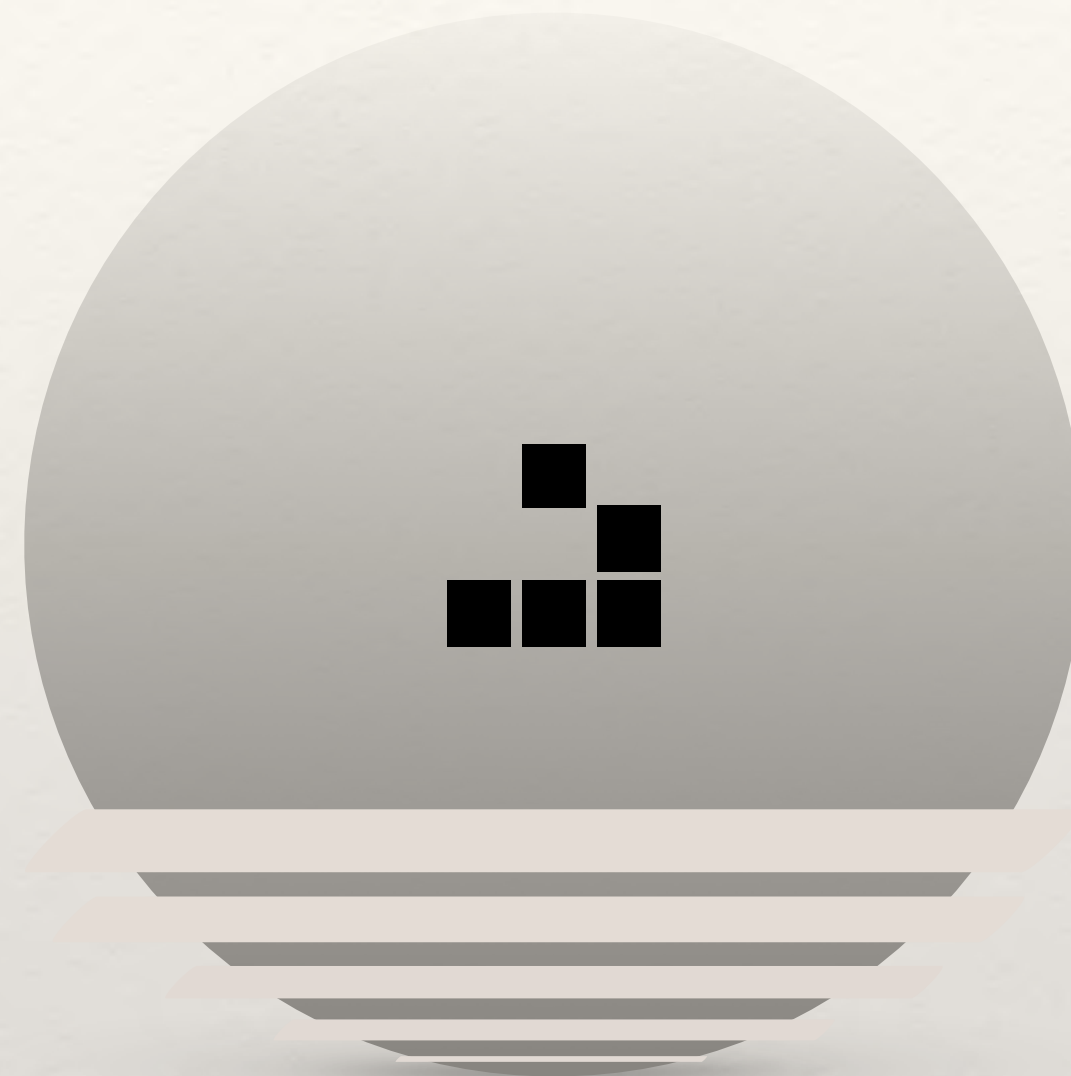
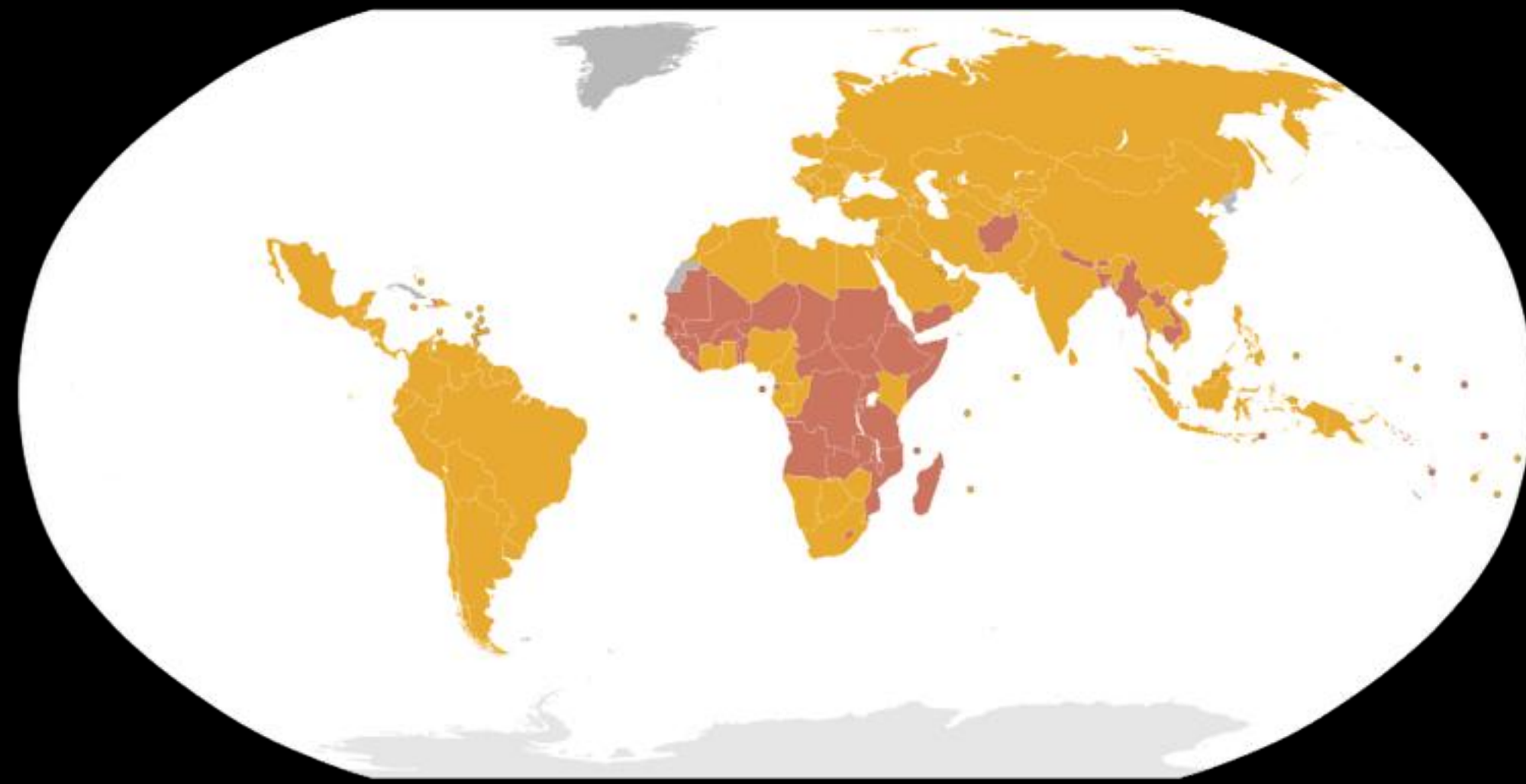


