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Teaching Jane Austen in Bits and Bytes: D Undergraduate Archival Research

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THE ARCHIVE IS AN ANOMALY IN THE DIGITAL AGE: its contents are tactile, unduplicable, irr to those with the ability to travel, the academic identification to gain access, and the patience for sl searching. The speed, replicability, and accessibility of online information is not just an ideological alte it may even seem to make this research tool of yesteryear obsolete.[1] Why travel halfway across the v letters and manuscripts when we can view them, in all their searchable, sortable, saveable glory, wit mouse?

For scholars, the value of accessing an archive is clear: there are qualities of a text, including p seals, and watermarks, that cannot be fully seen or felt online. The illustrations, prefatory matter, or fo edition, or marginalia and markings of an individual copy, help us to contextualize a text within a particul even a particular household. The smell of the paper itself is thrilling for those of us who have committed of books. For researchers, the archive will continue to be essential in our field because the contents of their unduplicability.

For undergraduate students, however, digital archives and mass digitization projects open new wa specifically, new opportunities for undergraduate students to conduct humanities research in the archive.[2] bits of ivory into bytes of data invites new research, and new researchers. Although the pedagogy of a emerging, her life and work are particularly accessible to undergraduate humanities research, as man manuscripts, and early editions of her texts are available freely online.

The online archival resources for Austen are rich and varied: Google Books has numerous editic and letters; British Fiction, 1800-1829 houses early reviews of, circulating library subscriptions to, and p about her novels; the Hathi Trust Digital Library includes downloadable PDFs of her works and early Au Reading Experience Database lets users search readers' responses to Austen as late as 1945; the Britis includes advertisements for first editions of Austen's novels; and Jane Austen's Fiction Manuscripts of versions of her juvenilia and unpublished manuscripts.

Although 18th Connect includes few references to Austen, its searchable collections inc

contemporaries. We may supplement archival research online with the Victorian Literary Studi Concordance to the Works of Jane Austen, Austen's entry in The Dictionary of National Biography, or t Museum's online exhibition "A Woman's Wit: Jane Austen's Life and Legacy." Particularly worth visiti an e-gallery of the 1813 art exhibit Austen visited at the British Institution in Pall Mall, London. The described the gallery as a "meticulous reconstruction of the exhibition" that allows visitors to "put them Austen's shoes, at least behind her eyes."

Sites like NINES create online communities for scholars to exchange ideas, while Google Schol research on Austen more easily searchable for scholars and more widely available to the public. In a sponsored sources, Janeites have created sites like Molland's and The Republic of Pemberley, which offe trivia, and message boards for community discussion. There are also sites that actively seek to bridg scholars and a wider online community, including The 18th-Century Common, which has created a "pu the research of scholars who study eighteenth-century cultures with nonacademic readers." The site inclu for popular and scholarly sources online, along with announcements and CFPs. *Persuasions On-Line* pr peer-reviewed articles for both academic and non academic readers united by an interest in Jane A resources create a more democratic Austen: they build communities of scholars, students, and fans, actively and collaboratively in conversations about her life and works.

Digital archives and projects offer opportunities for students to fully immerse themselves in Au and write research papers based on direct access to archival materials. For instance, undergraduate stu Austen's assessment of a novel with contemporary reviews, analyze visual cues in advertiseme contextualize Austen within a larger pool of contemporary female novelists whose works may be out cultural contexts that may have informed various Austen biographies.

In addition to these new possibilities for conducting undergraduate research, digital tools also p students to collect and present this research. Because primary research can include a large number of sr book reviews, personal correspondence, maybe even tightly rolled laundry lists—students may stru materials to produce an effective argument. How might students researching Austen's letters, which ma various sites, go about finding a pattern and building an arc for their argument? They could benefit fi storehouse to collate such materials.

A timeline can help students visually organize their archival research both as they compile their re form a hypothesis as well as when they present the finished argument. By creating a digital timeline, stu a basic chronology of events with images, links, scans, and maps, drawing a virtual path through th multimedia story of their findings. Beginning with my own archival research experiences using a digita offer advice and resources for adapting these tools to the undergraduate college classroom and consi digital humanities more widely on the future of Austen studies.

The digital literary timeline

I began experimenting with digital timelines as part of my own research process at the Chawton H I spent a summer tracking the friendship between Joanna Baillie and Maria Edgeworth. In order to correspondence between two women with prolifically long literary careers, I created a timeline from Ma writers met at a dinner party, through the late 1840s, by which time Edgeworth addressed Baillie as "I friend in weal or love ever tenderly and cordial by sympathising!" (14 August 1848).[4] I looked for e friendship may have affected their writing, and a timeline helped me to keep track of an inordinately la and visits between them in addition to the publication dates of their many poems, novels, and plays. I

secondary criticism, publication dates, literary excerpts, and biographical notes into a timeline using tl tool Prezi.[5]

The figures below provide examples of my first timeline. Figure 1 illustrates one year of the time 2 shows a close-up of the same timeline.

(Click here to see a larger version.)

