Crystallized Intelligence

A Memoir

by Emily Brooks

Cavity of septum pellucidum

Optic chiasma

Optic nerve

Tuber cinereum

Optic tract

Corpora mammillaria

Corpus callosum (under surface)

Fimbria hippocampi

Genu

Hippocampus

Fornix

Lyra

Splenium

Forceps posterior
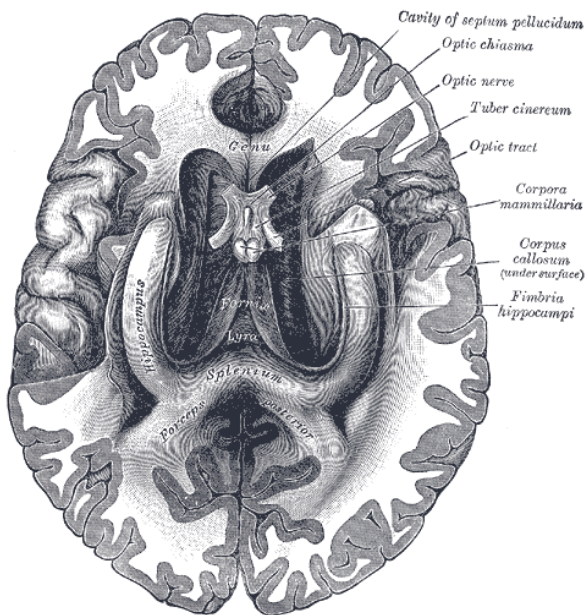
"Crystallized intelligence is the ability to use **skills**, **knowledge**, and **experience**. It does not equate to memory, but it does rely on accessing information from long-term memory. Crystallized intelligence is one's **lifetime of intellectual achievement**, as demonstrated largely through one's vocabulary and general knowledge."
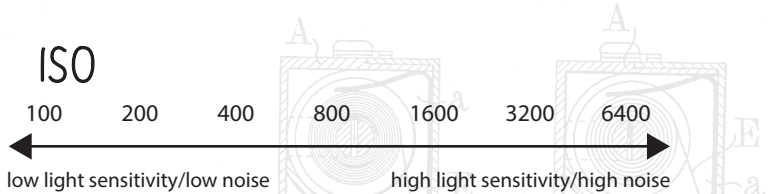
Wikipedia **Fluid and crystallized intelligence**

"Crystallized intelligence is the knowledge base that has been acquired through **educational and cultural experience** and also may be in verbal or nonverbal form." (125)

"Crystallized intelligence enables creativity and creativity in turn enables fluid intelligence. People with more crystallized intelligence have more to draw upon in creative endeavors, and therefore have a **greater capacity for creativity**." (132)

Allison C. Sligh, Frances A. Conners, Beverly Roskos-Ewoldsen **Relation of Creativity to Fluid and Crystallized Intelligence**
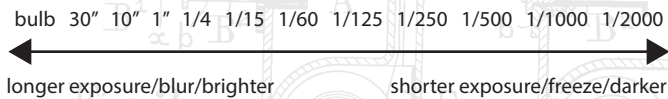
PGY 2101 - VISUAL LITERACY PHOTO

ISO

| 100 | 200 | 400 | 800 | 1600 | 3200 | 6400 |

low light sensitivity/low noise   high light sensitivity/high noise

Turn down in bright light, up in low light

TIP: Use the lowest ISO possible to ensure high detail and low noise

SHUTTER SPEED

| bulb | 30" | 10" | 1" | 1/4 | 1/15 | 1/60 | 1/125 | 1/250 | 1/500 | 1/1000 | 1/2000 |

longer exposure/blur/brighter   shorter exposure/freeze/darker

Slow speed lets in more light, fast speed can be used if you have enough light

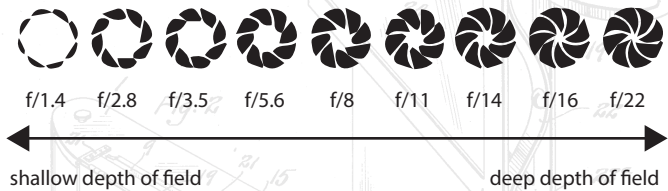TIP: To avoid camera shake, speed should exceed focal length

EXPOSURE

-3	-2	-1	0	1	2	3

darker   brighter

Increase exposure for brighter image, decrease exposure for darker image

TIP: Try to keep the light meter on "0"

APERTURE

f/1.4	f/2.8	f/3.5	f/5.6	f/8	f/11	f/14	f/16	f/22

shallow depth of field   deep depth of field

Changing the depth of field
Small f-stop = background blur
Large f-stop = background focus

TIP: For great portraits use wide aperture, i.e. low number

SIR ISAAC NEWTON

"Key. 5. In the **Earth** is a spirit from which all Vegetables **Metalls** & Mineralls receiv their increase & nourishment. Our **gold** hath a Magnet which is the materia prima of our **stone**. From this matter must be expelled a spirit, which is the root of life, & ☿ of the **Philosophers**. Our matter in the beginning must be purified, **opened**, broaken, destroyed & reduced to dust, & then a volatile spirit made of it as white as snow & another volatile spirit as red as blood, these two contein a third & yet are but one **spirit**."