EVALUATING DIGITAL SCHOLARLY EDITIONS: A FOCUS GROUP

Caria & Mathiak

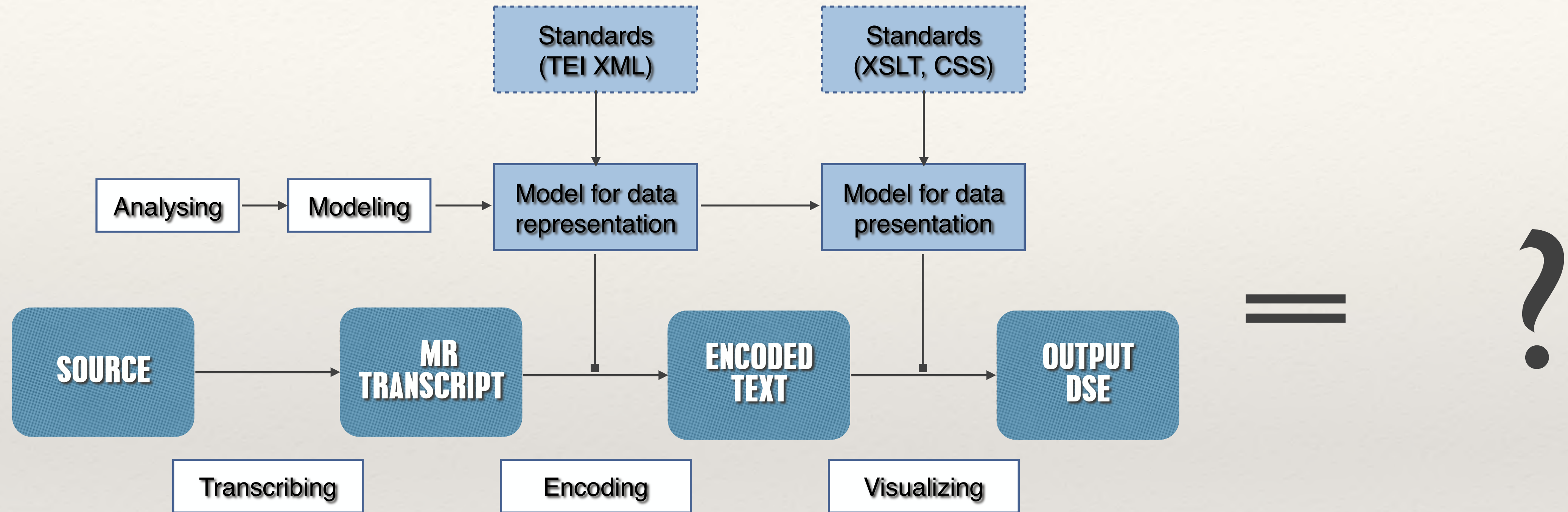


LET'S MISUSE USABILITY!



KNOW THE MEDIA ECOLOGY IN WHICH AND FOR WHICH YOU PRODUCE





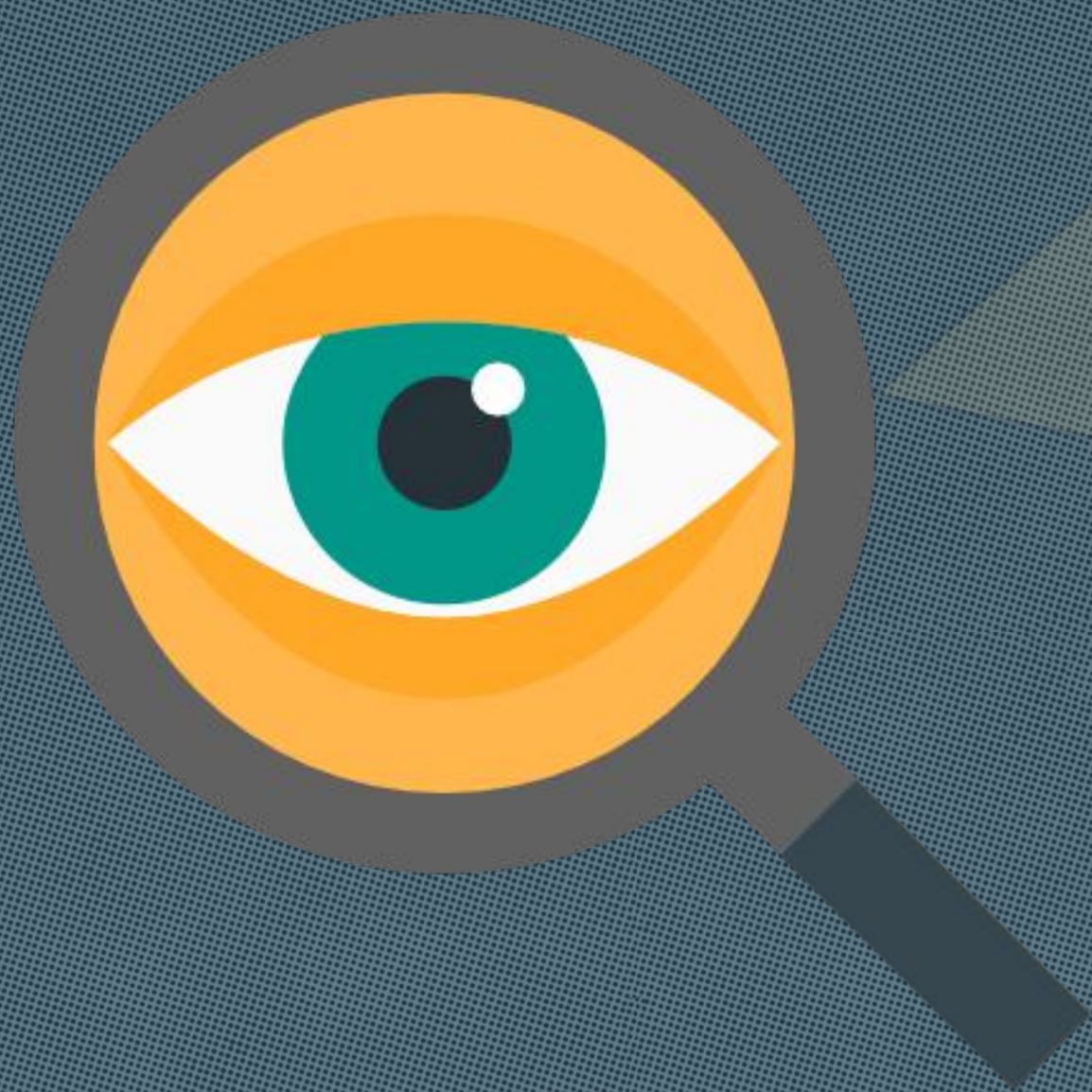
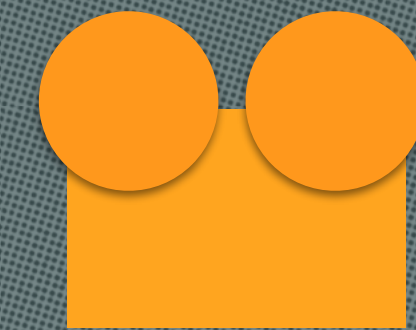
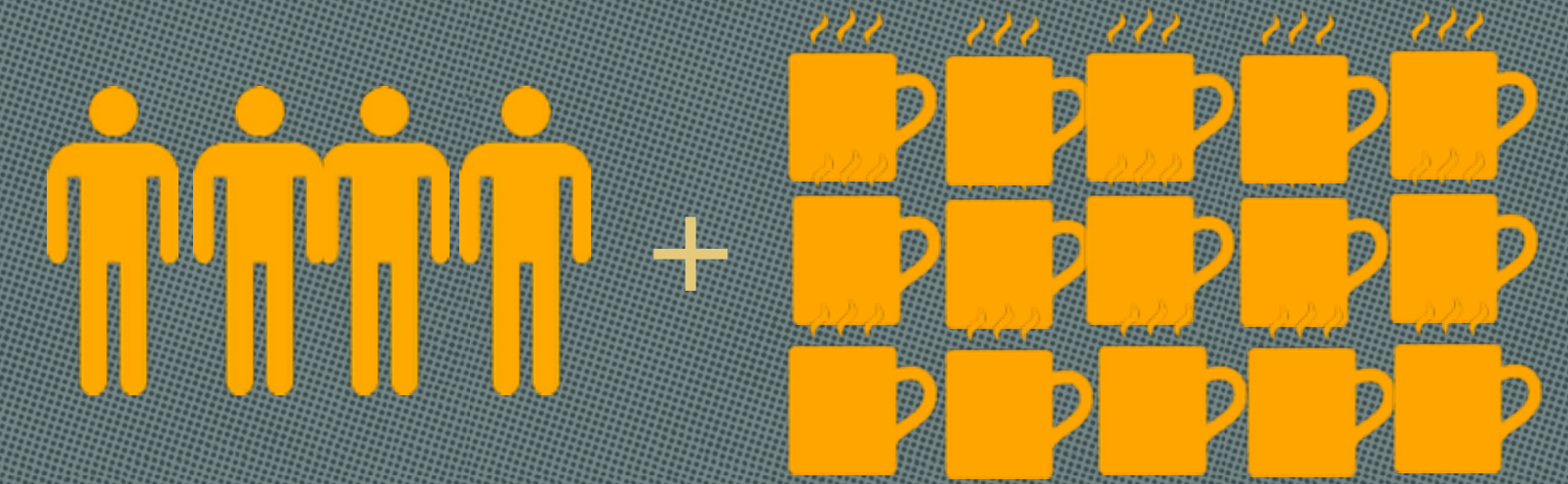
WORKFLOW OF EDITING