(Click here to see a lar

Figures 1 and 2: Excerpt from "Maria Edgeworth and Joanna Baillie" Digital Timeline

The timeline tells multiple, interwoven stories of unmarried, ambitious women writers experiencin success, and personal tragedy; sharing stories of their mutual friend Walter Scott; and observing curren emerging potato famine in Ireland (14 August 1848). Depending on which threads I followed, I found what their friendship meant to these women. By resizing items according to importance, highlig corresponding colors, and weaving a "path" along the central points, I told a story that traced Edgeworth began in her childhood, through to Baillie's 1823 poem "Sunset Meditation, Under the Apprehen Blindness." The timeline helped me to see patterns, intersections, and themes in a vast body of research, to present this research to an audience like so many breadcrumbs along a trail.

The following summer, during the NEH seminar "Jane Austen and Her Contemporaries," I dev juxtaposed Austen's composition of *Northanger Abbey* with her exposure to Gothic drama. According t on 19 June 1799, Austen planned to see George Colman's gothic spectacle *Blue Beard, or Female Cu* June 1799, shortly after she began drafting *Northanger Abbey*. Colman's hybrid tragic-comic tone, melodrama, gave an ironic and playful nuance to the Gothic genre. The parodic tone of Austen's novel of the Gothic stage than the "seven horrid novels" mentioned directly in the text.[6]

The play may have inspired other elements of plot and character in Austen's *Northanger Abb* *Female Curiosity!* dramatizes paternal tyranny, misogynistic violence, and, as its title suggests, the s curiosity. Critics who have made connections between Austen's novel and Colman's play tend to use the between General Tilney and Blue Beard, a Turk who beheads his wives for their curiosity.[7] This reduc reader-critic into the same imaginative mistakes as Catherine Morland, who falsely believes the Gen wife. In the end, the more sinister (because seemingly benign) vices of Colman's Ibrahim prove a tru villain, whose greediness would also sacrifice the happiness of his children.[8] And interestingly, the piv novel, in which General Tilney is misled about Catherine's fortune and decides to invite her to Northang at the Orchard Street Theater in Bath—the same theater where Austen saw Colman's *Blue Beard*.

In my second Prezi digital timeline, I traced the confluence of Austen's drafting of *Northanger Ab*

Gothic drama at the theatre in Bath, visually demonstrating the proximity of these events (Figure 3).

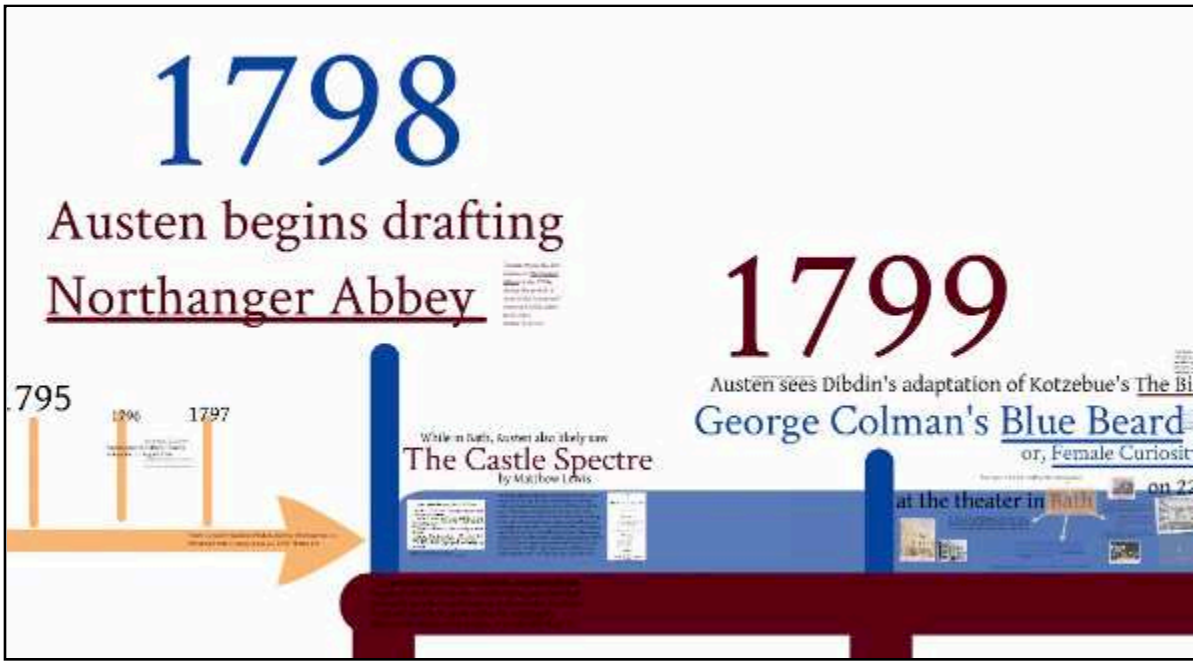


Figure 3: Excerpt from "Jane Austen's Northanger Abbey and the Gothic Afterpiece" Digital Timelin

The Austen timeline was even more valuable to me than the Baillie-Edgeworth timeline because I had r organize, including playbills, letters, maps, quotations, images of playhouses, reviews, portraits, an timeline gave me a way to collect, organize, and present my research; however, this time, the top half Austen's writing process, and the bottom half of the timeline was a student tutorial that chronicled the digital timeline (Figure 4). As part of the NEH seminar, I hoped to develop the digital timeline as an u tool by creating tutorials to help them organize and share their own discoveries in the archive.

