
 - Bloom University Collection

This project observes all copyright and fair-use standards.

For more information about the US Copyright Database, visit

<http://www.copyright.gov/records/>

For more information about the Canadian Intellectual Properties Office, visit

<http://www.cipo.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/Home>

For more information about International Copyright (*Bloom* being an Irish film with American contributors), see the Bloom University Collection

<http://ulysses.ie/bloom-university-collection/>

3. The Legal Ripping of Audio

- Fair-use Standards allow short samples of audio files to be publically accessible.
 - Eg - Amazon links to the *Bloom* soundtrack and provides 26 second clips of each of the 18 tracks
 - iTunes app (or extension) for Google Chrome

For more information about Fair-use standards, visit

http://en.wikipedia.org/wiki/Fair_dealing_in_Canadian_copyright_law#Research

4. Storing the Audio

- Formatting
 - All files are stored in Mp3 format because of availability, size constraints, and interoperability

- Converted files to Mp3 using the audio converter Acoustica
- .wav and .flac are ideal – they are uncompressed and thus retain quality

For more information about audio files, visit http://en.wikipedia.org/wiki/Audio_file_format

For more information or to access Acoustica, visit <http://www.acoustica.com/mixcraft/>

5. Documenting and Archiving

- Dublin Core provides standard metadata conventions and is used by libraries and cultural heritage organizations
 - Achieved through Google Spreadsheet

For more information about Dublin Core, visit <http://dublincore.org/>

In seeking to build a useful repository, Zaqir found that while there were useful studies and texts, there were not well documented sources from which to reference, gather, or experience the sounds. All existing websites are unaffiliated with scholarly work so the focus became not to create a visually or aurally stimulating experience, but to provide an enduring and documented resource that bridges old textual studies with modern digital means.

Geotemporal and Geospacial Maps

The following projects use analogue and digital technologies to explore mapping as an analytical tool for textual analysis. By visualizing aspects or remediations of the text, these projects use interdisciplinary methods to engage visual modes of literacy. By examining *Ulysses* in geotemporal and geospacial designs, these projects leverage digital technologies to examine culture and cultural artefacts in the Long Now, explore intertextual connections, and analyse novelistic production.

Dislocating *Ulysses*

Co-authored by Katie Tanigawa and Alex Christie, *Dislocating Ulysses* is comprised of two mapping projects that rethink a linear progression of both space and time.

The first project delivers an interactive map that situates *Ulysses* in a past and

present Dublin. Layering three historical maps from UVic's Special Collections Library (see the list of resources at the end of this section for citable data) into Google maps illustrates how the path of the novel translates through time. Pinning artifacts from the exhibit that represent locatable objects in Ulysses' Dublin onto the layered map resituates the dislocated objects in their geotemporal location.

Katie and Alex produced documentary videos to illustrate the stages of their project's development.

To see the first demo video, visit

<https://www.youtube.com/watch?v=61q5VJstcsM>

To see the second demo video, visit

<https://www.youtube.com/watch?v=MukxqnI5lvU>

The second element of this project creates a geospatial link between the Long Now of *Ulysses* exhibit space and Joyce's Dublin. Using Google Earth and Mudbox (a 3D modeling technology), this project delivers two maps. The first map is a Google Earth map that layers three archival maps of Dublin and locates objects in the exhibit in their place as specified by the text. The second project delivers a 3D map that represents the time spent in each place relative to the amount of time the novel is situated in specific areas of Dublin. d into digital map and then transformed into a remediated analogue map again. More specifically, this map is topographically distorted by calculating the number of words locatable in a region of Dublin by the number of words in the novel. The purpose of this project is to create a geospatial (and geotemporal) link between Joyce's Dublin and the Long Now of *Ulysses* exhibit space. This project also attempts to consider the artifacts in relation to the Long Now of *Ulysses*' Dublin.

Katie and Alex produced two documentary videos illustrating the stages of the 3D model's development to show how the analogue map transforms through computational textual analysis.