LE PROCEDE VNIVERSELLE

Holograph(em)ic
Singularities
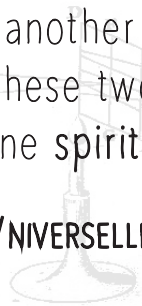
WILLIAM BLAKE

The Crystal Cabinet

The Maiden caught me in the Wild
Where I was dancing merrily
She put me into her Cabinet
And Lockd me up with a golden Key
This Cabinet is formd of Gold
And Pearl & Crystal shining bright
And within it opens into a World
And a little lovely Moony Night

Incommensurable
Textualities

WALT DISNEY

"Around here, however, we don't look
backwards for very long. We keep
moving forward, opening up new
doors and doing new things,
because we're curious, and curiosity
keeps leading us down new paths."

LIGHT

On the electromagnetic spectrum of radiation, visible light can be found in wavelengths between ~ 400 and 700 nanometers including violet, indigo, blue, green, yellow, orange, and red light. Optics is the study of light, and began in 700 BCE with the first quartz crystal lens.

COLOR

Human eyes can observe color due to a camera-like structure. Light enters the cornea, passes through the constricting and expanding iris, focuses at the lens, travels in the vitreous humor, and arrives at the retina. The retina has rods, sensitive to light intensity, and three types of cones sensitive to short (S), medium (M), and long (L) wavelengths of light. Short is violet/blue, medium is green/yellow, and long is orange/red.

HOLOGRAPHY

The word holography comes from the Greek words ὅλος (holos; "whole") and γραφή (graphē; "writing" or "drawing"). The idea is that every part of "the writing" has holistic data.

A hologram is the **material** version of a holograph and is made by bouncing a **laser beam** off of a mirror, onto a reflective object and then to a holographic plate with specific **emulsion** chemicals. The holographic plate looks 3-dimensional due to the direct and **scattered** laser light. The hologram is whole so even when divided in half, the full holograph can be viewed.

A SPECIMEN

By WILLIAM CASLON, Letter-Founder, in Chiswell-Street, LONDON.

CAP HEIGHT

X-HEIGHT

CAP LINE

ASCENDER

ARM

EAR

TEARDROP TERMINAL

APERTURE

BOWL

Typography

LINK

STROKE

DESCENDER

STEM

LOOP

BALL TERMINAL

COUNTER

TERMINAL

BASELINE

BODY HEIGHT

DESCENDER LINE

LEADING

The space between baselines

Lorem ipsum
Lorem ipsum
Lorem ipsum

Lorem ipsum

Lorem ipsum
Lorem ipsum
Lorem ipsum

KERNING

The space between
two consecutive characters

TRACKING

The space between
groups of characters

Lorem ipsum
Lorem ipsum
Lorem ipsum

Optima   Avenir

SERIF

Palatino

Georgia

Baskerville

SANS-SERIF

Arial

Thin   Light   Medium   **Bold**   **Black**

ARH 3871 - GENDER, REPRESENTATION, AND THE VISUAL ARTS, 1500-1900

"The **misconceptions** involved in the question **'Why have there been no great women artists?'** points to major areas of **intellectual obfuscation** beyond the specific political and ideological issues involved in the subjection of women. Basic to the question are many **naive, distorted, uncritical assumptions** about the making of art in general, as well as the making of great art. These assumptions, conscious or unconscious, link together such unlikely superstars as Michelangelo and van Gogh, Raphael and Jackson Pollock under the rubric of "Great"-an honorific attested to by the number of scholarly monographs devoted to the artist in question-and the Great Artist is, of course, conceived of as one who has 'Genius'; **Genius, in turn, is thought of as an atemporal and mysterious power somehow embedded in the person of the Great Artist.**"

WHY HAVE THERE BEEN NO GREAT WOMEN ARTISTS? by LINDA NOCHLIN (1971)

"Ne si son vergognate, quasi per torci il vanto della superiorita, di mettersi con le tenere e bianchissime mani nelle cose mecaniche e fra la ruvidezza de' marmi e l'asprezza del ferro, per **conseguir il desiderio** loro e riportarsene fama, come fece ne' nostri di PROPERZIA DE' ROSSI da Bologna, giovane virtuosa, non solamente nelle cose di casa, come l'altre, ma in infinite scienze che non che le donne, ma tutti gli uomini gl'ebbero invidia."

LE VITE DE' PIU ECCELLENTI PITTORI, SCULTORI E ARCHITETTORI
by GIORGIO VASARI (1568)

"Ma SOFFONISBA ANGUSCIUOLA, ha con piu **studio** e con miglior **grazia** che altra donna de' tempi nostri faticato dietro alle cose del **disegno**, percio che ha saputo non pure disegnare, colorire e ritrarre di naturale e copiare **eccellentemente** cose d'altri, ma da se sola ha fatto cose **rarissime** e **bellissime** di pittura."

What is known about the surface treatments of both sculpture and painting from the Andes and how does in-depth analysis of the pigments used by Andean painters help us further understand their practice?