Figure 4: Excerpt from student tutorial in
"Jane Austen's Northanger Abbey and the Gothic Afterpiece" Digital Timeline
(Click here to see a larger version.)

Digital archives in the undergraduate classroom

I introduced the digital timeline project to student researchers in August 2013 as part of Opportunities for Intellectual Activity, an undergraduate research program at Monmouth College. ' Community" project invited four students—two incoming first-year students, one sophomore, and one s weeks researching Austen.

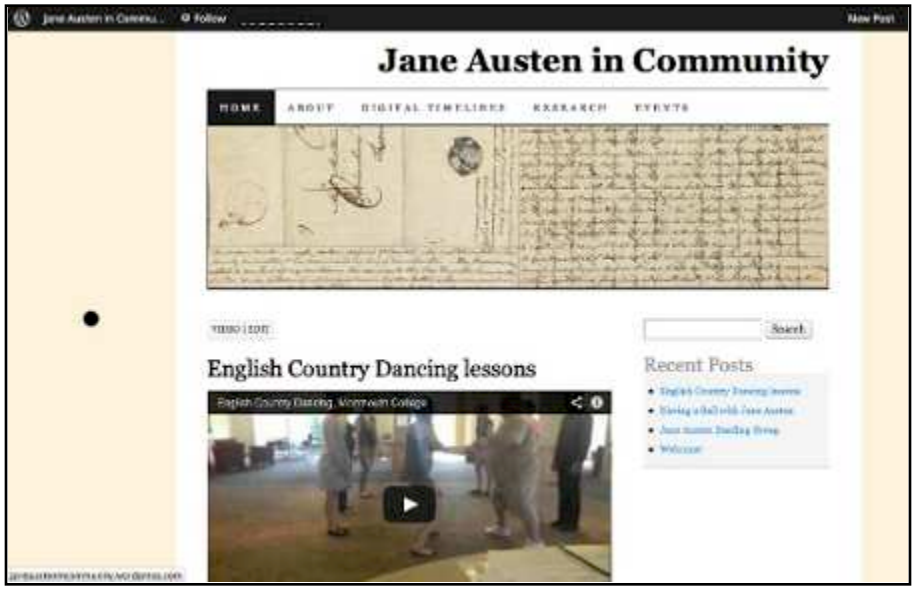


Figure 5: "Jane Austen in Community" Wordpress Site
(Click here to see a larger version.)

Our seminar had two major projects. First, the students created a series of community events *Prejudice* in celebration of its bicentennial, including a weekly reading group in partnership with the lo community arts center, and an evening of English country dancing and Regency-era food open to the p theater.[9] Second, students conducted original research projects on Austen that connected her to larger soc or literary contexts and then created digital timelines to present this research. In tandem, the two "Jane A projects contextualized Austen in her community and carried her to our community.

Our daily seminar sessions included discussions of the novel along with research and technology week of the SOfIA project, I introduced Prezi with basic lessons on how to sign up and create a Prezi tim about how to choose a topic and gather research using the campus library, online archives, and other dig second week, we discussed the visual presentation of information and how to use color, size, image strategies to visually prioritize and present the research. The last week included tutorials on how to draw A good argument, like a good story, builds logically and incrementally; it shows how students can u techniques to craft an effective argument. In addition, students used Screenr to create short videos of th sample video, based on my "Northanger Abbey and the Gothic Afterpiece" research, provided student example of a final video project.

"Northanger Abbey and the Gothic Afterpiece" Video, also available on Youtube.

The students' approaches to contextualizing Austen varied as widely as their approaches to visua One student explored the paradox of early nineteenth-century American hostility to English social simultaneous popularity of Austen's novels after the first U. S. edition was published in 1832. This p contrasting phenomena as parallels on either side of a timeline.