To see the first documentary video of the 3D model of the tactile map, visit

<https://www.youtube.com/watch?v=lZ-0Y3LJE0I>

To see the second iteration of the 3D model documentary, visit

<https://www.youtube.com/watch?v=Befmky79GjA&feature=youtu.be>

Method and Workflow Project One:

- Locate historical maps of Dublin in Special Collection's archive
- Select three historical maps
- Scan the maps in sections
 - Vue Scan
- Stitch maps together
 - Photoshop
- Layer the maps in Google Earth
 - adjust images accordingly
- Select objects from the exhibit acquisitions list
 - locatable in Dublin
- Take photos of exhibit objects
 - to include as pop ups in the map
- Locate the objects in Dublin
 - referencing the text and Google Maps
 - latitude and longitude
- Create placemarks in Google Earth and link placemarks to images of exhibit artifacts

Methods and Workflow Project Two:

- Determine number of words locatable in a place in Dublin
 - marked where events occurred and conducted word count
- Determine total word count in the 1922 edition of *Ulysses*
- Divide the number of words locatable in a place with the total word count of *Ulysses* to determine height ratio

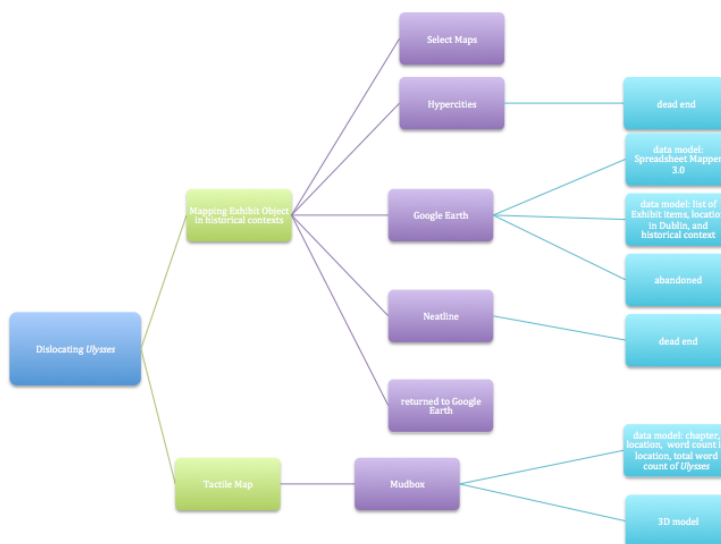
This image represents the formula from the data model Katie and Alex used to calculate the distortion ratio for the 3D map

Location	Chapter	Chapter Word Count	Location Word Count	Total Word Count Ulysses	Ratio
Martello Tower	Telemachus	7165	7165	230812	0.03104258010849
School, Dalkey Ave.	Nestor	4407	4407	230812	0.01909346134516
Sandymount Strand	Proteus	5686	5686	230812	0.00004332149389
No. 7 Eccles St.	Calypso	5882	5882	230812	0.02548394364
Sir John Rogerson's Quay	Lotuseaters	6367	205	230812	0.00088816872

- Scan map using Vue Scan (in this case, the digital rendering of the map was already available from the first part of this project)

- Stich scanned images using Photoshop
- Create plane in Mudbox
 - Mudbox is a 3D modelling software that allows you to stitch images of an object together as well as manipulate a 3D object for future 3D printing
- Overlap stitched map using Projection tool
- Use sculpt tool to deform plane (elevations represent larger temporal)
- Export movie of map using Render>Create Turntable Movie
- Export layer as .stl file for printing
 - .stl is a file extension for a 3D model
- Print 3D map

This image represents the dynamic change in workflow, especially in terms of choosing a platform to visualize their work



In terms of future development, Katie and Alex are exploring different interfaces that will allow them to best represent their work on an independent website. So far, Neatline seems like the best contender.

For more information about Katie's methods and workflow, visit her log in GitHub

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/>

[Logs/TanigawaLog.md](#)

For more information about Alex's methods and workflow, visit his log in GitHub
<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/Logs/christieLog.md>

The Afterlives of Ulysses

This section describes and explains the first prototype for Amanda Hanson's project.

The Afterlives of *Ulysses* delivers an interactive, annotated Google Earth exhibit that populates a world map with the numerous and varied incarnations of *Ulysses*. From early translations to film adaptations to the Modernist Versions Project, this map echoes the modernist fascination with time and place by providing a visualization of the novel's movement around the globe over time. Visitors to the site will be able to track the movement of *Ulysses* around the globe over the 90-year period since its first publication in 1922. The annotations provided for each incarnation function as a resource for those who are interested in learning more specific information about the selected translations, adaptations, performances, etc. of *Ulysses*. This project is necessarily selective but could be developed towards an exhaustive dataset.