Rebhein & Fritze



ENOUGHNESS IS MORE

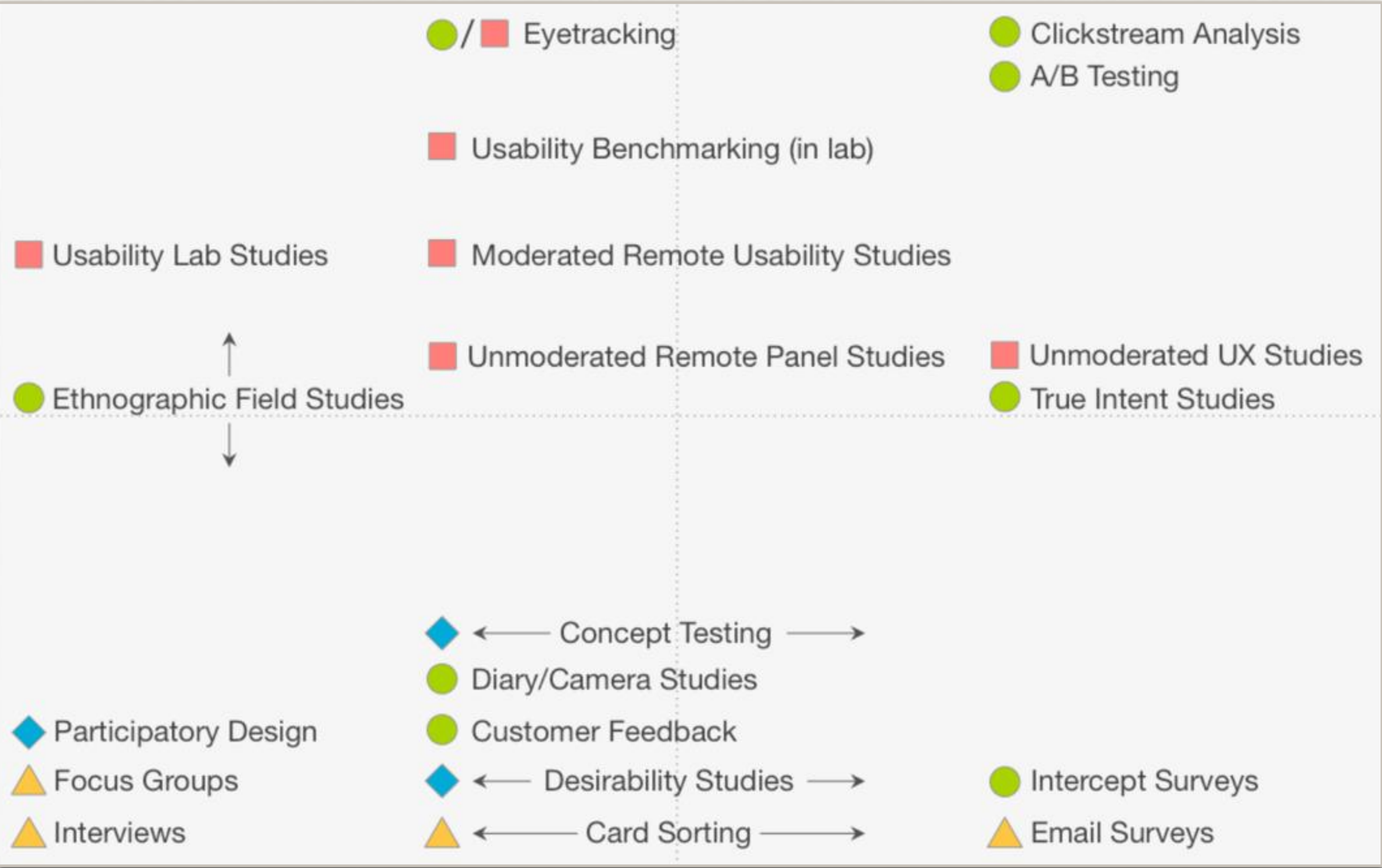
FOCUS GROUP ELEMENTS



LANDSCAPE OF USER RESEARCH METHODS

Christian Roher <https://www.nngroup.com/articles/which-ux-research-methods/>

BEHAVIOURAL

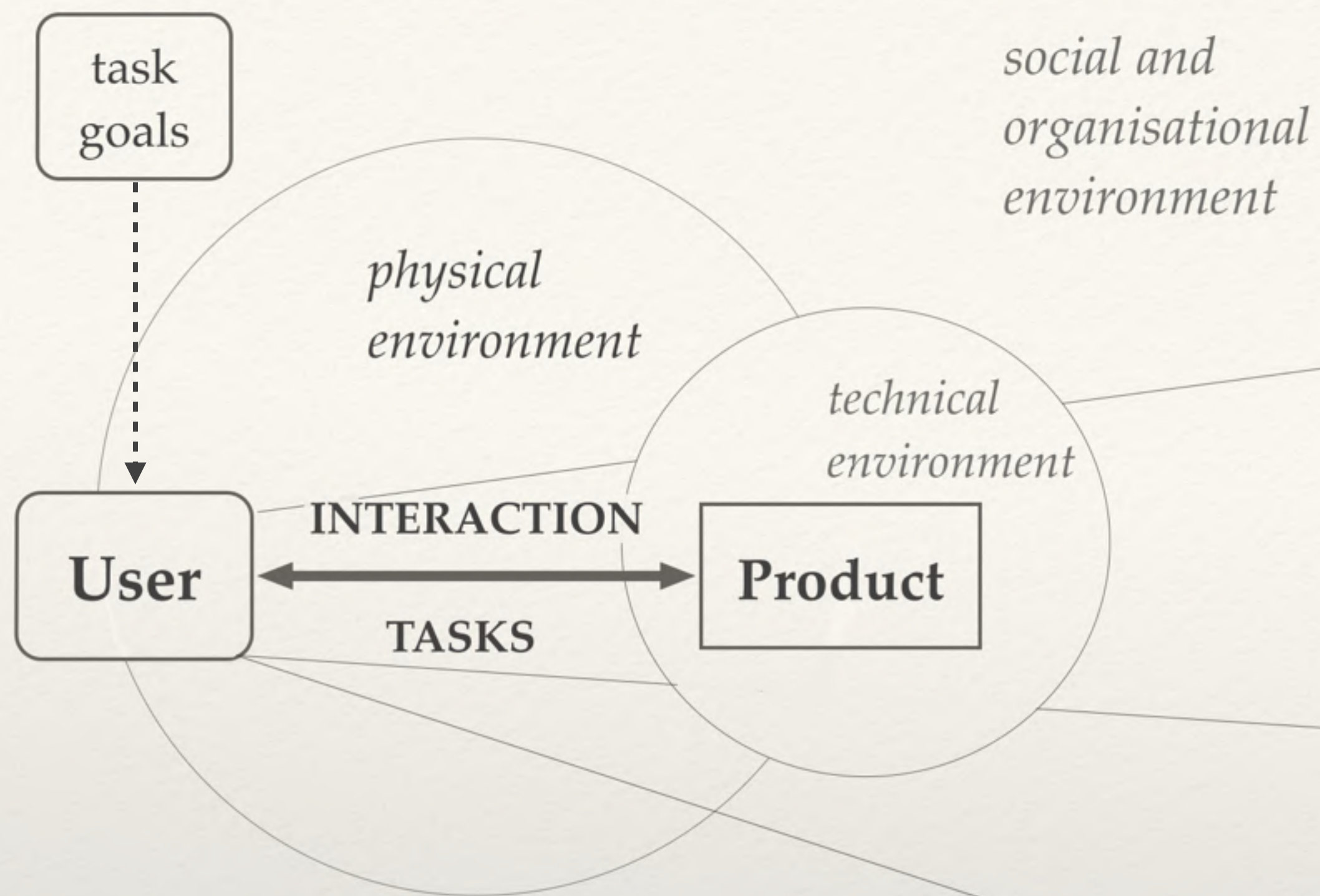


QUALITATIVE (DIRECT)

QUANTITATIVE (INDIRECT)

KEY FOR CONTEXT OF PRODUCT USE DURING DATA COLLECTION

