

St. Jerome's University in the University of Waterloo
Department of English
ENGL 371 041
Editing Literary Works
Fall 2020

Instructor Information

Instructor: Dr. Tristanne Connolly
Office hours: online meetings by appointment
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Course Description and Objectives

What happens between the writer's hand and the reader's eye? In *Editing Literary Works*, we will think about the theory and practice of editing, and how they affect the texts we read and our larger concept of "Literature", the canon, and authorship. We will consider scholarly, educational, popular, and electronic editions, focusing on works that present editorial challenges in their form or composition. There will also be the opportunity for students to choose their own texts for editorial projects. Students will gain knowledge of major issues in the modern history and theory of literary editing, and of major aspects of the processes of editing and publication. These concepts will be applied to texts through critique of editions, as well as discussion, and exercises both critical and practical.

Texts

Required:

- Kelemen, Erick. *Textual Editing and Criticism: An Introduction*. New York: Norton, 2009.
- Mary Shelley with Percy Bysshe Shelley. *The Original Frankenstein*. Ed. Charles E. Robinson. Toronto: Random House, 2009.
- Further required reading for the course, listed in the schedule below, can be found on electronic reserve.

Optional to buy:

- William Blake. *Songs of Innocence and of Experience*. Ed. Andrew Lincoln. Blake's Illuminated Books, Vol. 2. Princeton: Princeton University Press, 1991.

Course Requirements and Assessment

Please submit assignments via LEARN.

Assignment	Date (see Late Work below)	Weighting
Comparison and critique of editions	4pm, Mon 5 Oct / Mon 19 Oct	20%
Proposal for editing project	4pm, Mon 2 Nov / Mon 9 Nov	15%
Editing project	4pm, Mon 30 Nov / Mon 7 Dec	35%
Final examination	4pm, Wed 16 Dec	30%

Full information on assignment requirements will be provided in handouts available on LEARN.

Brief descriptions of course requirements

- The comparison and critique of editions will be a formal essay, minimum 4 full pages. It will draw on the examination of editions of Blake in class but focus on two of the student’s choice from a list of recommendations, discussing, analyzing and evaluating their editorial principles and structure.
- For the editing project, each student will create a scholarly or educational edition of a short text or excerpt of their choice, including standard apparatus (such as introduction, bibliography, note on the text, annotations, variants). This will involve deciding on type of edition, editorial principles, structure, and format. The proposal will be a brief outline of the text chosen and the plans for execution.
- The final examination will be a take-home exam. It may involve any or all of the following: reflection on course issues and experiences; demonstration of knowledge of terms, concepts, theories; exercises applying skills and principles. It will be posted on LEARN on 30 November and can be submitted any time up to the final deadline.

Late Work

Assignments submitted on time will receive full written comments and corrections; those submitted after the deadline will receive a grade and grading checklist only. Assignments will be accepted without penalty up to a week after the deadline. After that a flat penalty of 20% will apply, unless there is a valid, documented excuse. Extensions can be granted for good reasons. Regardless of when an assignment is handed in, students can always have additional feedback on their work by meeting with me. All submitted work will be considered finished. In the interest of fairness, there will not be opportunity for rewrites.

Course Schedule

All readings are either from the course textbooks or accessible online (as PDF or hyperlink) via Course Reserves.

Each week is listed by the first day of the week; this term the “week” begins on Tuesday.

Feel free to work at your own pace. Ideally, try to have the work for each week finished for that week, so that you can be prepared for assignment due dates and cover the course material without having to rush.

Date	Deadlines	Topics	Readings
Week 1 Tues 8 Sept		Introduction: what is editing?	Kelemen, “Why Study Textual Editing and Criticism?”
Week 2 Tues 15 Sept			Kelemen, “Textual Criticism and Kinds of Editions”

Week 3 Tues 22 Sept		Application of editing theory to the work of William Blake, with examples from various editions Comparison of editions of Blake's <i>Songs of Innocence and of Experience</i>	Morton D. Paley, "Editing Blake" Please read: - Erdman, e-reserve selections from <i>The Collected Poetry and Prose of William Blake</i> - Blake Archive, "Editorial Principles" (click on "About the Archive" at the bottom of the homepage, then click on "Editorial Principles", second item in the list on the left); also examine the site and browse through its versions of <i>Songs</i> (found under the "Illuminated Books" link near the top of the homepage) <i>Optional reading:</i> if you have Lincoln's edition of <i>Songs</i> : "General Editor's Preface" (6), "A Note on the Text" (25), the two sections on "Variations" (17-20), information on the particular copy (20-1), and browse through the rest
Week 4 Tues 29 Sept	Comparison of editions due Mon 5 Oct 4pm	Blake and editing theory continued Blake's Notebook	Santa Cruz Blake Study Group, "What Type of Blake" Please examine the following editions of Blake's Notebook: - ed. Keynes (selections on e-reserve) - ed. Erdman and Moore (selections on e-reserve) - British Library online edition
Week 5 Tues 6 Oct		Discussion of projects Materiality and transmission of texts	Kelemen, "Text Technologies and Textual Transmissions"
12-16 Oct		Thanksgiving and Reading Week	
	Comparison of editions week's grace Mon 19 Oct 4pm		