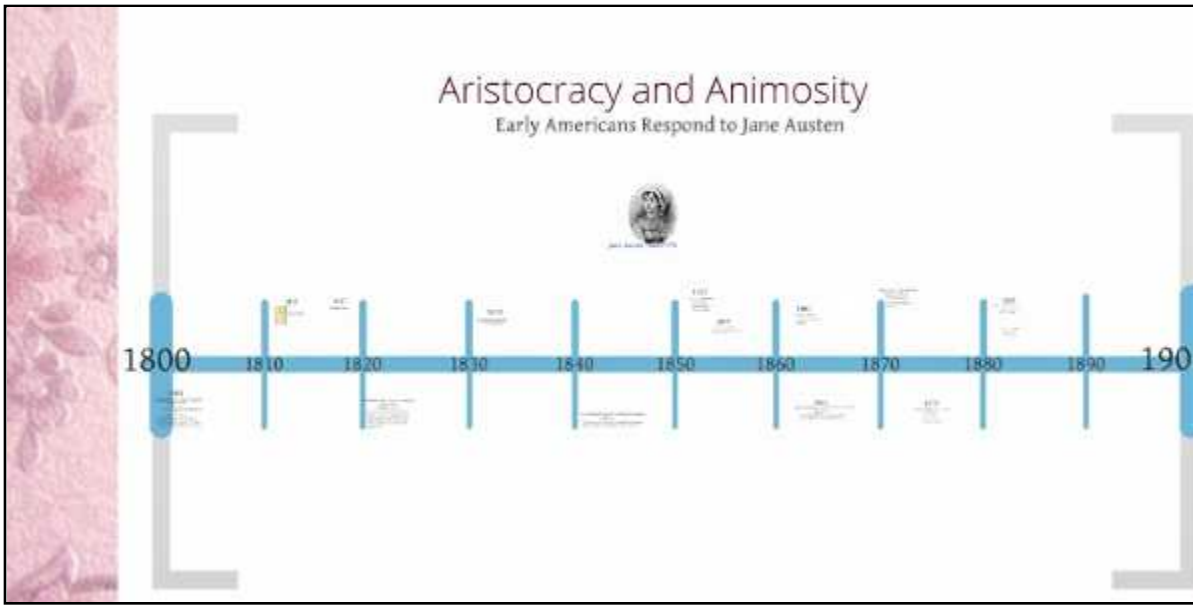
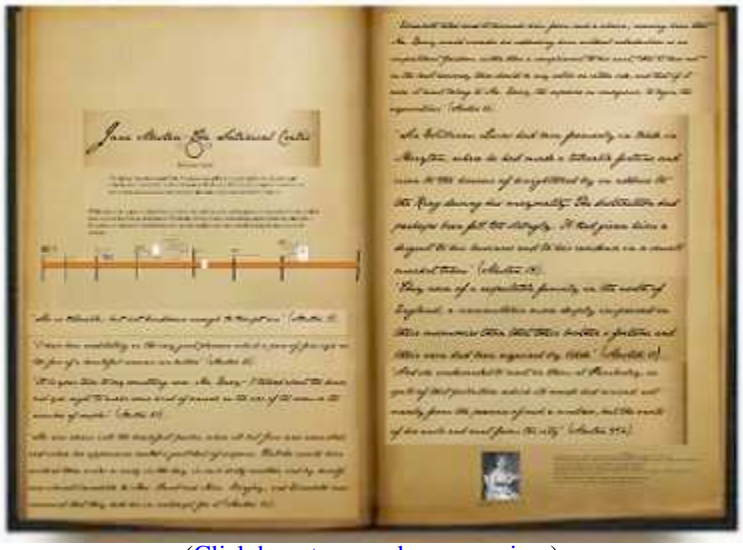


Figure 6: Screen Shot from "Aristocracy and Animosity: Early Americans Respond to Jane Austen"

Another student researched Austen as a social satirist, and presented this research on the pages of a bo timeline followed by relevant primary and secondary quotations.



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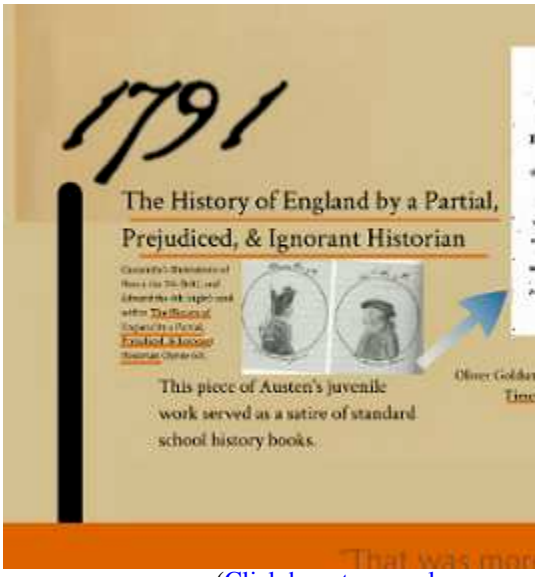

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Figures 7 and 8: Close-up Screen Shot from "Jane Austen: The Satirical Critic"

One student examined conduct books in order to explore late eighteenth-century "portraits" of the ideal "framed" her argument as portraits on a digital wall.

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Figures 9 and 10: Screen Shot from "A Portrait of the Ideal Woman and What Austen Seems to Say abou

For each of these students, the ability to include multimedia components (including images, grap an overarching spatial metaphor (such as a book, picture frames, or footsteps) guided and informed their task of populating a timeline that tells a story seemed less daunting to them than researching and writing though the process and outcomes were similar: they gathered evidence, synthesized sources, identifie arguments.

The biggest challenge students faced was completing the project in a three-week summer term. S

had never read Austen before the seminar; only one had read scholarly criticism in literature; and no archive. Even though students frequently submitted progress reports and met individually with me, we time to do substantial drafting and peer reviewing. I anticipate that the project could be more success upper-level course.