- Natural use of product
- Scripted (often lab-based) use of product
- ▲ De-contextualized / not using product
- ◆ Combination / hybrid



EFFICIENCY



EFFECTIVENESS



SATISFACTION

EXTENDED USABILITY>>>
QUALITY OF USE

TASK

GET MILK
FROM MAMA

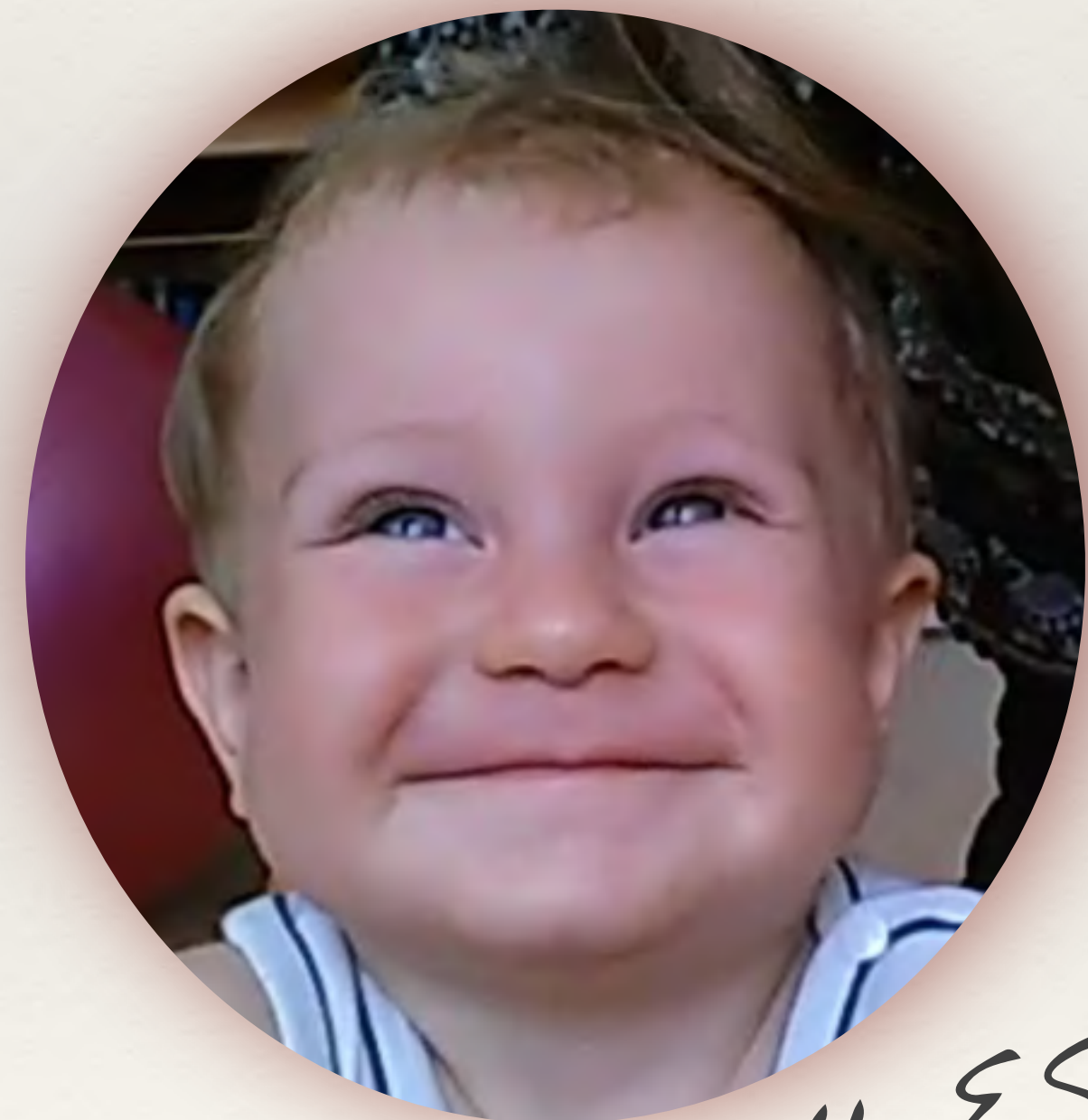
Effectiveness

MUCH..
AS MUCH AS I
CAN..