Methods and Workflow

1. Collect and Catalogue data
 Spreadsheet Mapper 3.0
2. Visualize Data
 Google Earth

Like the other geotemporal and geospatial designs, Amanda's workflow changed dramatically between the first and second prototypes.



As this workflow chart demonstrates, Amanda explores several different platforms to visualize her data. In the end, she chose Timeline.

To see how Amanda's project developed, visit her repository in GitHub

Iteration One

<https://github.com/uvicmakerlab/LongNowOfUlysses/tree/master/English507/IterationOne>

Iteration Two

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationTwo/hansenIterationTwo.md>

Log:

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/Logs/hansenLog.md>

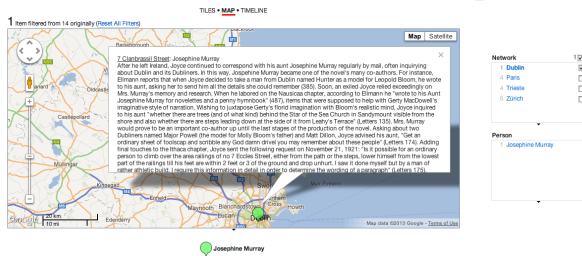
Networked Ulysses

This project explores Joyce's connection to his contemporary social world. It delivers a visualization that de-centers the authorial figure and highlights the role of Joyce's resources and collaborators. This installation treats *Ulysses* as a networked novel and reads it through the metaphors of network culture and social media, that is, the interactions among people in which they create, share, and exchange information and ideas. The goal is to facilitate a visualization that enables visitors witness and examine some of the connections of the *Ulysses* network in order to gain an understanding of the relational character of novelistic production. This will enable readings of the division of labor in the literary field (friends, editors, and publishers) in general, and with respect to *Ulysses* in particular, that differ markedly from descriptions of the novel as the work of a single creative

genius. As such, mapping becomes a fundamental analytical tool to prepare pedagogical material that illustrates the structural principles of a text in time and space, deconstructs the network behind the author-function, and the geospatial characteristics of a novel.

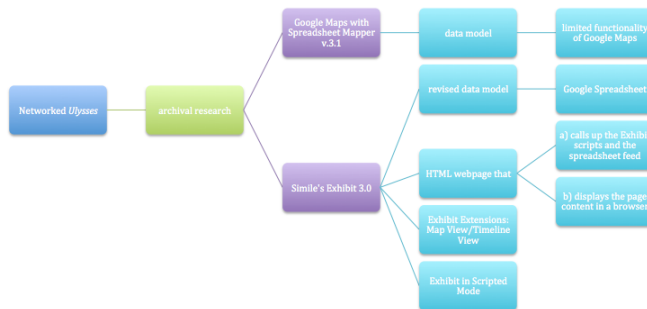
This image displays the Exhibit map view of the Dublin Network

Networked Ulysses



Methods and Workflow

As an in-process narrative, this section reflects various stages of Tim's workflow and methods. The following chart represents changes in Tim's workflow throughout the term.



1. Data Collection

- Using archival research methods, Tim identified Joyce's collaborators, transcribed (or scanned) and catalogued the communications in a data model. This phase is represented in green on the flow chart.

2. Data Expression

- Tim used Google maps in his first prototype. Due to the functional limitations of Google maps, Tim adopted Exhibit to visualize the data.

This section describes Tim's project during the development of his first prototype.

Networked Ulysses delivers an interactive Google Map (and website) that explores

Joyce's connection to his contemporary social world by mapping his correspondence (or correspondents) during the composition of *Ulysses*. Each correspondent has an entry in Google Maps that links to an original physical address, a description of the agent, and a scanned image or transcription of the letter (when available). It features five layers rendered in Google Maps. Three of the layers correspond with the locations of composition (indicated in Joyce's final entry in the novel): Trieste, Zurich, and Paris. Each of these layers maps his contacts across Europe at the time. Since Joyce continued to be in contact with a few constant contributors in Dublin, the map features Dublin as a fourth layer. The fifth layer presents the numerous places where Joyce lived in the cities mentioned above.

