Wilkes University Curriculum Committee

PROPOSAL SUBMITTAL FORM

Directions:

- Use this set of forms for all proposals sent to the Curriculum Committee.
- Pages 1-3 of this document are required. Any unnecessary forms should be deleted from the packet before submissions. If multiple forms are needed (course addition, course deletion, etc), simply copy and paste additional forms into this packet.
- Note that all new programs (majors and minors), program eliminations, significant program revisions and all general education core revisions must be reviewed and approved by the Provost and Academic Planning Committee (APC) prior to submission to the Curriculum Committee. The Provost will make the decision if a program revision requires APC review.
- Completed and signed forms are due no later than the second Tuesday of every month. Submit one signed original hard copy and a scanned electronic copy with all signatures to the Chair of the Curriculum Committee.

1. Originator: English Faculty Team: Mischelle Anthony, Helen Davis, Marcia Farrell, Sean Kelly, Larry Kuhar (chair), Thomas Hamill, and Chad Stanley

2. Proposal Title: Technologies of the Book

3. Check only one type of proposal: (double click on the appropriate check box and change default value to “checked”).

☐ New Program. (Major or Minor Degree Programs). This requires prior review and approval by the Provost and APC.

☐ Elimination of Program. (Major or Minor Degree Programs). This requires prior review and approval by the Provost and APC.

☐ Program Revision. Significant revisions to a program require review and approval by the Provost. The Provost determines if review and approval by APC is necessary.

☐ General Education Revision. Submissions only accepted from the General Education Committee (GEC). Must be reviewed and approved by the Provost.

☐ Creation of new departments, elimination of existing department. This requires prior review and approval by the Provost and APC.

☒ Course additions or deletions not affecting programs (such as elective courses, transition of “topics” courses to permanent courses).

☐ Change in course credit or classroom hours.

☐ Incidental Changes. Includes changes in course/program title, course descriptions, and course prerequisites. (Although these changes do require approval by the Curriculum Committee, they do not go before the full faculty for approval).

☐ Other (Specify)
4. Indicate the number of course modification forms that apply to this proposal:

___1___ Course Addition Form (plus syllabi)

Course Deletion Form

Course Change Form

5. Executive Summary of Proposal.

Briefly summarize this proposal. The breadth and depth of this executive summary should reflect the complexity and significance of the proposal. Include an overview of the proposal, background and reasoning behind the proposal and a description of how the proposal relates to the mission and strategic long-range plan of the unit and/or university. For incidental changes a one or two sentence explanation is adequate.

“Technologies of the Book” was taught as a Seminar (ENG 397) course in Fall 2013. The course was developed in concert with our recently established major concentration in Digital Humanities, and we propose to add this course to our program curriculum as part of the long-term plan for delivering and enhancing that concentration. The course focuses the methodologies of bibliography and textual criticism, both as they have traditionally served as a foundation for English literary studies, and as they have been transformed by advances in digital technology and digital media. “Technologies of the Book” aligns with our Program Learning Objectives (PLOs) and program mission through its emphasis on critical thinking, research skills and methods, and the close study of written, visual, digital, and cultural texts. The course aligns with the program objectives for the Digital Humanities concentration, preparing students to understand and participate in pioneering advancements within the discipline of English studies. Adding this course fills a gap in our coverage of bibliography, textual criticism, and the varied practices of digital humanities scholarship.

6. Other specific information. (Not applicable for incidental changes.)

What other programs, if any, will be affected by this proposal? Describe what resources are available for this proposal. Are they adequate? What would be the effect on the curriculum of all potentially affected programs if this proposal were adopted? Include any potential effects to the curriculum of current programs, departments and courses.

This proposal does not affect any other programs. No additional resources are needed for the delivery of the course.

7. Program Outline. (Not applicable for incidental changes).

A semester-by-semester program outline as it would appear in the bulletin for a new program or any modified program with all changes clearly indicated.