Satisfaction

Efficiency

IT'S QUICK!!
IT IS EASY!!



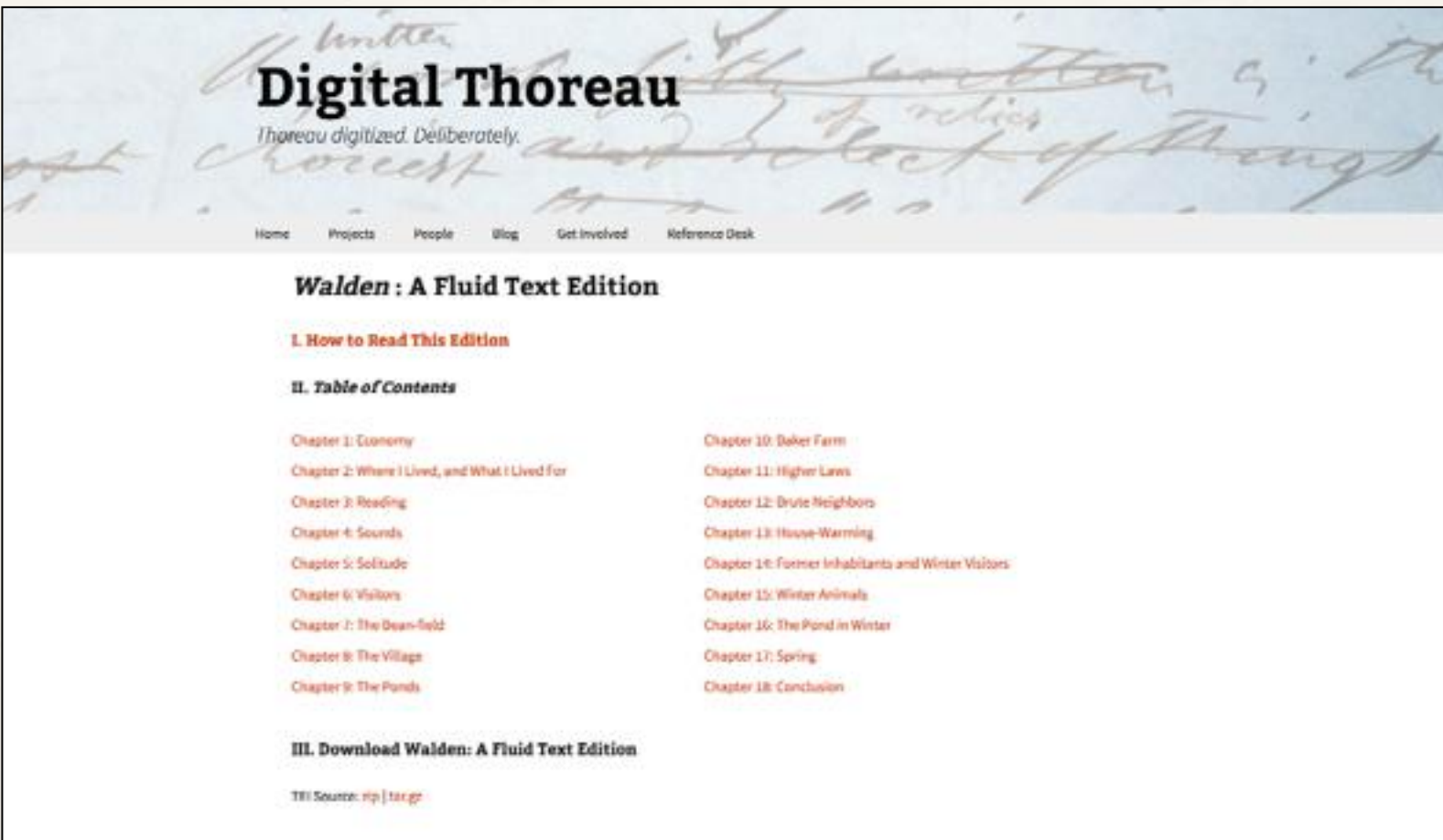
mmm.. yESSSS!!!