The surface treatments of both sculptures and paintings from the Andes make Colonial Andean art distinct and recognizable. Mateo Pisarro, an Andean painter, used alchemical trial and error to produce **chromatically intense** paintings, while his European counterparts used more subtle color choices. In pre-Hispanic South America, the colors red, blue, green, and yellow (symbolizing **holiness** and **power**) were associated with Inca gods. Pisarro created a wide variety of greens using **copper resinate** and mixing it with **white lead**. Pisarro's work uses a varied color palette and soft, thin brushes to create volume, detail and texture. He uses neat layers of finely ground and valuable pigments and homogenous mixtures to create detail.

Marcos Zapata uses **vermilion**, which has specific Andean cultural connotations. This red pigment was used to dye faces, bodies, and **huacas**, especially during **wartime** or feast days because it inspired awe. This intense red color is thus associated with domination and war. Zapata also used **hematite** from the earth and organic red lake from cochineal insects to further enhance the red. Zapata most likely used **orpiment** mixed with indigo to create a green instead of using a pure green pigment. Zapata's limited palette and thick brush strokes create flatter areas of color.

How do tapestries, silverwork, and architecture from the colonial Andes exhibit the art style known as the Andean hybrid baroque?

During the later colonial period, from the 1660s to the 1820s, colonial Andean art developed its own style: the Andean Hybrid Baroque. This "Mestizo style" developed as a result of the cultural combination of Spanish rule and traditional Andean and Inca culture. Andean hybrid baroque took stylistic devices from the Spanish Baroque as well as traditional Inca symbolism and merged it into a great flourish of several cultural meanings. The Baroque was a mindset of excess opulence due to the economic inflation at the beginning, and the Andean hybrid baroque is likewise a mindset created in the later colonial period emphasizing the mastery of imported European form with the Andean people's own mastery of artistry and craftsmanship with traditional methods of creating imagery.

The Andean hybrid Baroque style bridged across three mediums: tapestries, silverwork, and architecture. Though the Andean hybrid baroque architect never wove, and the silversmith never constructed buildings, the style emerges in all three mediums. This is partly due to the widespread influence of Moorish tapestries and Asian textiles imported into the region. It is likely that a few Spanish pieces were brought over to the Americas, though most likely kept in the churches. Prints of European architecture would also have been available to influence the colonial artists. The fact that tapestries, silverwork, and architecture all incorporated this style is not unusual; most artistic styles or movements influence more than one medium because the artistic style reflects the socioeconomic and political standings of the times.

BOOK ANATOMY

Book anatomy diagram with the following labels: HEAD, Headband, Backing Material, Bookcloth/Decorative Paper, Spine, Turn-in, Case, Bookblock, Fore-edge, Pastedown, Free Endpaper, Tailband, Signatures, TAIL
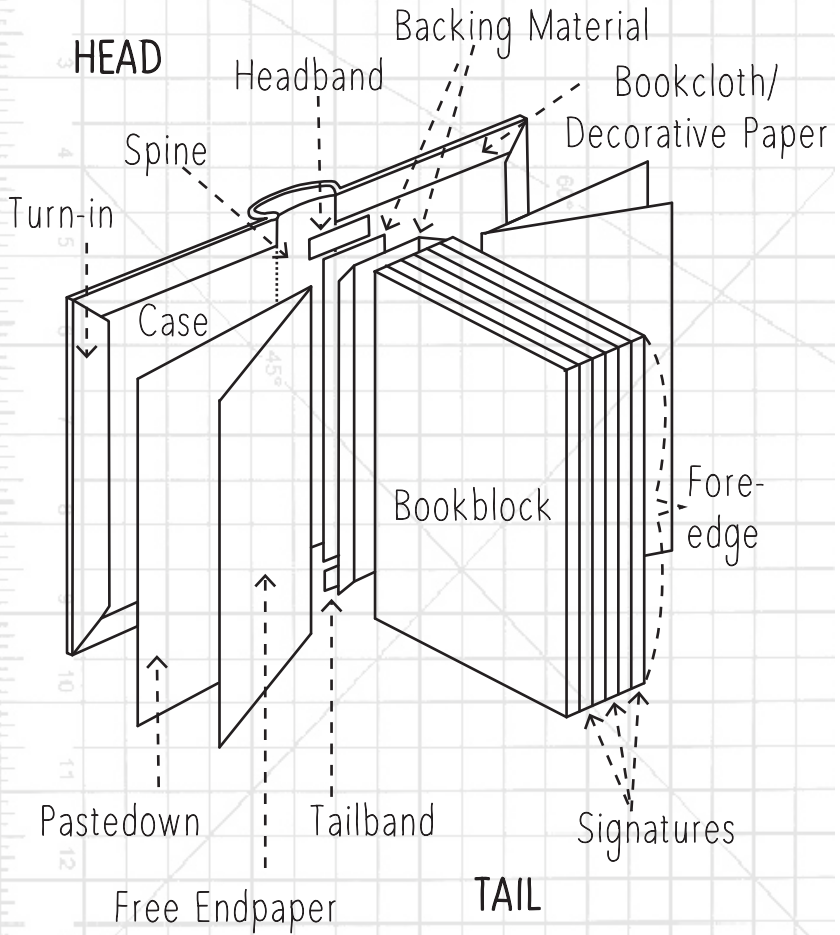
TYPES OF BINDING
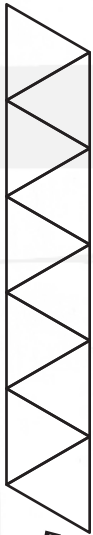
Saddle stitch- sewing one-signature book along the spine