In spite of these time constraints, however, students gained new perspectives on both Austen ar process. Students not only drew upon digital archives to create a timeline, but also authored their ow digital curators, students experienced first-hand the difficulty and inherent subjectivity of choosing, evalu content. They wrestled with questions of inclusion and organization. What is important? What is n connected? What patterns do I see? How do these objects tell a story? By reflecting on their own digi both Jane Austen and digital technology from new points of view as these digital tools, archives, and p and overlapping contexts in which to read Austen's life and work. When read together, their timelines kn of perspectives.

Although these projects provided students with valuable learning outcomes, integrating digital t can be tricky. Experimenting with technology requires patience, persistence, and a degree of trial and e successes and setbacks as "teachable moments" has made this approach to teaching worthwhile and rewar

Digital research can and should be different from non-digital work; the bigger opportunity here is traditional research better, but to change the paradigm for research itself. For instance, a student's digit unifying theme, but it may not have a thesis statement, because museums make arguments through decis exclusion, by ordering and grouping items, and by noting patterns rather than by having thesis stat techniques of museum curation, students learn new strategies of argumentation—strategies that the contexts. In a digital exhibit, students may also use multimedia objects like videos, images, and l quotations from a novel as evidence to support their arguments.[11] This variety of evidence affects th arguments, and maybe even the arguments themselves.

In developing a research project for students with a digital component, teachers' priorities may methods might. Instructors need to figure out what they value most in student learning—such as c thinking, or argumentation—and be open-minded about teaching these skills in ways that may look differ hard-copy term paper. For instance, in this essay, I use external links in lieu of an MLA-style works cited only works if I recognize that my goal for citation is not to demonstrate mastery of MLA style but to cred quickly take readers to these sources. Likewise, my students' final Prezi projects included transitions, like typical transitions—they displayed connections between ideas visually. For instance, a ladder migl development in a list of items, while a scale may represent the weighing of contrasting possibilities. Thi if we are creative in illustrating and interpreting visual correlatives for conjunctions.

These decisions raise important questions about technology, composition, and source attributio more efficient way for readers to access source texts? Do visual transitions show deeper understandi between ideas? Possibly—but only if we are open minded about how we define "citation" or "transition." creative, and we also need to be transparent with students about these goals and methods. These r opportunity to discuss the purpose and value of citation, and explore or evaluate different strategies fo should talk with students about our learning goals and why we believe a particular project is an effectiv goals.

Whenever technology plays a role in a project, students tend to need extra guidance, encouragem instructor. I tend to concentrate reading within the first two-thirds of my courses, so that students can d

end almost exclusively to research projects. I post self-paced technology tutorials on our course website, but I inevitably use a few class periods to walk students through the technology with screenshot-laden tu talks.

Whenever possible, I encourage students to help each other, sharing technology tips in c mini-tutorials. The senior English major in our SOfIA group, for instance, taught the incoming students on our library's website; another student who had used Prezi in the past helped her peers to get started. become the "pointperson" in the class for a particular skill by mentoring peers who need extra help.

Digital projects would seem to work best in a seminar-style English major class with self-selected however, taught digital humanities projects in general education courses, where I have been pleasantly su having a tech-savvy engineer, a more visually-oriented artist, an emerging Janeite English major, and a s finished a novel in her life work together on a project. There are more opportunities for peer-to-peer le bring varied skill sets to the group.

By investing time in student-generated digital projects, such courses become focused less exclusi more on the interrelationship between literature, archival research, and the digital humanities. Adding an course also means taking time away from other texts or topics, and I have struggled with hard choices of classes to include digital projects. For me, giving students this opportunity to conduct and publish orig and to take a meta-perspective on literary studies is worth the investment of time in and out of class.

Reallocating our time and rethinking our goals are important, but most crucially, teachers need to be reflective and self-conscious about these tools, not only in terms of how they mediate the expe researching Austen, but also in terms of how they affect humanities research, the archive, and literary s We need to encourage students to weigh the value of digital and physical archives, the experience of r page versus the screen, and the learning outcomes of a traditional term paper or a digital humanities pro students to think about what it means to be authoritative, and who has the ability to create, organize, and a digital age. We need to include students in these important, complex, and sometimes difficult conversa future advocates of libraries, archives, and humanities programs.

If we use digital tools in the classroom thoughtfully and intentionally, including students in our re these resources have the potential to improve student learning in the following ways:

1. Digital literacy

Because students are digital natives, having grown up in a post-digital world, we might assu digitally literate. But students vary in their technological fluency, and few challenge the default uses of humanities projects like this one are an opportunity for students to learn to more effectively search fo resources and choose appropriate digital tools for different contexts.

The School of Information at the University of Michigan, for instance, is thinking critically abou Digital Natives, training a generation of digital natives to be digital archivists and preservation specia explains, "Even though technology is intertwined in our students' lives, many do not possess the inform strategies for learning with technology or learning how to learn new technologies" (23). By integratir curriculum, we help students to demonstrate persistence, creativity, and integrity in their use of these too more effective consumers of digital information, both inside and outside the classroom.