COMPETITOR ANALYSIS



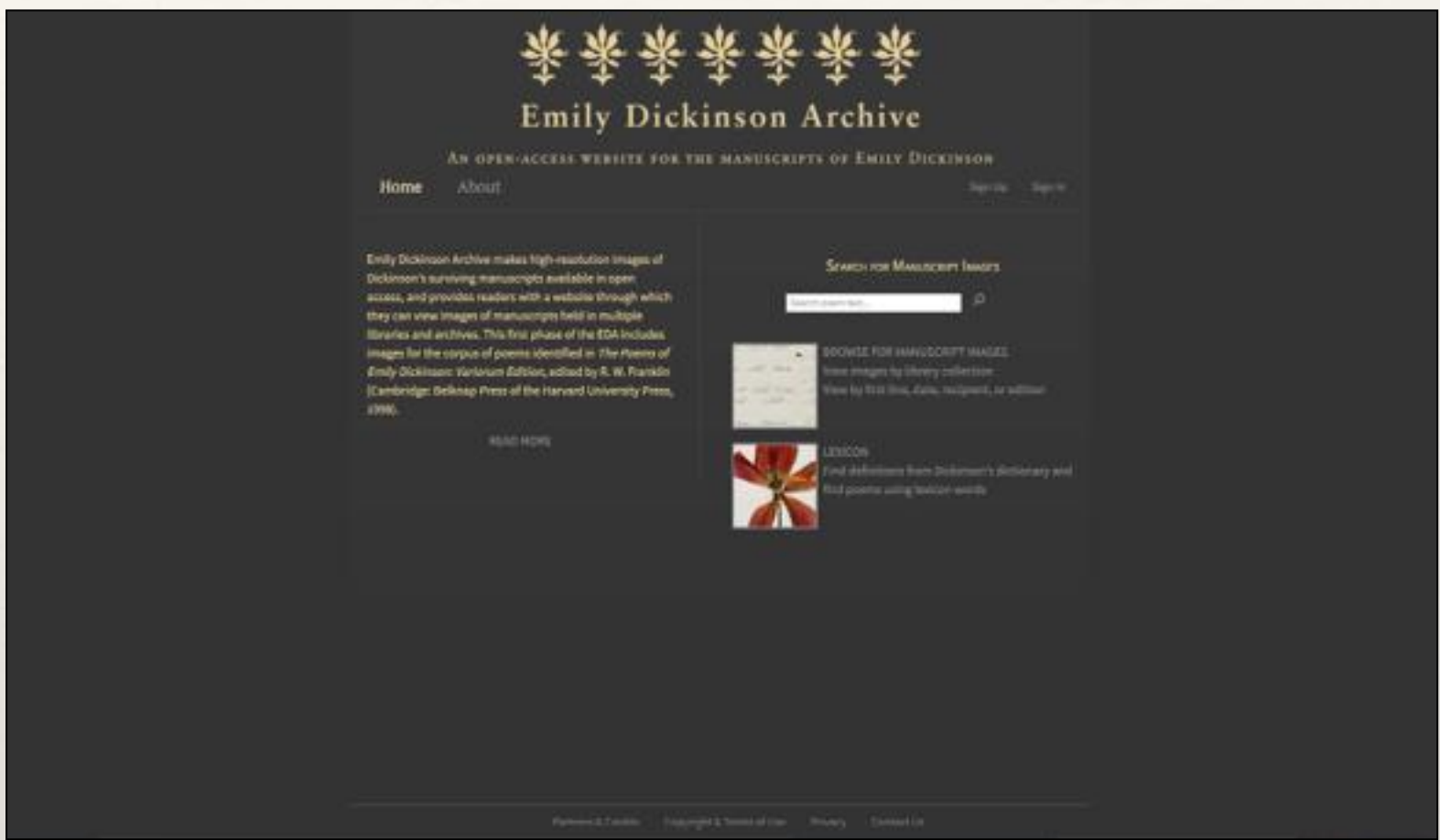
1

Patrick's Confessio



2

Walden. Fluid Text Edition



3

E. Dickinson Archive

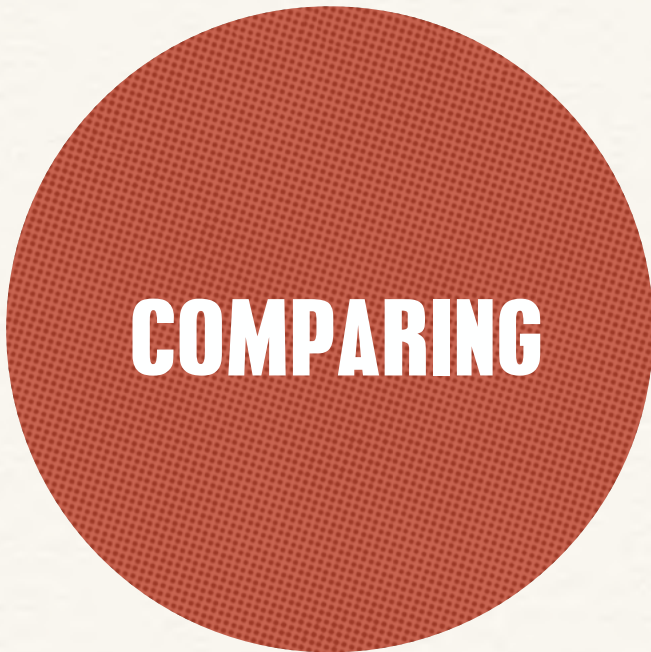
THE FIVE
SCHOLARLY
ACTIVITIES
AND THEIR
PRIMITIVES

DIRECT
SEARCHING

NOTE TAKING

WRITING

SCANNING



ASSEMBLING

COLLABORATING

DISSEMINATING

ASSESSING

ORGANIZING

BROWSING

DATA PRACTICES

COORDINATING

COLLECTING

ACCESSING

CONSULTING

MONITORING

SEARCHING

READING

TRANSLATING

PROBING

GATHERING

REREADING

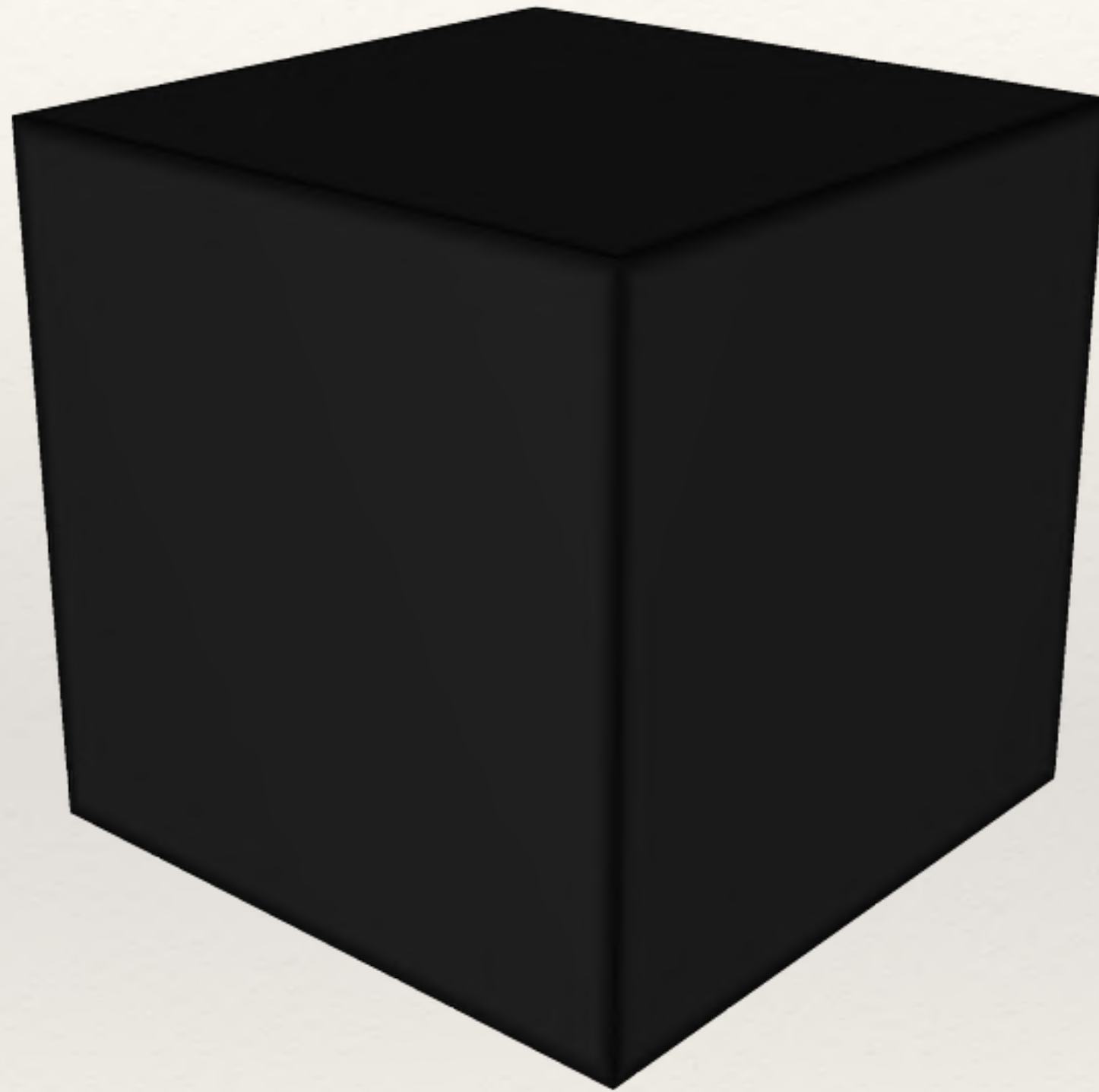
CHAINING

NETWORKING

CO-AUTHORING

THE FIVE
SCHOLARLY
ACTIVITIES
AND THEIR
PRIMITIVES

FRUSTRATION OF THE METHOD



SATISFACTION QUESTIONNAIRE

- Walden gained the highest score.
- Among the features that seem to distinguish Walden from the other websites are learnability, ease of use, access and navigation.
- 10/13 said they felt more efficient while using it; 9/13 felt they were in control.
- On the whole, our testers expressed an overwhelming preference for Walden, due to meeting their expectations (11/13) and supporting research to a greater extent (10/13), in particular through navigation (11/13).