Coptic stitch- sewing chain stitch linking along the spine

Case Binding- sewing signatures together, then pasting endpapers to cover boards

Perfect Binding- pasting all pages together along the spine to a hard or softcover

Flexagon Template
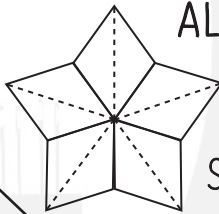
ALTERNATE BOOK STRUCTURES

Star Book

PAPER FOLDS

Mountain   Valley
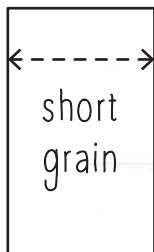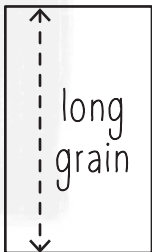
Map Fold Template

long grain

short grain
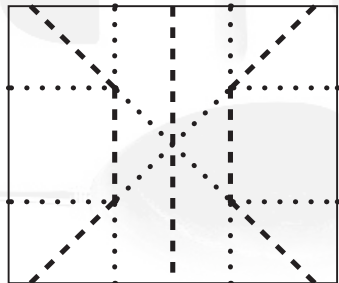
LIT 4331 - CHILDREN'S LITERATURE

CHILDHOOD AND CHILDREN'S LITERATURE

Children's literature has always been mediated by adults. While **childhood** is **experienced by children**, it is **defined by adults**. Childhood itself is a culturally and historically contingent concept that did not develop until the 17th and 18th centuries, and is specifically tied to the publication of books for and about children and the educational theories that emerged then. The **printing press** is the invention that most radically changed notions of childhood.

Most children's books are written by adults. Adult socialization affects the kinds of stories that authors write, and these authors include **internalized social values** that they did not have as children. Writing literature for children can be a way of returning/reclaiming childhood.

Adults may remember childhood, but they cannot occupy that space again, cannot go back to mentality of childhood of **awe and wonder** about the world. Humans have an innate inability to unlearn. Children do not think logically, they think in terms of non sequiturs and in between the lines. They have not yet learned all of the categories and nuances of adult language. Yet adults cannot represent childhood accurately, but through a **nostalgic lens**, while children lack retrospection. Adults have internalized literary rules and narrative conventions of exposition.

POETRY, NONSENSE, AND PICTUREBOOKS

STRESSES: ˇ ˇ — / — ˇ ˇ
ANAPESTIC: unstressed + unstressed + **stressed**
DACTYL: **stressed** + unstressed + unstressed
FEET: (DI/TRI/TETRA)METER: (2/3/4) groupings of stresses

"Unless **some**one like **you** cares a **whole** awful **lot**,
nothing is **go**ing to get **bet**ter. It's **not**." - The Lorax

---

"**Nonsense** wakes up the brain cells. And it helps develop a sense of **humor**, which is awfully important in this day and age. Humor has a **tremendous** place in this sordid world. It's more than just a matter of **laughing**. If you can see things out of whack, then you can see how things can be in whack." -Dr. Seuss

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Picturebooks rely on the **interdependency of visual and verbal**; words and pictures go hand in hand to convey an idea that neither could convey alone. We can interpret **time** in picturebooks through open vs. crowded images, multiple vs. singular images per page, etc. We can interpret **mood** via lines and color: curved lines and pastels create a softness while sharp edges and bright colors create a **dynamism**. Picturebooks also borrow from **comics** and **film** conventions including, frames, scenes, and rhythms.

ART 4645 - SENSORS & ELECTRONICS-BASED MEDIA ART

ARDUINO UNO

DIGITAL

Built-In LED

Pulse Width Modulation

Transmit Receive

3.3V Power

5V

Ground

Power

ANALOG

RESET

ICSP2

L

TX
RX

Arduino™

UNO

ON

ICSP

AREF GND 13 12 ~11 ~10 ~9 8   7 ~6 ~5 4 ~3 2 TX0▶1 RX0◀0

DIGITAL (PWM=~)