2. The writing process

As both a note-taking system and presentation system, the digital timeline begins as a catch-al cogent argument. Students use visual cues like font, size, and color to create a hierarchy of information as a kind of virtual outline, thinking critically and reflectively about the choices they make in orgar Because students can view each other's works in progress online, it is also easier to run out-of-class pe that students can get peer feedback throughout their writing process.

3. Organization strategies

Students might use these timelines as a springboard for a term paper or senior research project; th a CV or graduate school application. My real hope is that they carry forward the skills they will learn navigating, citing, sorting, organizing, prioritizing, and evaluating research. They might create a digita temporality in a time-hopping narrative like *Slaughterhouse-Five* or, as Cheryl Wilson has so beautifull Abbey."

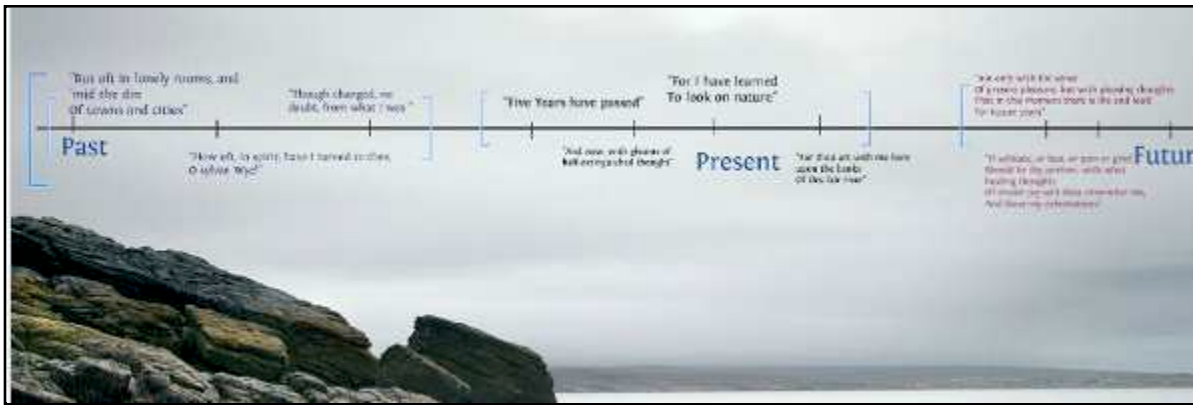

Figure 11: Screen shot from Cheryl Wilson's "Tintern Abbey"

A timeline is only one possible organizational strategy—students might apply the idea of a sp locations on a map for a geographically-driven argument, or they might find creative ways to visu and-effect or pro-versus-con argument. These tools give our students new ways to categorize, tag, sort, and they let students tell narratives that are non-linear, but that are interconnected and spatially a information overload, the ability to *organize* knowledge may be an even more crucial skill for our stude find it.

4. Active learning

Digital humanities projects like the digital timeline are not just tools to help students organize: help students think. These resources allow students to study literature and history, as explained by *Writir* a way that is engaged, participatory, and creative. By asking what it means to research Austen in a di recognize that there are larger changes taking place—even fundamental changes to the kinds of que humanists.[12] How, for instance, does technology mediate our experience or engagement with a text? H text itself changing? How do digital tools change not just how we conduct research, but what and why w place, and with whom we share our findings? How does technology change our process of learning, ou the way we see the world? What old assumptions about the humanities does technology challenge, and w do we need to be aware of? How will collaboration and public scholarship shape the direction of humani future?

These changes also affect who gets to ask the questions. For example, digital projects can l knowledge-creators rather than knowledge-consumers. In the 2013 article "Learning, Teaching, and Sc Age: Web 2.0 and Classroom Research: What Path Should We Take Now?" Christine Greenhow, Beth Hughes argue that "Web 2.0's affordances of interconnections, content creation and remixing, and interac an increased research interest in learners' creative practices, participation, and production" (249). Acc Web 2.0 technology affords an interactive learning process in which "knowledge is decentrali co-constructed by and among a broad base of users" (247). The ability to create, share, exchange, remix learning online fundamentally collaborative, and students play a more active role in their own learning.

In *Teaching History in the Digital Age*, T. Mills Kelly suggests that "by giving students the freec play with the past in new and creative ways, whether using digital media or not, we not only oper possibility that they can do very worthy and interesting historical work, but also that there are significa result from giving students that freedom" (5). If we want our students to be critical thinkers and active give them freedom and trust to work in ways that demonstrate what Cathy Davidson calls twenty-first cen creativity, collaboration, and recontextualization.

The future of Austen studies in a digital age

These new ways of learning will also inform the future direction of Austen studies, which will b by the values of creativity, collaboration, and recontextualization. In addition to collaborating with o gather information, feedback, and guidance on digital humanities projects, we should also collaborate wi and archivists, who can offer insights on the complexities of digital curation, metadata, authorsl preservation within digital humanities research. I hope to see more research from humanists that credits collaborators or co-authors.