	Patrick			Walden			Dickinson	
	Agree	Disagree		Agree	Disagree		Agree	Disagree
This website helps me find what I am looking for	6	7		10	3		4	9
I get what I expect when I click on this website	8	5		11	2		5	8
It is difficult to move around this website	8	5		2	11		7	6
I feel in control when I am using the website	6	7		9	4		2	11
Learning to find my way around this website is a problem	7	6		2	11		6	7
I feel efficient when I am using this website	6	7		10	3		4	9

WALDEN FLUID TEXT + VERSIONING MACHINES

POWERED BY
VM4.0

Walden: Sounds

New Version • Bibliographic Info • Popup notes

Bibliographic Information

Walden: Sounds

Chapters

- 1. Economy
- 2. Where I Lived
- 3. Reading
- 4. Sounds
- 5. Solitude
- 6. Visitors
- 7. Bean Field
- 8. Village
- 9. Ponds
- 10. Baker Farm
- 11. Higher Laws
- 12. Brute Neighbors
- 13. House Warming
- 14. Inhabitants
- 15. Winter Animals
- 16. Pond In Winter
- 17. Spring
- 18. Conclusion

Key

- Black = Unchanged text through the Princeton Ed.
- Gray = introduced in some versions as a change, assumed to be same as the base
- Red = supplied text (interpolated, not in manuscripts)
- Green = interlined in ink.
- Olive = interlined in pencil.
- Strikethrough = cancelled text.

List of Versions

- Princeton_Ed: Princeton Ed. of Walden
- Version_A: Walden, Version A (1847)
- Version_B: Walden, Version B (1849)
- Version_C: Walden, Version C (1849)
- Version_D: Walden, Version D (1852)
- Version_E: Walden, Version E (late 1852 - 1853)
- Version_F: Walden, Version F (1853-1854)
- Version_G: Walden, Version G (1854)

Report an Issue

Version 1: Princeton_Ed

Sounds

1 BUT while we are confined to books, though the most select and classic, and read only particular written languages, which are themselves but dialects and provincial, we are in danger of forgetting the language which all things and events speak without metaphor, which alone is copious and standard. Much is published, but little printed. The rays which stream through the shutter will be no longer remembered when the shutter is wholly removed. No method nor discipline can supersede the necessity of being forever on the alert. What is a course of history, or philosophy, or poetry, no matter how well selected, or the best society, or the most admirable routine of life, compared with the discipline of looking always at **what is to be seen?** **Will you be a reader, a student merely, or a seer? Read your fate, see what is before you, and walk on into futurity.**

2a I did not read books the first summer; I hoed beans. Nay, I often did better than this. There were times when I could not afford to sacrifice the bloom of the present moment to **with-to** any work, whether of the head or hands. I **loved love** a broad margin to my life. 2b Sometimes, in a spring morning when the season of work ~~was past or~~ had not yet arrived **or later in the summer when it was already past** having performed my accustomed ablutions I sat in my sunny doorway from the earliest dawn rapt in a revery, amid the pines and hickories and sumachs, while the birds sang around and flitted noiseless **through the house** over my head and out at the open window— **otherwise** in undisputed solitude & stillness, except **perchance** when a bough fell ~~like a fan~~ **to the ground** broken by its own weight, in my sumach grove, when the atmosphere was **filled with** perfume and incense, and every sound **was** the key to unheard harmonies, until by the sun's rays falling in at my west window, or the noise of some traveller on the distant highway, I was reminded of the lapse of time. I am sensible that I waxed and grew in

Version 2: Version_A

—rather than his tongue and at length through all his actions **or his life** he learns to mutter. **With a more copious hearing or understanding of what is published, the views ever fresh which the breezes of heaven waft to us, and all things exhale the present languages and all that they express or can express will be forgotten** The rays which streamed through the crevices will be no longer remembered when the shadow is wholly removed. No method nor discipline can supersede the necessity of being forever on the alert. What is a course of history, or philosophy, or poetry, no matter how well selected, or the best society, or the most admirable routine of life, compared with the discipline of looking always at **what is to be seen?** **Will you be a reader, a student merely, or a seer? Read your fate, see what is before you, and walk on into futurity.**

2a I did not read books the first summer; ~~rather~~ I hoed beans. Nay, I often did better than this. There were times when I could not afford to ~~sacrifice~~ **rub-off-sacrifice** the bloom of the present moment to **with-to** any work, whether of the head or hands. I **loved love** a broad margin to my life. 2b Sometimes, in a spring morning when the season of work ~~was past or~~ had not yet arrived **or later in the summer when it was already past** having performed my accustomed ablutions I sat in my sunny doorway from the earliest dawn rapt in a revery, amid the pines and hickories and sumachs, while the birds sang around ~~and or~~ flitted

Version 3: Version_B

can express will be forgotten The rays which streamed through the crevices will be no longer remembered when the shadow is wholly removed. No method nor discipline can supersede the necessity of being forever on the alert. What is a course of history, or philosophy, or poetry, no matter how well selected, or the best society, or the most admirable routine of life, compared with the discipline of looking always at **what is to be seen?** **Will you be a reader, a student merely, or a seer? Read your fate, see what is before you, and walk on into futurity.**

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Version 4: Version_C

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Version 5: Version_D

Sounds

1 But while we are confined to books, though the most select and classic, and read only particular written languages, which are themselves but dialects and provincial, we are in danger of forgetting the language which all things and events speak ~~originally~~ metaphor, which alone is copious and standard, and which is an expression of the universe in which the soul is more than his ears, or than his **divine** instinct. ~~With~~ **hearing or understanding of what is published, the views ever fresh which the breezes waft to us, and all things exhale the present languages and all that they express or can express will be forgotten** The rays which streamed through the crevices will be no longer remembered when the shutter is wholly removed. No method nor discipline can supersede the necessity of being forever on the alert. What is a course of history, or philosophy, or poetry, no matter how well selected, or the best society, or the most admirable routine of life, compared with the discipline of looking always at **what is to be seen?** **Will you be a reader, a student merely, or a seer? Read your fate, see what is before you, and walk on into futurity.**

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FRUSTRATION & ACCESS

Columns

Filter: Off

☒ ◇ access 42

☐ ◇ architecture 1

☐ ◇ best feature 72

☐ ◇ desirable 11

☐ ◇ documentation 3

☐ ◇ easiness 9

☐ ◇ efficiency 3

☐ ◇ frustration 27

☐ ◇ hierarchy 5

☐ ◇ improve 62

☐ ◇ learnability 11

☒ ◇ navigation 33

☐ ◇ quality of use 17

☐ ◇ unfriendly 12

☐ ◇ usefulness 15

15 Code(s)

AllNone

Filter: Off

☐ ◇ access 42

☐ ◇ architecture 1

☒ ◇ best feature 72

☐ ◇ desirable 11

☐ ◇ documentation 3

Code Cooccurrence Table

	access		navigation	
best feature	5	- 0.05	21	- 0.25
frustration	11	- 0.19	4	- 0.07
improve	29	- 0.39	11	- 0.13

Quotations of Code access

2:12 too much information to find my way, I could not really find myself, or understand whi...

