Fall/Winter 2018-2019

AP/EN 4722 6.0A (Y)   *Editing Shakespeare*

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Delivery Format: Fully Online

Time: N/A

Description: Did you know that the act-scene-line numbering system was added to Shakespeare's plays posthumously? Did you know that there are two substantially different versions of *King Lear* and three substantially different versions of *Hamlet* ? Or did you know that *Pericles* was not included in the early editions of Shakespeare's collected works?

This course explores some of the theoretical and applied problems in Shakespearean editorial scholarship and consequently, in how Shakespeare's canonicity has been transmitted, received, interpreted, and transformed by generations of literary critics and editors. The focal text(s) for the course may vary from year to year; this year we will explore Hamlet and Romeo & Juliet. Our historical survey of seminal editions (and their theoretical underpinnings) begins with first generation print editions (the early quartos and F1 in 1623), and ends with the emergence of XML and problems in the architecting of schema.

Editorial standards as defined by the *MLA (The Shakespeare Variorum Handbook: A Manual Of Editorial Practice and Guidelines for Editors of Scholarly Editions)* as well as the TEI-C (*Guidelines for Electronic Text Encoding and Interchange version P5*) will be applied to these seminal editions with the intention of illuminating controversies by means of theoretical discussions and concrete examples.

Don't be alarmed if you haven't encountered these terms and ideas before. It all becomes clear as we move through the material!

The first term focuses on the history of different print-based editors/editions and how they have handled Shakespeare--for better and for worse. The term culminates with a research paper on a topic emerging from these discussions. The second term focuses on digital/electronic editions and culminates with a project in which students create their own edition of a passage, episode or scene from Shakespeare. Students will defend their design and editorial choices.

This course assumes students have no prior knowledge of HTML, XML, XHTML or databases.

Organization of the Course
Weekly lectures are recorded in short segments to make for more convenient viewing and accompanied by a transcript, for your convenience.

Learning Outcomes and Objectives (15 Great Reasons to Take This Course)

1. An increased sense of the possible roles that an editor might assume.
2. A deepened sense of how editors clarify or obfuscate Shakespearean (and many other) texts.
3. A sharply increased awareness of the editorial biases inherent in received literary texts.
4. Improved scholarly and critical skills in textual exegesis.

5. A deeper understanding of the literary sensibilities and aesthetics the 18th, 19th, and 20th centuries.

6. An awareness of critical issues and theoretical debates in Shakespearean editing and in editing in general.

7. A deepened comprehension of bibliographic practice and book publishing through editing.

8. An understanding of how a variety theoretical debates are implicitly (and inextricably) embedded in the history of editing Shakespeare.

9. An increased appreciation of the complexity of Shakespeare's works.

10. An improved ability to identify, locate, theorize, and respond intelligently to a variety of editorial variations in Shakespeare and indeed, in any author's work.

11. An improved digital literacy (a vocabulary and a sense of practice) as it applies to the creation and editing of electronic literary texts.

12. An increased sophistication in critical analysis (through the use of computer-generated, quantifiable data) to support interpretative claims.

13. Helps prepare students for graduate school by sensitizing them to issues and problems with textual authority.

14. Helps prepare students for graduate school by deepening the range of analytical tools available them as they approach any text critically.

15. Helps prepare students for the work world in publishing (and elsewhere) by familiarizing them with digital editing and publishing.

Category:	C
Historical Requirement:	Period I (pre-1700)
Requirements:	**First term (total 40%) of your final grade**

Short research paper (2500 words) is uploaded to Moodle and discussed in a recorded Skype conversation with your instructor. Your classmates read your Moodle post and watch the recorded conversation, and then offer their own (helpful) responses. That whole first iteration is not graded. After taking into account professorial and collegial feedback, your re-write the paper one week later (10%).   Students are expected to offer routine, constructive criticisms to classmates' short papers (10%).

That same short research paper is subsequently developed/expanded into a "long research paper" of about 4000 words (20%), due at the end of the first term. The expansion can increase variables like scope, breadth, or depth of your original topic. Note: the long research paper will likely emerge organically from the short research paper, but will be re-worked and expanded. Alternatively, if you really disliked your short research paper, you can write your long research paper on an entirely fresh topic.

So, first term total breakdown is 10% +10% +2 0% = 40%.

Second Term total (60%) of your final grade
The second term is project-driven; you create a limited electronic edition by choosing form one of several instructor-selected passages/scenes/episodes in Hamlet or Romeo & Juliet. Due to the complexity of the project you must work in groups, unless you can convince me you're capable of handling the project all alone. Groups can be as small as 2 and no larger than 5.

The project is accompanied by an essay that articulates and theorizes the difficulties encountered, defends the editorial choices made, and situates the edition in the context of the whole course. It's an opportunity to be reflective about how and why you arrived at your editorial decisions, and it's a place to explain yourself and your editorial choices, and to be transparent about the processes and the thinking behind the editorial product itself. This essay is called the metadocument.

Second term presentations will demonstrate a prototype of your edition (15%) accompanied by your metadocument. The subsequent revisions will be worth (30%). So, unlike the first term where this first iteration is not graded, this first iteration in the second term is graded. You still receive feedback from the instructor and the rest of the class as usual. Active participation this term is worth 15%.

So, second term total breakdown is 15% + 30% + 15% = 60%.
Students with questions or concerns are encourage to contact the instructor over the summer to seek clarification.

Reading List:	Massai, Sonia. *Shakespeare and the Rise of the Editor.* New York: Cambridge University Press, 2012. ISBN:9780521287272.
	Murphy, Andrew. *A Concise Companion to Shakespeare and the Text.* United Kingdom: Blackwell Publishing. 2007 rpt. 2010. ISBN 978-1-4443-3205-6.
	Shillingsburg, Peter L.. *From Gutenberg to Google: Electronic Representations of Literary Texts.* Cambridge University Press, 2006. ISBN 0521864984.
	Small, Ian and Walsh, Marcus, eds.. *The Theory and Practice of Text-Editing.* New York: Cambridge University Press, 2006. ISBN:0521027055.
	Any one of the following editions of *Hamlet and Romeo & Juliet* (as single editions or in an anthology): Oxford, Arden, Norton, Riverside, Pearson (Bevington et al), Broadview, or The New Kittredge series.
Open To:	YR 4 Honours