IOREF RESET 3V3 5V GND GND VIN   A0 A1 A2 A3 A4 A5
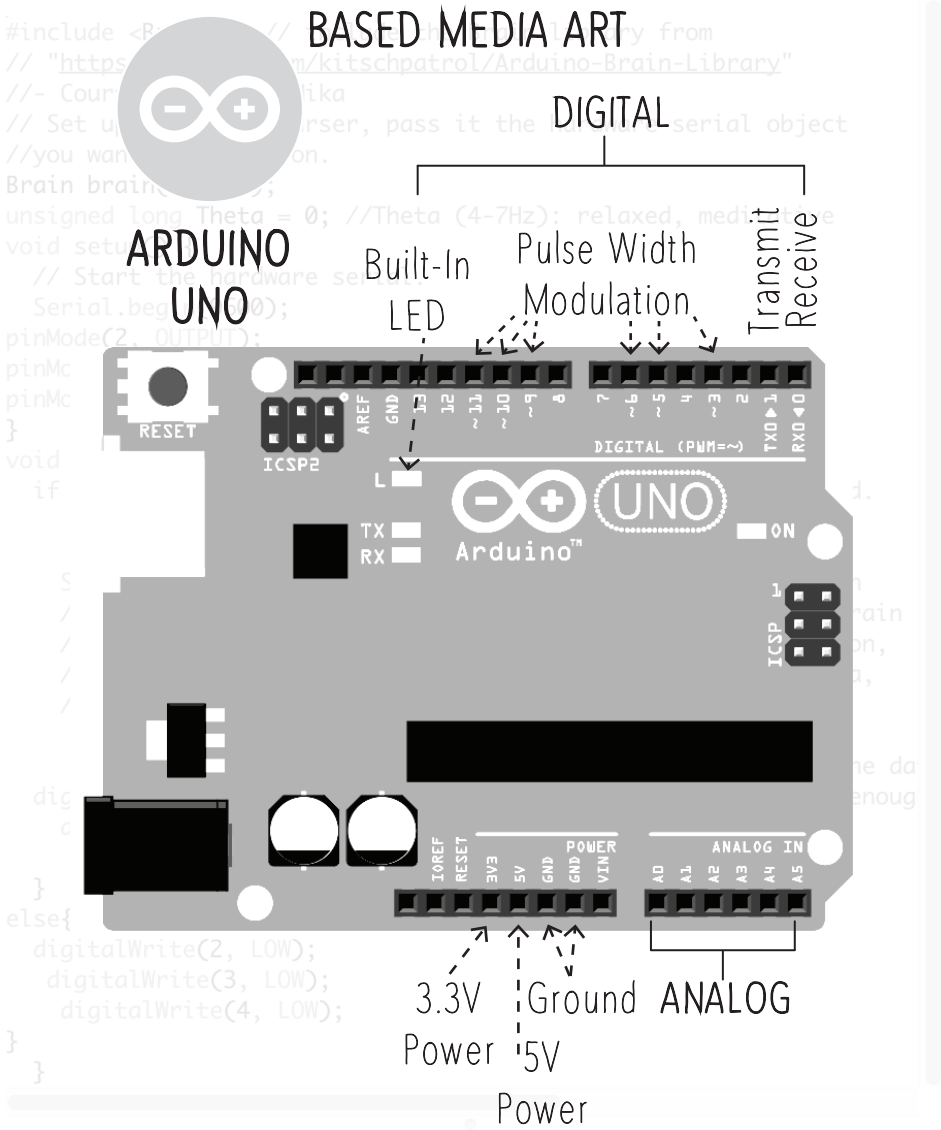
POWER

ANALOG IN

INPUT

Input can come from a variety of sensors: photocell (light), infrared/ultrasonic (proximity), EEG (biometric), piezo (vibration), temperature, touch, environment, and more.

Physical Computing- Physical computing/ HCI (Human Computer Interaction) is the study of **technology** interacting with the human. Physical computing requires hands-on activities including **building** circuits, **soldering**, **writing** code, **designing** hardware, and **connecting** technology to lived environments and embodiments.
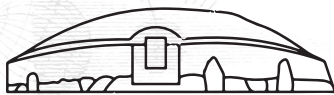
OUTPUT

Output could create digital or analog responses in objects such as LEDs (light), piezos (sound), motors (movement), and more.

DIGITAL - O/I (0/1)   ANALOG - 0 to 1023

AST 3043 - HISTORY OF ASTRONOMY

Archaeoastronomy

Newgrange (3200 BCE) Ireland: A circular mound with an inner stone passageway and chambers. Its entrance is aligned with the **sunrise on the winter solstice**, when sunlight shines through a 'roofbox' and floods the inner chamber.

Stonehenge (3100 BCE) England: A series of stone triliths and earthworks. The site is aligned in the direction of the **sunset of the winter solstice.**

Giza Pyramids (2550 BCE) Egypt: Three stone pyramids. They are astronomically oriented to the **north-south** and **east-west** within a small fraction of a degree.

Astronomy and Culture

Incan Culture: The Incans connected astronomy with farming. At Machu Picchu, the Torreon, aka the Temple of the Sun, has forty-one axes, called **ceques**, radiating from it. A stone enclosed within the Torreon is reported to receive a ray of sunlight through the east-facing window during the **summer solstice**. Their arrangement involved topographic or astronomical alignments, defining a total of about 328 **huacas**, or sacred places, in the Cusco valley, which may have fulfilled both ritual and political functions.