To read more about this stage of development of Tim's prototype, see his first iteration in the GitHub repository <https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationOne/PersonnIterationOne.md>

The second prototype of Networked *Ulysses* replaces Google maps with Exhibit (a platform developed by MIT's Simile project) to visualizes Joyce's networks in three different views:

1. Map
2. Timeline
3. List of contributors

To see Tim's Networked Ulysses, visit https://dl.dropboxusercontent.com/u/11381261/Networked%20Ulysses_2.html

To see Tim's GitHub repository, visit <https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationTwo/PersonnIterationTwo.md>

To learn more about Exhibit, visit <http://www.simile-widgets.org/exhibit/>

Gameful Design

This section explores gameful design -- that is the use of game-design elements in non-gaming contexts -- and how it may be used as an approach and a praxis in the creation of a digital reading environment, a social edition, and a critical and

theoretical model. It emerged from marketing tactics as a way to encourage user engagement online. This approach has been regarded critically by scholars, because it can be seen as exploitative in that it usually focuses on getting users to do something for nothing. Gameful design focuses less on using recognizable gamification elements (like points, badges, and leaderboards) to trick users into certain behaviours, and instead makes a sincere attempt at using game-design thinking, theories, and processes to develop an environment that creates gameful computer-user interactions.

HyperLit

HyperLit, designed by Nina Belojevic and Jon Johnson, is a project that takes seriously how it is that we read in the 21st century, and asks how we might be able to utilize digital environments and economies to create dynamic new reading environments that are at once fun and engaging while also forcing critical self-reflexivity on how we read in digital environments. *HyperLit* offers a model for a social edition that is accessible and relevant to scholars and public readers. Furthermore, the project uses the development of a prototype and a speculative design model for *HyperLit* to explore the ways in which gameful design can be used in digital reading environments and as a scholarly approach.

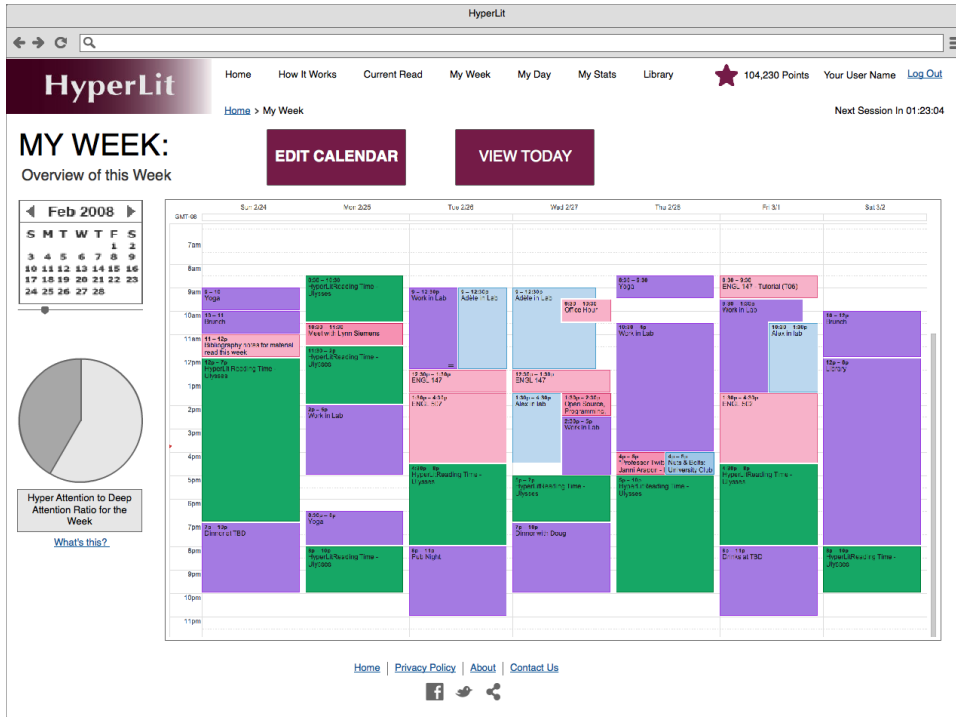
This project delivers a speculative design model and a wireframe prototype for a social reading environment for *Ulysses*. Using satiric methods, it provides a critique of the culture of the Web 2.0 and gamification – that is the gamification of nongaming environments (like literature) – that privileges or enables hyper-attentive modes of literacies and engagement.

