had een keer en klus omdat mijn buurvrouw bang voor me was. The project Track Changes: Textual Scholarship and the challenge of digital literary writing aims to develop and apply new methods, notably keystroke logging, to gain insight into contemporary literary writing processes taking place in a largely digital environment. Our research draws from digital humanities, general criticism and cognitive writing process research. In our pilot study from 2016, the Dutch writer Walter van den Berg contributed a short story (3218 words), completely registered by Inputlog (Lijten & Van Wees, 2015). This story is visualised by an ‘n’-narrator who is asked to guard a stage in a park, for one night. We used the keystroke files to create a TEI-XML representation, in which the additions and deletions are visualised – the Word-documents below are based on these TEI-XML files. Both keystroke sequences and version comparison were used to investigate how the incipit (opening) of his story was written.

Introduction
The project Track Changes: Textual Scholarship and the challenge of digital literary writing aims to develop and apply new methods, notably keystroke logging, to gain insight into contemporary literary writing processes taking place in a largely digital environment. Our research draws from digital humanities, general criticism and cognitive writing process research. In our pilot study from 2016, the Dutch writer Walter van den Berg contributed a short story (3218 words), completely registered by Inputlog (Lijten & Van Wees, 2015). This story is visualised by an ‘n’-narrator who is asked to guard a stage in a park, for one night. We used the keystroke files to create a TEI-XML representation, in which the additions and deletions are visualised – the Word-documents below are based on these TEI-XML files. Both keystroke sequences and version comparison were used to investigate how the incipit (opening) of his story was written.

Writing process of the incipit

The incipit is traditionally seen as an important part of a story, and found to be prominently present in writers’ work processes (Debarray Genette, 2004). Often, it is composed only later on during the process, but Walter van den Berg devotes the first two writing sessions fully on the incipit. The incipit starts out as a fairly descriptive and condensed passage, without a sense of time passing. Late in the second session, tell-time slows down and the final paragraph takes on the character of a scene (with direct dialogue). The focaliser, tense and setting of the story are introduced and are not changed during further composition. During sessions three, four and five, further work is done on the incipit. Sessions four and five are concentrated on expanding the storyline (at the bottom of the text-so-far), and there are no changes to the incipit. Session eight is very long, and contains a radical rewriting of the incipit, as well as the completion of the story arc.

Revision chains

Revision in the form of deletions and additions can take place in larger chronological chains, which are thought to be an indication of personal writing strategy, but also seen as related to task difficulty. (Severinson Eklundh & Kolberg, 2002). We looked at two types of revision chains: distant revision chain; a series of deletions and insertions in earlier textual material immediate revision chain; A series of deletions on the same curator location (during new text production), but excluding typo-correction

Both chains are relatively more often when Van den Berg is revising the incipit, suggesting the importance of shaping this part of the story. Pie chart 1 indicates that there is relatively more work done in the incipit in comparison to the rest of the story and pie chart 2 shows that 3% of the distant revision chains were made in the incipit. During the complete writing process 2% of the total amount of revisions were distant revision chains, and 79% were immediate revisions (pie chart 3).

We have selected three noteworthy (re)writing episodes concerning the incipit (see the visualisations below). We might argue that the final rewriting of the incipit is more reader-focused, and influenced by the previously completed story arc. On the contrary, the very first renderings of the incipit could be functioning as a structuring/planning tool for the writer; providing backstory of his main character in order to generate scenes.

Conclusion
Working with keystroke logging provides very detailed information about the digital writing process, as the writer can be ‘followed through’ the text. Using a combination of quantitative and qualitative methods leads to new insights into modern day literary writing, stimulating the development of new tools/methods.