Adding this course does not alter the rotation of recommended 300-level courses. This new course would be added to the list of courses offered to meet the 300-level requirements.
8. Signatures and Recommendations. (please date)
   • Signatures of involved Department chair(s) and Dean(s) indicate agreement with the proposal
     and that adequate resources (library, faculty, technology) are available to support proposal.
   • If a potential signatory disagrees with a proposal he/she should write “I disagree with this
     proposal” and a signed statement should be attached to this submission.

   LARRY KOHAR  Jarry Kohar  3-11-14
   Print Name/Title  Signature  Date
   Department chair(s) of all potentially affected programs

   Thomas J. Baldin  Thomas J. Baldin  3-11-14
   Print Name/Title  Signature  Date
   Dean (s) of any potentially affected College/School.

   Susan Hitzak  Susan Hitzak  3-11-14
   Print Name  Signature  Date
   Registrar

   Print Name  Signature  Date
   Provost (For new programs, significant revisions and revisions to the General Education Program
   revisions only).
   Provost should check here _____ if this proposal is a program revision AND the significance of
   the revision requires review and approval by APC prior to Curriculum Committee.

   Print Name  Signature  Date
   Chair, Academic Planning Committee. For new programs, program revisions sent via the provost.
   Signature indicates that the proposal has been reviewed and approved by APC.

   Print Name  Signature  Date
   Chair, General Education Committee. For revisions to General Education program only.
   (Signature indicates that the proposal has been approved by GEC).
1. Course Title: Technologies of the Book

2. Course Number: Eng. 311
   Coordinate with Registrar to insure course number is available

3. Course Credit Hours:
   Classroom Hours _3___  Lab Hours _______  Other ______

4. Course Prerequisites: Eng. 101

5. Course Description (as proposed for the Bulletin):
   Course descriptions provide an overview of the topics covered. If the course is offered on a scheduled basis, i.e. every other year, or only during a set semester, note this in the description. Course descriptions should be no more than two to three sentences in length.
   Studies in the production, evolution, and circulation of the book as a material form, from its inception through the digital age, with an emphasis on textual criticism and bibliographic analysis.

6. Required Documentation:
   Proposed Syllabus   Attach proposed syllabus immediately after this document. In some situations the official syllabus may contain information which is beyond the review needs of the Curriculum Committee (such as extensive rubrics, etc). It is permissible to attach an abbreviated syllabus. In general, syllabi (whether full or abbreviated) should contain the following information: Course Title, Course Number, Credit hours, Faculty Information (name contact information, office hours), Course Description, Course Outcomes or Objectives, Assessment (grading) informations, required texts (or other things such as tools, software, etc), pertinent policies and a proposed schedule of topics.

   See attached syllabus.
See attached syllabus.
ENG 397 A: Technologies of the Book (Seminar) [DH Designated]
Fall 2013
MW  3:00-4:15
Kirby Hall 103

Instructor: Dr. Thomas A. Hamill
Office: Kirby Hall 303
Office Hours:  
Mondays 12:30-1:45 PM
Thursdays 9:00-10:45 AM
1:30-3:15 PM
Fridays 12:30-1:45 PM
Additional hours always available by appointment.

Office Phone: 408-4539 (on-campus extension: 4539)
Email: thomas.hamill@wilkes.edu

Course Description:
This course offers an intensive, in-depth study of the history of the book (or material text), from its earliest formation on clay tablets and scrolls, to its binding in the codex, to its the digital manifestation as pixels behind a glass computer screen. Grounding our work in bibliographical methods and textual criticism, we will focus extensively on the mechanics and technologies of book production. These foundations will help us to understand not only how books have been made but also how our relationships to books are often mediated by other layers of “making,” such as the work of scholars and editors who negotiate our access to the “original” texts. Our semester’s work will also focus on the fundamental ways in which books themselves have always been (and will continue to be) transformative technological tools. Drawing upon post-structuralist theory and the latest advances in Digital Humanities scholarship, we will consider the implications of books as technologies of language and communication; as systems of (and structures for) expression, reading, and knowing; as established and evolving technological modes in their own right that are consistently re-oriented by (and that constantly shape and transform) external technological innovations.