Week 6 Tues 20 Oct		Introduction to Special Collections and Archives, Dana Porter Library	Kelemen, "Text Technologies and Textual Transmissions" continued Please watch the presentation.
Week 7 Tues 27 Oct	Project proposals due Mon 2 Nov, 4pm	Annotations and other paratexts Spelling and punctuation and editing	Please look at the annotations and paratexts in any critical edition of a literary work (such as those published by Oxford World's Classics, Penguin Classics, Broadview, Norton, etc.) Levenston, selections from "Spelling" and "Punctuation" in <i>The Stuff of Literature</i>
Week 8 Tues 3 Nov	Project proposals week's grace Mon 9 Nov, 4pm	Close-up on editing theories: - Copy-text (Greg, Tanselle)	Levenston, selections from "Spelling" and "Punctuation" in <i>The Stuff of Literature</i> continued - Greg, "The Rationale of Copy-Text" - Tanselle, "Editing Without a Copy-Text"
Week 9 Tues 10 Nov		Close-up on editing theories: - Historical, diplomatic (McGann) - Genetic (Gabler) - Versioning (Reiman) - Electronic; versioning; idealist vs. historical (Robinson)	- McGann, selections from <i>A Critique of Modern Textual Criticism</i> - Gabler, "The Synchrony and Diachrony of Texts: Practice and Theory of the Critical Edition of James Joyce's <i>Ulysses</i> " - Reiman, "'Versioning': The Presentation of Multiple Texts" - Robinson, "The One Text and the Many Texts"

<p>Week 10 Tues 17 Nov</p>		<p>Editing <i>Frankenstein</i></p> <p>Authorship</p>	<p>Please read the following sections in <i>The Original Frankenstein</i>:</p> <ul style="list-style-type: none"> - Introduction - Note on the Text - the Mary (with Percy) Shelley version - all three Appendices <p><i>Optional reading:</i></p> <ul style="list-style-type: none"> - the Mary without Percy version - Robinson, "Texts in Search of an Editor: Reflections on The Frankenstein Notebooks and on Editorial Authority" <p>Please read the following sections in Harold Love, <i>Attributing Authorship</i>:</p> <ul style="list-style-type: none"> - Chapter 3, "Defining Authorship" - the first page of Chapter 4, "External Evidence"
<p>Week 11 Tues 24 Nov</p>	<p>Projects due Mon 30 Nov, 4pm</p>	<p>Composition and authorship of <i>Frankenstein</i></p> <p>The <i>Frankenstein</i> notebooks</p>	<ul style="list-style-type: none"> - Rieger, from "Introduction", and "Note on the Text", from <i>Frankenstein, or The Modern Prometheus, The 1818 Text</i> - Mellor, "My Hideous Progeny", from <i>Mary Shelley: Her Life, Her Fiction, Her Monsters</i> - Leader, "Parenting Frankenstein", from <i>Revision and Romantic Authorship</i> <p><i>Optional reading:</i> Crook, "Pecksie and the Elf: Did the Shelleys Couple Romantically?"</p> <p>Please read the following sections in Robinson, <i>The Frankenstein Notebooks</i>:</p> <p>(These sections are available in PDF on course reserves, and also online at the Shelley-Godwin Archive)</p> <ul style="list-style-type: none"> - "Introduction" - "The Texts of Frankenstein" - "Using This Edition of The Frankenstein Notebooks" - "MWS and PBS's Collaboration in The Frankenstein Notebooks" <p>- Please also examine pages from the notebooks: there are PDF selections from the book version on e-reserve, and you can look at all of the pages in the online version at the Shelley-Godwin Archive</p>

Week 12 Tues 1 Dec	Projects week's grace Mon 7 Dec, 4pm	Discussion of final exam	
	Final exam due Wed 16 Dec, 4pm		

Other Information

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect, and responsibility. (Check www.uwaterloo.ca/academicintegrity/ for more information.)

Grievance: A student who believes that a decision affecting some aspect of their university life has been unfair or unreasonable may have grounds for initiating a grievance. Read the St. Jerome's University Policy on Student Petitions and Grievances, www.sju.ca/sites/default/files/upload_file/PLCY_AOM_Student-Petitions-and-Grievances_20151211-SJUSCapproved.pdf. When in doubt, please be certain to contact the St. Jerome's academic advisor who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing an academic offence, and to take responsibility for their actions. [Check www.uwaterloo.ca/academicintegrity/ for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under the St. Jerome's University Policy on Student Discipline, www.sju.ca/sites/default/files/PLCY_AOM_Student-Discipline_20131122-SJUSCapproved.pdf. For information on categories of offences and types of penalties, students should refer to University of Waterloo Policy 71, Student Discipline, www.adm.uwaterloo.ca/infosec/Policies/policy71.htm. For typical penalties, check the Guidelines for the Assessment of Penalties, www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.

Appeals: A decision made or penalty imposed under the St. Jerome's University Policy on Student Petitions and Grievances (other than a petition) or the St. Jerome's University Policy on Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to the St. Jerome's University Policy on Student Appeals, www.sju.ca/sites/default/files/PLCY_AOM_Student-Appeals_20131122-SJUSCapproved.pdf.

Note for students with disabilities: AccessAbility Services, located in Needles Hall (Room 1401) at the University of Waterloo, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term, www.uwaterloo.ca/accessability-services/.