3

3:6 P8_I found difficult to find the stemma

2

3:7 p8 I couldn't even understand what is tradition of the text

2

3:11 P7_but Dickinson was a catastrophe

4

3:12 P7_Regarding to the first one, it is difficult to access to the materials

3

4:9 P2_I rarely could find what I wanted

3

4:12 P2_I had troubles on Patrick

3

5:4 to find the stemma it took 20 minutes

2

5:5 Then the abbreviation put in the special features is unexplainable

2

5:6 (P6) I found the abbreviation but I could not explain why they were put there.

2

5:7 (P4) There is no indication of the existence of the stemma (the others nod

2

11 Quotation(s)

ECDOSIS: TWIN VIEW

The Charles Harpur Critical Archive

Home

About

Browse

Biography

View

Sources

Find

Single view

Compare

Tree view

Table view

Twin view

Survey Offices.
February 4th
1864.

layer-final

Survey Offices.
February 4th
1864.

My dear Mr Harpur,
Your genial letter of the 29th ultimo reached me today. I am much obliged to you for your enquiries about my brother's health. He is better, but very shaky yet.
You underrate the news=
=paper people: they do "admire poetry" sometimes. For instance a political squib with happy local hits! Or even an eloquent stave or two about Dick Green and the English Cricketers. The present droll political debate is occupying all the spare columns of the Herald, and, until it is over, the "Bard of Paradise" will not appear

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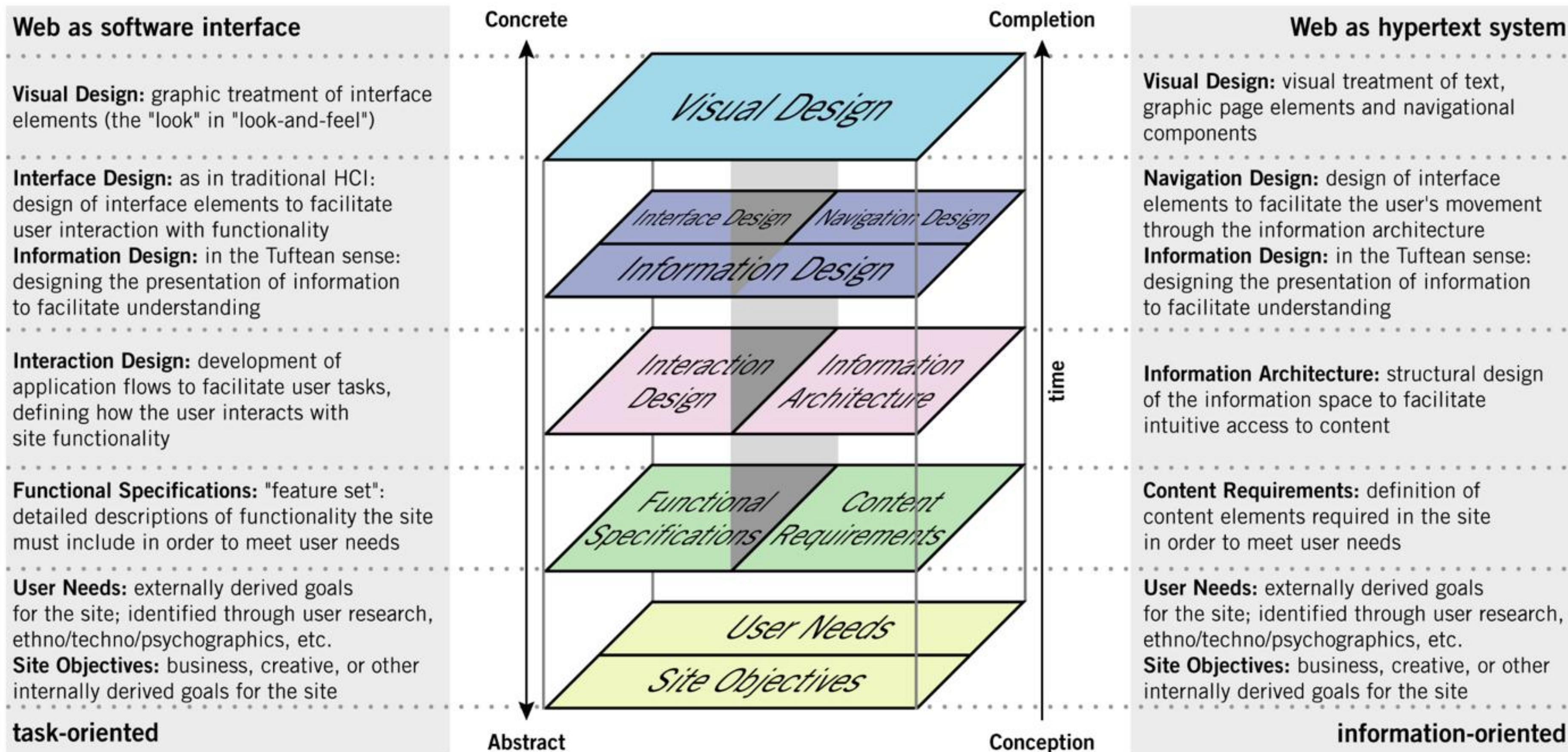
Granbelang, near Singleton, July 10 1853
Dear Parkes,
I send you two poems for the Empire—if you like them. After two or three more batches of original you must oblige me by publishing as "select poetry" my Gl Whiteman's Grave, in its present perfected condition. I wish particularly to have it on record in the Empire, because I have on the peculiar style of its versification all the metrical skill of, whatever in amount that may absolutely be. My aim the poem has been, not only that the "sound should seem an end" but that the whole composition as well – rhymes, metres, and
near the appearance of having fallen together, as if mere by the musical tendencies of nature, as these are gathered and concentrated of the spirit of poetry. And I am curious to see whether any of our sharp nosed critics will smell this out. But they won't—none of them. For even the greatest Prosemen are often singularly wanting in a true insight into the nicer achievements of versification; and even the ignorance of considerable critics, with regard to versification in general, has been matter of unpleasant surprise to me.
Will you publish in some one of your Saturday double sheets—"A lecture on poetry, intended to have been delivered last season" at the Sydney School of Arts by Charles

The Elements of User Experience

Jesse James Garrett
jjg@jjg.net

30 March 2000

A basic duality: The Web was originally conceived as a hypertextual information space; but the development of increasingly sophisticated front- and back-end technologies has fostered its use as a remote software interface. This dual nature has led to much confusion, as user experience practitioners have attempted to adapt their terminology to cases beyond the scope of its original application. The goal of this document is to define some of these terms within their appropriate contexts, and to clarify the underlying relationships among these various elements.



This picture is incomplete: The model outlined here does not account for secondary considerations (such as those arising during technical or content development) that may influence decisions during user experience development. Also, this model does not describe a development process, nor does it define roles within a user experience development team. Rather, it seeks to define the key considerations that go into the development of user experience on the Web today.

GRAZIE!

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Caria & Mathiak