Course Objectives
➤ To demonstrate an understanding of the book’s changing and varied status as a technology throughout history;
➤ To develop and demonstrate an understanding of the contexts for and processes of book production and textual transmission;
➤ To demonstrate an understanding of the methods of textual criticism and bibliographic analysis as they apply to the study of the book as a material form and as they apply to literary scholarship;
➤ To study and demonstrate an understanding of the relationship between bibliography/textual criticism and literary criticism;
➤ To study and demonstrate an understanding of the major theoretical and applied works of textual-critical and bibliographic scholarship;
➤ To demonstrate and understanding of the textual criticism and bibliographic analysis;
➤ To demonstrate an understanding of the major periods in the history of the material text;
➤ To study and demonstrate an understanding of the impact of digital technology and media (and the digitization of material textualities) on the history and future of the book;
➤ To study and apply the wide-ranging critical perspectives and methodologies of Digital Humanities scholarship;
➢ To edit primary literary texts, and to construct and advance arguments in support of such editorial work;
➢ To apply the critical methodologies of textual criticism and bibliographic analysis in the production of student-directed critical scholarship, in the form of “critical editions,” digital, archival projects, open-access scholarly websites/web-resources;
➢ To present significant use of scholarship in critical writing; use of MLA stylistic conventions in the preparation of critical and research projects for all course writing;
➢ To Write competently according to the following criteria: content (originality, careful thought, clearly defined central idea or thesis, substantial and concrete support of the central idea), organization (clearly ordered plan of development, consistent development of central idea, unified and coherent paragraphs, effective transitions between ideas), expression (appropriate, clear, and accurate choice of language, complete, clear, and varied sentence structure), mechanics (consistent and correct spelling, punctuation, grammar, and usage, correct citation and documentation form)

Required Texts:
David Finkelstein and Alistair McCleery, eds., The Book History Reader. 2nd Ed. (Routledge 2006) [BHR]
Erick Kelemen, Textual Editing and Criticism: An Introduction (Norton, 2009) [TE&C]
An eBook of your choice
Selected handouts.

Requirements & Grading:
2 Editing Projects 30% (15% each)
Archival Project 15%
Research Essay (15-20 pages) 20%
Annotated Bibliography 10%
Digital Project & Presentation 25%

Editing Projects: You will work with facsimiles of both medieval manuscripts and early modern books in order to produce your own type-written and annotated mini-editions of selected medieval and early modern works. Your editions will include transcriptions of medieval manuscripts and early printed texts into modern type, introductory materials, editorial apparatuses (footnotes, glosses, a textual notes section, an explanation of your editorial procedures and methodologies, and teaching aides (such as two suggested exercises and in-class activities for a high school or college students). Note: I may assign specific texts to students and or to the class for these assignments; as an alternative, I may give students the option of choosing among a few specific and designated texts that I identify. You will complete two editing projects: one that focuses on a medieval manuscript; one that focuses on an early modern book.

Archival Project: You explore the Early American Imprints online database (an early American archive recently acquired by and now available online through Farley Library) to produce research-based instructional, informational, and/or theoretical apparatus around one or more primary texts in and related to the collection.

Research Essay: You will write a formal research essay on a “Technologies of the Book” topic that you choose in consultation with me. This research essay should draw on our course work in bibliography and textual criticism as well as on our focus on the social and cultural implications of the history of the book. The research essay will formally feature the integration of relevant scholarly research related to the work(s) and topic(s) chosen.
Annotated Bibliography: In conjunction with your work for the Research Essay, you will produce an annotated bibliography (of approximately 8 secondary sources) of major scholarship directly related to your essay topic(s). The Annotated Bibliography will inform part of your work for your research essay; will include a drafting process and may also include a brief in-class presentation during the drafting phase.

Digital Project & Presentation: You will work in groups to produce a public, online, active website that provides students and interested scholars with access to (and the opportunity to interact with) the archival and critical resources you produce over the course of the semester as a result of your course projects. At one level, this project will organize and digitize the portfolio of work you’ve completed by the end of the term; at another significantly level this process will require the creation of new archival and critical materials that enhance and extend your existing projects. (This project may take the form of a class website—or of multiple websites.) In addition to publishing your webpage, you will present your work to an English Student and Faculty audience (in Kirby Hall).