Astronomy Terms

New Moon

Waxing Crescent

First Quarter

Waxing Gibbous

Full Moon

Waning Gibbous

Last Quarter

Waning Crescent

Zenith

Celestial Meridian

Star

Altitude

Observer

Horizon

N

Azimuth

perigee - closest point to Earth on lunar elliptical orbit

apogee - furthest point from Earth on lunar elliptical orbit
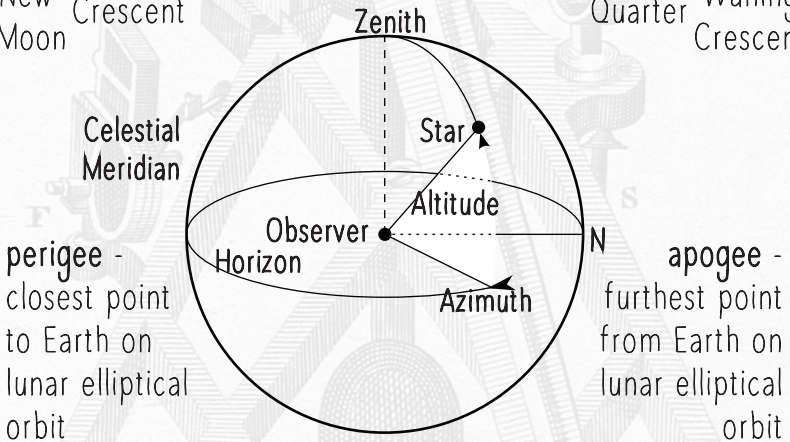
Astronomer Sir Isaac Newton

In 1668, Newton developed the earliest known functional reflecting telescope using a concave primary mirror and a flat diagonal secondary mirror. In 1687, Newton published **Philosophiae naturalis principia mathematica** based on his interest in celestial mechanics. He stated the three universal laws of motion; proved that the elliptical form of planetary orbits would result from a centripetal force; defined the law of universal gravitation, weight and surface gravity; inferred the oblateness of Earth's spheroidal figure; reinforced the heliocentric model of the solar system; and so much more.

LAE 6947 - WRITING THEORY PRACTICE

MULTIMODAL COMPOSITION

Multimodal approaches to composition include **videos** (Fulwiler and Middleton; Hess; May; VanKooten; Wolff), **hypermedia** (Dilger; Rouzie), **computer games** (Alexander and Losh; Lieberman; Prensky; Roberston and Good), **machinima** (Morton), and other new media forms (Lindeman and Smith; Sorapure). Jody Shipka's **Toward A Composition Made Whole** includes examples of composing **comic books, scrapbooks, films, photo essays, blogs, repurposed games, live performances**, or even **writing on ballet slippers**. Multimodal composition is not just a whimsical **creative** alternative, but rather a necessary transition to continue making our students' educations relevant culturally, economically, politically, and socially.

"Ultimately, if we wish to create an academy that values the diverse literacies and knowledges of all students, we need to make room in our courses for students to compose with multiple modalities—room for students to construct and share knowledge that cannot adequately be conveyed through print alone" (84). Jason Palmeri (Remixing Composition: A History of Multimodal Writing Pedagogy)

"Aural, visual, and tactual images have an immediacy, an intensity, a simultaneity about them that words strung out one after the other on a page can hardly achieve" (92). Edward Corbett (The Rhetoric of the Open Hand and the Rhetoric of the Closed Fist)

Multimodal composition often allows students to **play to their strengths**. In Shipka's text, a dance student who felt alienated from traditional alphabetic texts put in a great deal of extra effort to **effectively communicate** and "critically document" the space of the classroom. By allowing the student to emphasize and work with her own strengths, the project became more **successful**. Multimodal composition may seem daunting with all of the extra modes to be contended with, yet it offers a more realistic portrayal of communication as a group effort, rather than an individual, insular task.

"I suggest that students who are provided with tasks that do not specify what their final products must be and that ask them to imagine alternative contexts for their work come away from the course with a more expansive, richer repertoire of meaning-making and problem-solving strategies" (101). Jody Shipka (Toward a Composition Made Whole)

LIT 6047 - MODERN THEATRE
LEARNING BY DOING

Rosencrantz and Guildenstern
Are Dead by Tom Stoppard

Rosencrantz	Guildenstern
We could play at questions.	What good would that do?
Practice!	Statement! One-love.
Cheating!	How?
I hadn't started yet.	Statement. Two-love.
Are you counting that?	What?
Are you counting that?	Foul! No repetitions. Three-love. First game to...
I'm not going to play if you're going to be like that.	Whose serve?
Hah?	Foul! No grunts. Love-one.
Whose go?	Why?
Why not?	What for?
Foul! No synonyms! One-all.	What in God's name is going on?
Foul! No rhetoric. Two-one.	What does it all add up to?
Can't you guess?	Were you addressing me?
Is there anyone else?	Who?
How would I know?	Why do you ask?
Are you serious?	Was that rhetoric?
No.	Statement! Two-all. Game point.
What's the matter with you today?	When?
What?	Are you deaf?
Am I dead?	Yes or no?
Is there a choice?	Is there a God?
Foul! No non sequiturs, three-two, one game all.	What's your name?
What's yours?	I asked you first.
Statement. One-love.	What's your name when you're at home?
What's yours?	When I'm at home?
Is it different at home?	What home?
Haven't you got one?	Why do you ask?
What are you driving at?	What's your name?!
Repetition. Two-love. Match point to me.	WHO DO YOU THINK YOU ARE?
Rhetoric! Game and match!	

Learning From the Performance of
Rosencrantz and Guildenstern are Dead

The opportunity to really learn Tom Stoppard's **Rosencrantz and Guildenstern Are Dead** by transforming from silent reader to active performer was an unforgettable experience. My scene partner and I really tried to highlight the **physical comedy** and bumbling idiocy of these two halves of the same brain.