This image illustrates a wireframe of James Joyce delivering a reading alert

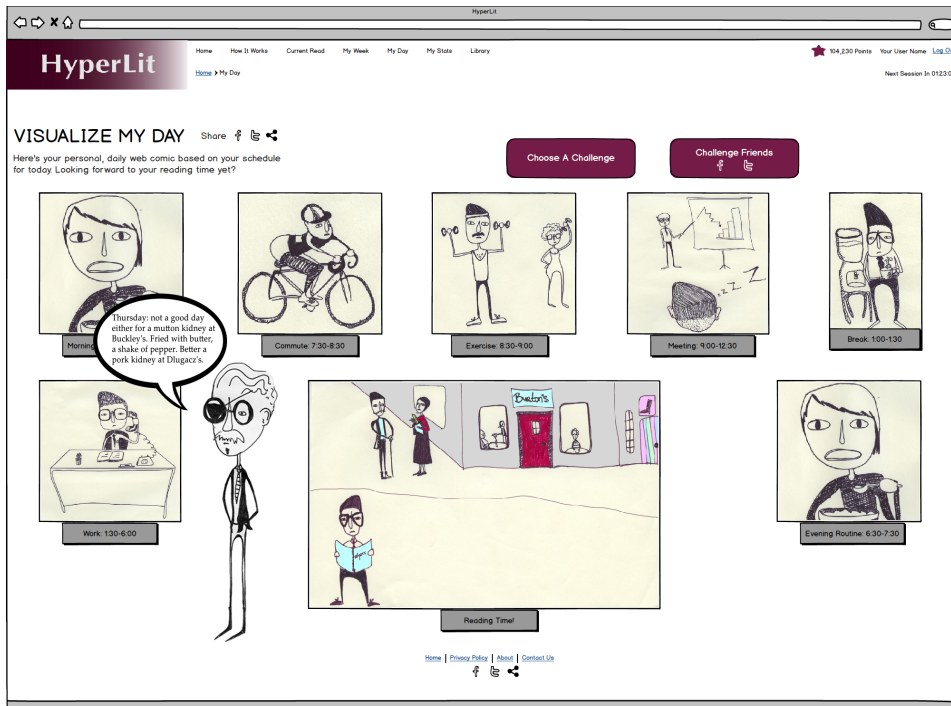


As a tongue-in-cheek social critique on leisure activities that shape our everyday lives by integrating with a user's Google Calendar, the application visualizes the user's daily schedule as an illustrated web comic drawing attention to the relationship between the personal calendar and the self as a productive force in the socioeconomic structure.

This image represents a wireframe demonstrating the integration of Hyperlit with Google calendar



This wireframe visualizes the user's day as webcomic



Drawing on Katherine Hayes' notion that deep attention (that is, when attention is devoted to sustained amounts of time to one thing--a book, for example) becomes increasingly difficult in hyper-attentive environments (where attention is spread out over a variety of different things: checking your phone while watching a film

while reading a book, for example, or having your Facebook open while reading a news article), a shift in education that allows for a combination of attention modes will engage these new learners in ways traditional modes cannot. Hyper-lit caters to a variety of reading habits and interpretive skills, with the aim to offer access to a wide range of audience types to engage in the deep attention required for close reading and literary analysis. The project aims to conflate these two modes of attention to encourage a wider and greater interest in classical literary works.

To read more about Katherine Hayles theories of hyper and deep attention, visit http://engl449_spring2010_01.common.yale.edu/files/2009/11/hayles.pdf

The application itself (which Jon and Nina's model represents) recognizes the user's schedule through a Google Calendar API (an application programming interface), identifies deep attention gaps, and schedules reading times for *Ulysses*. It not only encourages users to read a complex novel, but it brings awareness to the cyclical, daily activities of the user. For example, within this visualization, reading time will be indicated by illustrating the scene that the user is scheduled to read. The application measures and rewards a user's progress through the novel.