***Weekly Live/D2L Posts: You will write weekly informal response papers/reading questions in preparation for each class meeting. These responses/questions should be posted our course D2L/LIVE page each Monday by 12:00 noon. (I will occasionally move this date to a Wednesday). Your reading questions for each work should be about 300 words (total) and can treat any issue(s) or question(s) that interest(s) your from any of the readings for that week. (This is a flexible forum: you may for example, develop one question or idea; or you may develop two or three. You may also find yourself picking up on a thread of questions/responses already established by your peers.)

***Archival Trip(s): Depending on scheduling, the class may also visit one or more rare book and manuscript collections in Scranton, Philadelphia, and/or New York, a visit (or visits) that would significantly inform the editing projects.

***Moravian Conference: You will have the opportunity to present your work (one or more projects) from ENG 397 at the 8th Annual Undergraduate Conference in Medieval and Early Modern Studies (to be held on 07 December at Moravian College in Bethlehem, PA. Key dates for the Conference are as follows: early November (the specific date has not yet been announced), when paper/presentation abstracts are due to the Conference organizers); late November (the tentatively scheduled date on which we will hold “mock” Conference panels in Kirby); and 07 December (the day of the Conference). Depending on individual and class student interests, you may be asked/invited to consider how each of your papers/presentations fit together (e.g., as a Conference “panel” with a themed focus on bibliography and textual editing—or on the intersections of medieval and early modern studies and digital humanities.)

In addition to contributing to discussion, as part of your class participation you will complete informal reflective/response writing both in class and as take-home assignments. These assignments will serve to varying degrees as models and as building drafts for formal work as the semester progresses. Informal work may also include in-class presentations, both individually and as groups.

Grading Procedure:
• Your demonstrated grasp of the materials covered in the course (on exams) and the quality of your writing (in the papers) will determine the major portion of your grade for this course. Attendance and class participation are vital to success in this course insofar as class discussion
will fundamentally shape the content of exams and will significantly inform the critical
directions you take up in your essay work. For more on the attendance policy for this course,
see Expectations and Policies below.

- I will provide a detailed grading scheme outlining how your major written work will be
  evaluated early in the semester.

All work for this course will be graded according to Wilkes University’s four-point grading system, as
outlined on pp. 87 of the 2013-14 Student Handbook. The link to The Wilkes University 2013-14 Student
Handbook is as follows.

[link]

"4.0 Academic achievement of outstanding quality
3.5 Academic achievement of above high quality
3.0 Academic achievement of high quality
2.5 Academic achievement of above minimum quality required for course credit
2.0 Academic achievement of minimum quality required for course credit
1.5 Academic achievement of acceptable quality in meeting requirements for graduation
1.0 Academic achievement above the minimum quality required for course credit
0.0 Academic achievement below quality required for course credit
P Passing, no credit [NOTE: this is not a pass/fail course]
F Failing, no credit [NOTE: this is not a pass/fail course]
W Withdrawal
A Audit, no credit
X Incomplete” (2013-14 Wilkes University Student Handbook, p. 87)

NOTE: As stated in The Wilkes University 2013-14 Undergraduate Bulletin, “An “X” means that the
student received an incomplete grade. Incompletes will be granted to students who, because of illness or
reasons beyond their control, have been unable to satisfy all course requirements including the final
examination. When such a grade is reported, the incomplete work must be made up by or before the end
of the fourth week following the last day of the examination period. If the incomplete is not removed
within this time, or an extension of time granted by the instructor who gave the grade (or by some other
authorized person), and the Registrar so notified, the grade will be changed to a zero [0.0] on the student’s
record.” (2013-14 Wilkes University Student Handbook, pp. 79)

In this course, your essays will be given a grade from 0.0 to 4.0 (e.g., 2.6 or 3.8 or 3.1)

Your exams will be graded 0 to 100 and then be converted as follows before being factored into
your final grade:

<table>
<thead>
<tr>
<th>[4.0 Range]</th>
<th>[3.0 Range]</th>
<th>[2.0 Range]</th>
<th>[1.0 Range]</th>
</tr>
</thead>
<tbody>
<tr>
<td>95-100 = 4.0</td>
<td>87 = 3.2</td>
<td>77 = 2.2</td>
<td>67 = 1.2</td>
</tr>
<tr>
<td>94 = 3.9</td>
<td>86 = 3.1</td>
<td>76 = 2.1</td>
<td>66 = 1.1</td>
</tr>
<tr>
<td>93 = 3.8</td>
<td>85 = 3.0</td>
<td>75 = 2.0</td>
<td>65 = 1.0</td>
</tr>
<tr>
<td>92 = 3.7</td>
<td>84 = 2.9</td>
<td>74 = 1.9</td>
<td>64 = 0.9</td>
</tr>
<tr>
<td>[3.5 Range]</td>
<td>[2.5 Range]</td>
<td>[1.5 Range]</td>
<td>[0.0 Range]</td>
</tr>
<tr>
<td>83 = 2.8</td>
<td>82 = 2.7</td>
<td>72 = 1.7</td>
<td>0-62 = 0.0</td>
</tr>
<tr>
<td>89 = 3.4</td>
<td>81 = 2.6</td>
<td>71 = 1.6</td>
<td></td>
</tr>
</tbody>
</table>
Final Grades will be determined according to the following scale:

- 3.76-4.00 = 4.0
- 3.26-3.75 = 3.5
- 2.76-3.25 = 3.0
- 2.26-2.75 = 2.5
- 1.76-2.25 = 2.0
- 1.26-1.75 = 1.5
- 0.76-1.25 = 1.0
- 0.0-0.75 = 0.0

**Intellectual Responsibility and Plagiarism:**
In the 2013-2014 Student Handbook, Wilkes University outlines its definitions and policies regarding "Intellectual Responsibility and Plagiarism" (76). Wilkes University defines violations of academic integrity as follows: "Plagiarism" is "the use of another's ideas, programs, or words without proper acknowledgement" (76); "Collusion" is "improper collaboration with another in preparing assignments, computer programs, or in taking examinations" (76); "Cheating" is "giving improper aid to another, or receiving such aid from another, or from some other source" (76). Wilkes University also defines three separate forms of plagiarism—"Deliberate plagiarism," "Unintentional plagiarism," and "Self-plagiarism"—on page 77 of the 2013-2014 Student Handbook.

If you engage in any form of plagiarism, collusion, or cheating for any work for this class at any time during the semester and at any stage or level of informal or formal assignment processes and/or for extra credit work, you will face severe sanctions. The minimum sanction for plagiarism, collusion, and/or cheating in this course is failure for the assignment(s) in question and/or satisfactory re-submission / re-completion of the assignment(s) for zero credit. The most likely penalty for plagiarism, collusion, and/or cheating in this class, regardless of the type of assignment or work in question, is failure for the entire course. If you are caught plagiarizing, cheating, or engaging in collusion, memos outlining your infraction(s) will be sent to relevant parties at the University according to the procedures as outlined by Wilkes University's policies on "Intellectual Responsibility and Plagiarism." You should note also that in cases of plagiarism, collusion, and/or cheating you may be subject to disciplinary action(s) administered at other levels of the University beyond the course penalty issued by me.

Students must read carefully the 2013-14 Wilkes University Student Handbook and its sections on "Academic Regulations" before beginning any work in this class, particularly the definitions cited above and the useful suggestions for avoiding plagiarism provided on pp. 76-78. Ignorance regarding what plagiarism and what University and course policies on "Academic Regulations" are will not be excused. If you have any questions about intellectual responsibility, academic integrity, and/or plagiarism, consult with me immediately.