As Guildenstern, I highlighted the pseudo-intellectualism and pomposity of my character in different ways. When I have initially tricked Rosencrantz into losing the game of questions, my step is light and bouncy, and there are very juvenile acts like pointing fingers. I rolled my eyes, crossed my arms, stuck out my tongue, and sought encouragement from members of the audience by making eye contact and gesturing snidely to Rosencrantz.

Some of our **muses** for **character motivation** were Timon and Pumbaa (aptly chosen since Lion King is based off of Hamlet) and Pinky and the Brain. Specifically what we drew from Pinky and the Brain's dynamic was that although Pinky (Rosencrantz) is more overtly foolish, he turns out to be much wiser than overconfident pseudointellectual the Brain (Guildenstern). We really attempted to **portray** Rosencrantz and Guildenstern as two sides of the same whole, as if it required two of us to make one complete brain.

In the end, **performing the play** did not just help me discover the secrets of this singular text, but rather the nature of plays as fluid, **participatory** events that rely on the complex ecology of director, playwright, text, actors, and audience to **make meaning**.

LIT 6856 - INTO THE ARCHIVE

The Baldwin Library of Historical Children's Literature

"Unlike the **scholar**, who is supposed to be **rational** and detached, the **collector** is allowed (expected) to be **passionate**, obsessive, and possessive when it comes to books." (11)

What is scholarship, after all, but the collecting and reassembly of the books and words of others?" (14)

"In the Middle Ages, access to books, and even literacy itself, was parceled out on a strict "need to know" basis. **Humanism** upset the political economy of reading, however, offering not only **new kinds of books** but new ways of reading them as well." (69) Matthew Battles, **Library: An Unquiet History**

"Memoirs of reading, very popular these days, typically present the self as an assemblage of texts, suggesting **we are the sum of what we read**." (16)

Kenneth Kidd "The Child, the Scholar, and the Children's Literature Archive"

"I wish to contend, in contrast to what the usual cliches about reading and museums imply, that only by approaching **books as museum objects** do we most fully and productively read them." (5) G. Thomas Tanselle "Libraries, Museums, and Reading"

Browsing as Research Method

At the Baldwin Library of Historical Children's Literature, call numbers are organized by cm height (15, 18, 23, OVERSIZED) as well as materiality type (h for hardcover, p for paper). During my browsing, I gravitated to Cendrillon et les fées. The leather felt **luxurious** as I ran my fingers across the embossing, the gilt binding was **pristine**, the end papers were **lavish**; an embroidered floral pattern of silk. The colors and patterns were **mesmerizing** from far away, and beautifully **intricate** close up.
I put the giant book back on the shelf and continued browsing. I continued to pick books off the shelf based off of the spine; I was drawn into every bold, bright primary color spine as well as anything shiny.
Browsing the miniature books was incredibly reminiscent of browsing for cereal at the grocery store. There is at first an **overwhelming** sense of choices and each bright-colored rectangular prism competes for visual attention. I agreed with O'Brien's sentiment "The constant shifting of attention from one object to another is like a bird's way of looking" (63). My selections from the collection revealed that my interests are predominantly visual.
I really harmonized with O'Brien's definition of **"browsing: the path that has no ends and no beginnings, where all is middle"** (64). I learned that browsing is **associative** and that's why it's so **generative** as a research method.

ART 5930 - LETTERPRESS

Typesetting

1. Set the composing stick to measure (width of type page)

2. Hold composing stick in left hand, set type from left bottom corner to top right with nicks outward.
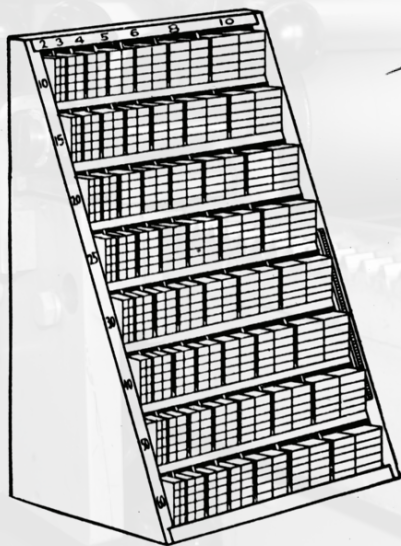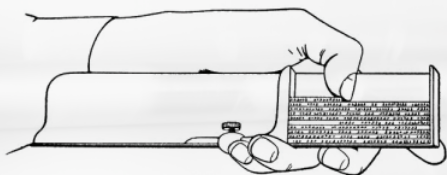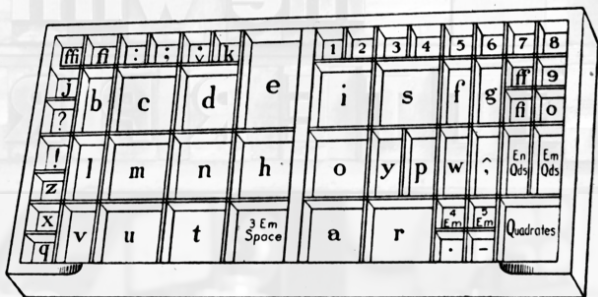
3. Spaces and quads separate letters, leads and slugs separate lines