Technology coupled with a collaborative research methodology has also enabled new interdisci "literary neuroscience," which has used MRI brain scans to confirm what we, as admirers of Austen, al Jane Austen makes us smarter. Researchers at UN-Lincoln are attempting to tag and code Austen's free order to see if it is stylistically discernible to a computer program. Non-native English speaking students the intersection of literature and linguistics, using collocation analysis as a form of literary analysi adaptations have paved the way for alliances between Austen studies and film studies scholars multicultural relevance today.[13] Future Austen research will continue to reach creatively across disci technology gives us—and our students—new ways of reading, interpreting, and analyzing texts.

Digital archives also open new possibilities for contextualizing Austen within the study of her 2010 British Women Writers Conference included a session titled "Teaching and Researching British V Digital Age" that grappled with the complexities of inclusion within digital archives, particularly concer Maura Ives, a panelist from Texas A&M University, argued that the construction of knowledge in d innocent.[14] We need to examine what is and is not included, who makes these decisions, and hov made—and I would add, we need to include students in these conversations.

Ives pointed out that because specialized databases are often prohibitively selective in their holdi interesting work in digital archives takes place in open-access, uncurated spaces.[15] With Google Books, bothering to "weed out" the women and obscure figures, so readers, scholars, and students are not limit authors that someone else has predetermined as worthy of scholarly interest. While feminist scholars hav recover long-forgotten women writers, the Web is quickly becoming the great canon-blasting democratize

Of course, the mantra of "if you build it, they will come" is no guarantee online, and postir writers—or student or scholarly projects, for that matter—does not automatically draw a wide and eage composition essays, class blog posts, and boutique archives may reach few readers, if any. But Jane Aust story. Austen is poised to succeed in the digital age, as her crossover classics have already bridged prof readers. While all of literary studies is in a moment of transition, Austen studies, with a robust and dive of readers and researchers, is uniquely situated to take advantage of digital tools that are redefining the audiences of twenty-first-century scholarship.

Digital archives and online presentation tools make Jane Austen more accessible, but more im empower unlikely or unexpected researchers, including students, to make active contributions to scholars video *Collaboration by Difference*, published by the Harvard Business Review, digital humanist and Cathy Davidson says, "It's often the non-expert, the outlier, the odd-ball, or the person who isn't in cha innovative or important thing to say. You have to structure ways to hear that person or you will always c We call this collaboration by difference."

Jane Austen studies may be the ideal place for this kind of collaborative approach to kn "non-expert" specialists abound—students, fans, and Janeites are creating some of the most creative dig on Austen, including *The Lizzie Bennet Diaries*, a modernized adaptation of Austen's *Pride and Prejudic* *Austen Unbound* and *Ever, Jane*, role-play video games set in Regency England; and *Write Like Jan* inspired thesaurus.

The bicentennial anniversaries of Austen's novels reflect this increasingly democratic approa which models creative and collaborative efforts to celebrate Austen. The Chawton House Library, wh both scholarly archive and Austen pilgrimage destination, has collated a comprehensive worldwide cale bicentennial that includes everything from academic conferences to community film screenings, faculty dance workshops. Claudia L. Johnson's *Jane Austen's Cults and Cultures* explores the history of A Susannah Fullerton accessibly analyzes translations, adaptations, and illustrations in her *Celebrating Pri Years of Jane Austen's Masterpiece*. Readers who buy one text on Amazon will be told that "customers also bought" the other. Are fans buying "scholarly" books, or are scholars buying "fan" books? It is pro we dare draw a line between them at all. And, for our students, seeing both Austens—or many Austens and more nuanced understanding of both the complexities of resource reliability, and the ways we c Austen.

There is no single authoritative online resource for Jane Austen, and that is a good thing. Digital t to hold multiple truths about Austen at once: Austen is included in both eighteenth-century and nineteent She can fit in both a timeline of feminist writers and a timeline of conservative writers. Austen is both relied on the creaky hinge of a door to warn her of approaching company as she wrote, and a delight visitor, and observer of society, who delighted in a trip to the city. She is both a writer of her time, influ literature, and culture of her day, and a writer of our time, continually reframed and refreshed in interpretations. Through the medium of the aptly-named web, students can move from site to site, apprec that each resource offers individually and the vision of Austen that these resources offer as an intercor them new ways of appreciating the both/and of Austen.

We are only beginning to see the possibilities for how technology and the digital humanities will experience Austen. What if digital archives of Austen included texts she read in addition to texts she w copies of Austen's texts would link directly to textual allusions as we read? What if the 15,000 entries

seminal *Chronology of Jane Austen and Her Family* were tag-able, searchable, and linked to chronolo women writers? What if students read Austen the way they read online, navigating through connections a based on curiosity more than chronology? In a digital age, when students, scholars, and fans can access, digital archives, reading Austen "in context" is increasingly becoming not just possible, but unavoidable.

APPENDIX

Please see the syllabus for the course discussed in this essay.