**Expectations and Policies:**
- I expect you to come to every class on time, fully prepared, having read carefully the assigned readings and completed all homework assignments. (The readings listed for each day on the syllabus are to be read before that class period so that we can discuss them in class.)
• I expect you to participate fully in class discussion, to be attentive, and to respect the opinions of your classmates. I expect you to come to class prepared to talk about the readings in an informed and critical way. I expect that if you find the readings confusing or difficult in any way you will come to class prepared to talk constructively about your specific questions and concerns.
• I expect you to be in class every day throughout the entire semester. You will be permitted two unexcused absences during the semester. For every unexcused absence beyond two, your course grade will be compromised. Per University Policy, excessive absence from class is a sufficient cause for failure for the course, regardless of performance on graded assignments (2013-14 Wilkes University Student Handbook, p. 80). In the event you are absent, you should be sure to contact me to explain your absence and to find out what you have missed and what you need to prepare for the next class. Per University policy, “After five consecutive instructional hours of unexcused absences from a class, students may be readmitted to the class only by action of the Office of Student Affairs and the department chairperson concerned” (see p. 80 of the 2013-2014 Student Handbook). Students are responsible for reviewing and understand my course policy on absences, as well as the University policy on attendance outlined on pp. 80-81 of the 2013-2014 Student Handbook.
• In the event of circumstances that will lead to extended absences, please contact the Dean of Student Affairs so that the appropriate arrangements can be made with me and with the rest of your instructors to help you make up missed work (see pp. 80-81 of the 2013-2014 Student Handbook).
• I expect you to bring the appropriate texts and materials to class each day
• All papers must be type written, double-spaced, in 12-point Times New Roman font, with 1" margins. Your papers should follow the current MLA style for formatting, source documentation, and citation. Please include your name, the course number, my name, and a title on the first page; provide your last name and page numbers (in upper right hand corner) thereafter. (No separate title/cover page is necessary.) All papers should be stapled in the upper left-hand corner. (No clips or binders please.) To save paper (and printing costs), consider double-sided printing.
• All papers are due at the beginning of class on the date due. Late papers lose 0.33 points per day late, unless you have made arrangements with me prior to the due date. If you cannot notify me before the due date of potential problems with submitting work, you must notify me as soon as possible thereafter. Exceptions regarding the late paper policy will be made in extreme circumstances at my discretion.
• You must complete and submit all formal writing assignments (Editing Projects; Archival Projects; Research Essay; Annotated Bib.; Digital Project and Presentation) in order to be eligible to receive a passing grade in this class. Failure to complete and submit any one of these assignments will lead to a grade of 0.0 for the course.
• I reserve the right to make changes in the syllabus and to ADD and/or DELETE and/or REVISE readings and writing assignments where appropriate for the purposes of the course. I will also assign various activities throughout campus as well as reading/exercises during the semester. I will give due notice if and when major scheduling and assignment changes become necessary.

Schedule

Monday, 26 August
Introduction to the course
In-class exercise
Wednesday, 28 August

**TE&C:** “Why Study Textual Editing and Criticism?”
pp. 3-27

**BHR:** Bowers, “Bibliography, Pure Bibliography, and Literary Studies,” pp. 27-34
Darnton, “What is the History of Books?”
pp. 9-26

**CT:** *General Prologue*, lines 1-41

Monday, 02 September

**NO CLASS—LABOR DAY RECESS**

Wednesday, 04 September

**TE&C:** “Text Technologies and Textual Transmissions,”
pp. 29-72

**BHR:** McKenzie, “The Book as an Expressive Form,”
pp. 35-46
McGann, “The Socialization of Texts,” pp. 66-73
Chartier, “Labourers and Voyagers:,” pp. 87-98

**CT:** Boenig and Taylor’s “Editorial Principles”
*Cook’s Prologue & Tale*

Monday, 09 September

**TE&C:** “Textual Criticism and Kinds of Editions,”
pp. 73-120

**CT:** *Miller’s Prologue & Tale*
[Boenig & Taylor; facsimiles]

Wednesday, 11 September

**CT:** *Miller’s Prologue & Tale*
[Boenig & Taylor; facsimiles]

**BHR:** Thomas, “Manuscripts,” pp. 147-56
Handout on Chaucer Manuscripts

Monday, 16 September

**TE&C:** Hana, Jr., “Producing Manuscripts and Editions,”
pp. 333-62

**CT:** *Nun’s Priest’s Prologue & Tale*
[Boenig & Taylor; facsimiles]

[*Piers Plowman’s* textual legacies]