4. Empty stick to the galley and tie up the page with cord

5. Pack wooden furniture around the type on bed

Basic Steps for Printing

1. Lay down type/design on press bed
2. Distribute ink on rollers
3. Align and grip paper
4. Rotate the tympan
5. Spin tympan back to release paper
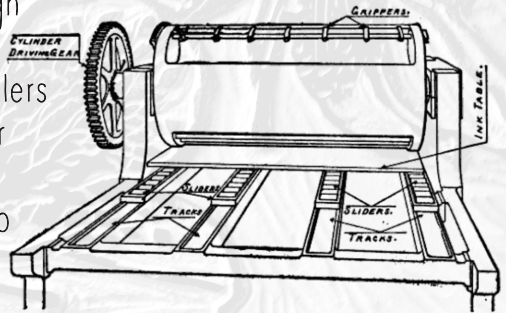
Suicide Linocut

This is a type of relief printing where the artist uses special gouges and blades to carve images into type-high linoleum blocks. In comparison to woodcuts, the surface is smoother and the cuts are more fluent. The surface is cut and printed at successive levels for this reduction linocut, but once a new layer is cut, it can no longer be printed at the previous level.

Photopolymer Plates

To make photopolymer plates, expose UV light to a film negative on top of the light-sensitive surface on plastic backing. Where the light hits the plate, the plate is exposed and hardened leaving a relief surface from which to print. The rest of the surface is washed away by water.

ENC 6428 - DATA MINING & DIGITAL POETICS

Big Data and E-Poetry

"Researchers in **data mining** and **information visualization** are applying powerful tools to the analysis of very large literary corpora. The emerging international canon of electronic poetry ("**e-poetry**"), poetry composed using computing methods and readable only on computers, is becoming recognized as a distinctive **creative form** subject to new techniques of **interpretation**. The era of "big data" promises to multiply and accelerate new practices of reading and writing, extending them into kinds of textual work." - Terry Harpold

"The poem is not some idealized result of thinking: the poet thinks through the poem. Similarly, investigated here is not the idea of the digital work as an extension of the printed poem, but the idea of the digital poem as the process of thinking through this new medium, **thinking through making**." (6) Digital Poetics: The Making of E-Poetries Loss Pequeño Glazier

"To practice poetics is to acknowledge the inevitability of metaphor, the linguisticality of perception, the bounded-ness of thought, the passion of ideas, the **beauty of error**, the chains of logic, the possibilities of intuition, and the **uncanny delight of chance**." (73) Charles Bernstein "The Practice of Poetics"

"Interactivity allows a work to be modified according to internal criteria (those defined in the programming language) and also according to the repertoire and interests of the reader; it opens up a field of unlimited dimensions for poetic research, and provokes an irreversible subversion of the traditional relationship between author, work, and reader." (157) Andre Vallias "We Have Not Understood Descartes"

Folly is an Endless Maze

The purpose of this poetry game is to reinterpret the poetry of Romantic poet and printmaker, William Blake, and to create a non-linear and interactive representation of the experience of reading Blake's famously dense and intertextually-rich poetry. In "Folly is An Endless Maze" the reader becomes a player in a first-person shooter game, navigating the text of Blake's poetry as in a self-propagating labyrinth. Once inside the maze, use arrows to navigate through the game and create your own poem by walking through the maze.

HUM 6838 - DIGITAL HUMANITIES STUDIO

DIGITAL_HUMANITIES

Burdick, Anne, Johanna Drucker, Peter Lunenfeld, Todd Presner, and Jeffrey Schnapp.

"The field of Digital Humanities may see the emergence of **polymaths** who can "do it all": who can **research, write, shoot, edit, code, model, design, network, and dialogue** with users. But there is also ample room for specialization and, particularly, for **collaboration**" (15).

"[T]here is nothing neutral, objective, or necessary about the format of a book, the space taken by a page, the medium of paper, or the institution of a press" (76).

"Print culture's centuries of stability undermined humanists' ability to "see" the materiality of their practices: **the book became a transparent medium**" (83).

DEBATES IN THE DIGITAL HUMANITIES

"I am moving away from asking students to write, toward asking them instead to **weave**—to **build**, to **fabricate**, to **design**. ... I call this type of **critical thinking creative analysis**." -Mark Sample

DIGITIZING INTERACTIVE/MOVABLE BOOKS

The **digitization** of texts is at the core of first wave digital humanities projects. Google Books has automatically scanned over 30 million books as images and Project Gutenberg has digitized over 50,000 texts available in ASCII, independent from the original page layout or typography. Both of these approaches are based on two-dimensional, primarily text-oriented books. Conspicuously absent from these collections are the category of **"toy and movable books**." This is likely because they do not translate fully via photographs, scans, or transcriptions. The technology to easily capture video and **3D models** is more accessible and affordable than ever before, and yet the resource shortages that many libraries, archives, and museums are already facing means that incorporating a new method of preservation is unlikely to happen in the near future. My project aims to better take into account the **materiality** of movable books by exploring multiple methods of digitization; finding optimal solutions based on type of **movability, accessibility,** and **cost**; and exploring best archival practices. For example, movable books incorporating pull tabs are better digitized via a **time-based medium** like video while intricate pop-ups are better digitized via a **spatial-based medium** like 3D scanning.

ACKNOWLEDGMENTS