Reading progress through *Ulysses* is measured in two ways. First, the user can choose to read a digital edition provided through the app (accessible via their desktop browser or tablet) that will automatically track their progress through the novel. The text will contain hyperlinks to relevant online content that helps the user understand the text, such as marginal scholarly annotations as well as social annotations that the user can add to and comment on. A feedback box appears at the end of each section of the novel that allows the user to provide a personal critical response to the text. Users will receive bonus points for feedback as well as for social engagement (such as the social annotations). If no feedback is given, minimum points will be awarded (for completing each section of the novel). In addition, users will receive badges and achievements for completing certain aspects of the novel or engaging in specific activities (like close reading, offering relevant comments, etc.). This encourages not just a higher quantity of reading, but also more critical and interpretive reading. The user will have options to share comments, badges, and visualizations of the everyday or their readings on their preferred social network (FB, Twitter). Users can give other users kudos for finishing a novel, comment on one's progress, discuss the readings, or challenge them to finish a book in a certain amount of time or read 'x' amount of books per

month.

This image represents the badge reward system

The screenshot shows the HyperLit website interface. At the top, there is a navigation bar with links for Home, How It Works, Current Read, My Week, My Day, My Stats, Library, and a user profile section for Jon Johnson (Victoria, BC, Canada) with 104,230 points and a 'Log Out' link. Below the navigation bar, a 'CONGRATULATIONS!' message indicates a session completed. A tabbed interface shows 'What did you think?', 'Reading Summary', 'Weekly Summary', and 'Achievements/All Time Stats'. The 'Achievements' section displays several badges: 'Close Reading Award' (eye icon), 'The Telemachiad' (ship icon), 'Consistency Award' (clock icon), 'The Odyssey Achievement' (Odyssey icon), and a 'Locked' badge (X icon). A speech bubble from a cartoon character says: 'Well done! Here's your hard earned bag of meat badges! Consume more, earn more!'. To the right, a user profile for Jon Johnson is shown as a 'Lvl 25 Reader' at the University of Victoria. Below the profile are two tables: 'My Reading Stats' and 'My Social Stats'.

My Reading Stats	
Pages Read	2760
Annotations Made	200
Total Reads	360
Points Received	6003
Achievements	47
Average Reads/Week	5
Average Pages/Week	12.4
Average Annotations/Week	10
Average Points/Week	250

My Social Stats	
Friends	47
Annotation Kudos	56
Conversations Started	6
Annotation Replies	25

HyperLit brings awareness to the cyclical daily habits that inform, create, and produce productive subjects (as Western social values dictate people must be) at work and during leisure activities. The purpose of this app is to critique the productive social values by leveraging productivity. While many apps facilitate mass cultural consumption or encourage cinematic forms of entertainment, this app encourages all types of users and learners to engage in close, analytical readings of *Ulysses* by scheduling time to read the text by balancing hyper attention and deep attention. The image-based screen encourages an activity – namely reading -- that doesn't feed into the maintenance of the socioeconomic hierarchy

but enables all types of users to engage in critical, analytical, and interpretive reading, thinking, and discussion. Finally, the digital environment creates a relationship to the text and its historical context in a current, social, but narrative manner.

This project delivers a prototype for the app. The prototype includes:

- speculative design fiction video composed of mockups, a rationale, and the ideal outcomes
- screen mockups of the interface and key interactions of the app
- select web comic images to be placed within or in relation to the mockups
- A short video illustrating the critical significance of the projects

To watch the video, visit <https://vimeo.com/63042384>

Methods and Workflow

Phase 1: Concept

This project explored different concepts, ideas, and tools before the design and narrative emerged. These included, timeline formats, GPS trackers that narrativize one's day, gamified calendar that gives points and badges for daily activities, geocacheing.

Phase 2: Idea Refinement

Consideration of integrating the personal calendar to visualize the daily cycle of labor and leisure.

- Feasibility and Methodology
- Gameful design in a reading app with a calendar plug-in
- Because building the app requires building a javascript calendar plug in (among other time intensive skill specific technologies) this project produces a model for the app rather than the app itself.
- Wireframe sketches to communicate the concept (image/screen representations) using Balsalmiq
- Look and Feel
- Visual assets
- Video storyboard

Phase 3: Project Development and Build

- Created series of wireframes that communicated the final model for the app
- Shot and produced a speculative design video.

To see the early stages of development, see Nina and Jon's first iteration in GitHub

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationOne/HyperLitWorkflowDocumentation.md>

Their second iteration can be accessed here

<https://github.com/uvicmakerlab/LongNowOfUlysses/blob/master/English507/IterationTwo/NinaJonIteration2.md>

Their collectively published log documenting their workflow can be accessed here

<https://github.com/uvicmakerlab/LongNowOfUlysses/tree/master/English507/Logs/HyperLitDocumentation>