NOTES

1. Technology is often surrounded by either utopian or dystopian rhetoric. Robert Darnton has addressed digitization will make libraries obsolete, including at his 2011 keynote address "The Research Library To in Search of a Happy Ending" at the University of Missouri symposium "The Future of the Archives in a argued that digitization is not the death of libraries, but instead a metamorphosing rebirth. At the "Platfor Scholars" Humanities Symposium (sponsored by The University of Iowa Obermann Center for Advanced October 2009), Scott McLemee described the utopian beliefs surrounding the rise of the virtual sphere as eighteenth-century rise of the public sphere, founded on principles of open access and democratic discuss technology can change our teaching for better or worse. For ongoing discussion on best practices for inte into the classroom, visit HASTAC; in particular, I recommend Cathy Davidson's post "If We (Profs, Teac Replaced by a Computer Screen, We Should Be!"

2. See Lara Karpenko and Lauri Dietz's "The21st Century Digital Student: Google Books as a Tool in Pro Undergraduate Research in the Humanities."

3. The Chawton House Library is a great example of an archive that sees community-building as the great archive in a digital age.

4. This letter comes from the Hunter-Baillie Papers Vol. 9 at the Royal College of Surgeons of England.

5. Prezi, a variation of PowerPoint, is an online information visualization tool that uses one large canvas r slides to organize and present text, images, and video. Users navigate through the canvas by zooming in a more interconnected narrative.

6. Isabella Thorpe's reading list includes *The Castle of Wolfenbach*, *Clermont*, *The Mysterious Warning*, *T the Black Forest*, *The Midnight Bell*, *The Orphan of the Rhine*, and *Horrid Mysteries*. Radcliffe's *The My* a favorite of Catherine Morland, Isabella Thorpe, and Henry Tilney; other plot details mirror Radcliffe's *A* and *The Romance of the Forest*. For further reading on Gothic literature and *Northanger Abbey*, see Bette Horrid Novels: *The Mysteries of Udolpho* and *Northanger Abbey*" in Kenneth Wayne Graham's edited co *Fictions: Prohibition/Transgression* (89-111) and Andrea Rehn's excellent article in this issue, "'Hastenin Felicity': Teaching the British Gothic Tradition through Parody and Role-Playing."

7. Casie Hermansson, for instance, reads General Tilney as a Bluebeard figure in her 2001 *Reading Femi Through Bluebeard Stories* (134).

8. In Coleman's play, Ibrahim encourages a romantic attachment between Selim, a soldier, and his daught wealthier suitor arrives and he abruptly rescinds his earlier matchmaking efforts. In the opening scene, Se Ibrahim about breaking his engagement, and Ibrahim explains that when you "throw Riches and Power in simple merit soon kicks the beam" (Colman 3). Like Ibrahim, Austen's General Tilney encourages a mat and Catherine, only to retract it for similarly mercenary motives, as "she was guilty only of being less rich supposed her to be" (Austen 170). Both Gothic parodies indulge in violent fantasies that mask a more su tyranny.

9. The community events, while not the primary focus of this essay, added an element of civic engagemen had seventeen participants in our reading group, ourselves included, which met at the Buchanan Center fo to discuss one volume of *Pride and Prejudice*. Over eighty people in the community attended the "Havin Austen" event, which included food and dancing at the Rivoli Theater in downtown Monmouth, IL.

10. In *Digital Humanities* (2012), Burdick et al. describe the "Generative Humanities" as "a willingness to failure, and the realization that any 'solutions' generated within the Digital Humanities will spawn new 'p this is all to the good" (5).

11. The value of asking students to "curate" Austen has already been explored by Phyllis Roth and Annett "Exhibiting the Learning: Austen's Legacy on Display," which was published here in *Persuasions On-Lin* article draws a similar analogy between exhibit curation and paper writing: "the students quickly underst were doing was creating a visual version of a piece of writing with a thesis and supporting paragraphs, an required some help from the written. . . .[T]he exhibit cases would comprise a chronological experience fo as in a clear, coherent piece of writing, the audience would be led from one deliberate view of the subject authors describe the students' shift from the mere accumulation of information to the careful sorting, orga involved in curation as reflecting the interpretive work of literary criticism.

12. We often think of the digital humanities as using digital tools to do humanities research, but it can also humanist questions to a digital age. The NEH Office of Digital Humanities supports this dual nature by fi explore how to harness new technology for humanities research as well as those that study digital culture perspective."

13. See Kathryn Sutherland's "Jane Austen on Screen" or Jodi Wyett's excellent essay in this collection, " and the Now: Teaching Georgian Jane in the Jane-Mania Media Age."

14. A recent NPR article, "What's In A Category? 'Women Novelists' Sparks Wiki-Controversy" offers a Wikipedia controversially excluded women writers from the "American Novelists" page in favor of a sepa women writers.

15. Single-author databases, for instance, have become more common in recent years; even the digital arc often include a sampling of writers from a particular period or a niche collection from a particular archive become accustomed to the comprehensiveness of the Google Search, archival research still tends to requir multiple places, and digital archives are still limited by curators' decisions of what to include and what to

16. See Misty Krueger's article in this collection: "Teaching Jane Austen's *Northanger Abbey* as a 'Cross

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