Wednesday, 18 September

**CT:** *Nun’s Priest’s Prologue & Tale*
Monday, 23 September  
Caxton's Chaucer (from manuscript to print)  
[Readings: Handouts, facsimiles, and URL]

Wednesday, 25 September  
CATCH UP DAY

Monday, 30 September  
*BHR:* Chartier, “The Practical Impact of Writing,”  
pp. 157-81  
Müller, “The Body of the Book: The Media  
Transition from Manuscript to Print,”  
pp. 182-89

Wednesday, 02 October  
*BHR:* Eisenstein, “Defining the Initial Shift: Some  
Features of Print Culture,” pp. 232-54  
Johns, “The Book of Nature and the Nature of  
the book,” pp. 255-72  
Blayney, “from The First Folio of Shakespeare,”  
pp. 281-86

*Hamlet; Othello; King Lear* [Quarto & Folio selections]

Monday, 07 October  
*BHR:* Barthes, “The Death of the Author,” pp. 277-80  
Foucault, “What is an Author?” pp. 281-91

*Hamlet; Othello; King Lear* [Quarto & Folio selections]  
Marlowe & Milton & contemporaries [selections]

Wednesday, 09 October  
*Hamlet; Othello; King Lear* [Quarto & Folio selections]  
Marlowe & Milton & contemporaries [selections]

[Fall Recess]

Monday, 14 October  
*TE&C:* Tanselle, “Editing without a Copy-Text,”  
pp. 253-80  
McLeod, *Gon.* No more, the text is foolish,*  
pp. 287-332

*Hamlet; Othello; King Lear* [Quarto & Folio selections]  
Marlowe & Milton & contemporaries [selections]
Wednesday, 16 October

*BHR:* Iser, "Intercation between Text and Reader," pp. 391-96
Fish, "Interpreting the Variorum," pp. 450-58

*Hamlet; Othello; King Lear* [Quarto & Folio selections]
Marlowe & Milton & contemporaries [selections]

Monday, 21 October


*Hamlet; Othello; King Lear* [Quarto & Folio selections]
Marlowe & Milton & contemporaries [selections]

Wednesday, 23 October

*Hamlet; Othello; King Lear* [Quarto & Folio selections]
Marlowe & Milton & contemporaries [selections]

Monday, 28 October

Exploring the Early American Archive (Readings TBA)
**EDITING PROJECT #2 DUE**

Wednesday, 30 October

*BHR:* Monaghan, "Literary Instruction and Gender in Colonial New England," pp. 397-416

Exploring the Early American Archive (Readings TBA)

Monday, 04 November

*BHR:* McDowell, "Oral Religio-Political Activism and Textual Production," pp. 292-307

Exploring the Early American Archive (Readings TBA)

Wednesday, 06 November

Price, "Cultures of the Commonplace,"
pp. 327-36

Exploring the Early American Archive (Readings TBA)

Monday, 11 November

*BHR:* Rose, "Literary Property Determined," pp. 308-17
Exploring the Early American Archive (Readings TBA)

**Wednesday, 13 November**
Exploring the Early American Archive (Readings TBA)

**Monday, 18 November**
Exploring the Early American Archive (Readings TBA)

**Wednesday, 20 November**
CATCH UP DAY

**Monday, 25 November**
*BHR:* Poster, “The Digital Subject and Cultural Theory,” pp. 486-93
ARCHIVAL PROJECT DUE

**Wednesday, 27 November**
NO CLASS—THANKSGIVING RECESS

**Monday, 02 December**
*TE&C:* Grigley, “The Textual Event,” pp. 194-225
*BHR:* Nunberg, “Farwell to the Information Age,” pp. 509-25

**Wednesday, 04 December**
DIGITAL PROJECT DUE
[Project Presentations]

**Monday, 09 December**
RESEARCH ESSAY & ANNOTATED BIB. DUE

[Friday Schedule—no class]