

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

English (Humanities)

Academic Unit

English

982

Book 3 Listing (e.g., Portuguese)

Course Number

Summer X    Autumn    Winter    Spring    Year 2009

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual.

Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: English
2. Number: 982
3. Full Title: Textual Criticism and Editing
4. 18-Char. Transcript Title: TEXT CRITICSM EDIT
5. Level and Credit Hours : G 05
6. Description: Evaluation of literary editorial methods, past and present; training in skills requisite to the textual critic and scholarly editor; practice in textual editing.
7. Qtrs. Offered : Winter
8. Distribution of Contact Time:  
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): English 980
10. Exclusion:  
(Not open to....)
11. Repeatable to a maximum of \_\_\_\_\_ credits.
12. Off-Campus Field Experience:
13. Cross-listed with:
14. Is this a GEC course? NO
15. Grade option (circle): Ltr X    S/U    P  
If P graded, what is the last course in the series?
16. a) Is an honors version of this course available? Y  N X
- b) Is an Embedded Honors version of this course available?  
Y  N X
- c) Is this a Service Learning Course: Y  N X
17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**

**Changes Requested**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. G 2-5: Variable Credit Ranging 2-5
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. a) \_\_\_\_\_
- b) \_\_\_\_\_
- c) \_\_\_\_\_
17. \_\_\_\_\_

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? NO
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2. Does this course currently satisfy any GEC requirement? if so indicate which category. NO
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3. What other units require this course? Have these changes been discussed with those units? NO
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4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters. NA
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5. Is the request contingent upon other requests? if so list the requests. NA
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**6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu).)**

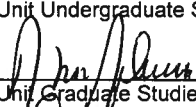
The proposed change satisfies the new requirement that ABD students take a maximum of 3 hours without incurring additional fees, and has the approval fo the Graduate School. The change parallels in form and intent the variable course credit for graduate-level independent study (693/993), which can already be taken for flexible hours.

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  Required on major(s)/minor(s)  A choice on major(s)/minors(s)  An elective within major(s)/minor(s)  A general elective:
- NA
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8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding:
- NA
- 

CONTACT PERSON: Nan Johnson    EMAIL: Johnson.112    PHONE: 2-5774

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
	Nan Johnson	4/24/08

2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
	Valerie Lee	11/24/08

3. <b>ACADEMIC UNIT CHAIR/DIRECTOR</b>	Printed Name	Date
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4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

5. <b>COLLEGE CURRICULUM COMMITTEE</b>	Printed Name	Date
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6. <b>ARTS AND SCIENCES EXECUTIVE DEAN</b>	Printed Name	Date
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7. Graduate School (if appropriate)	Printed Name	Date
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8. University Honors Center (if appropriate)	Printed Name	Date
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9. Office of International Affairs (study tours only)	Printed Name	Date
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10. <b>ACADEMIC AFFAIRS</b>	Printed Name	Date
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# English 982 Textual Editing

Instructor: Richard Dutton  
Office: DE 518 (Mailbox: 421 Denney )  
Email: [dutton.42@osu.edu](mailto:dutton.42@osu.edu)

Class Meeting: M, W 11.30-1.18, DE 213  
Office Hours: M, W 3:30 – 4:30,  
and by appointment

Phone: 292 7661

## Course Description and Objectives

The object of the course is to examine the recent history, in both theory and practice, of textual editing, with particular reference to the editing of Shakespeare and other early modern drama. We will examine some of the key “interventions” in the debate about editing (by W. W. Greg, Fredson Bowers, G. Thomas Tanselle, Jerome McGann and others) and make comparative reviews of actual editions. We will review such issues as collation and annotation. The course will involve hands-on editing of texts, using the resources of the Rare Books Room in the library.

## Required Texts

There are no *required* texts, as such, though we will refer often to *In Arden: Editing Shakespeare*, ed. Ann Thompson and Gordon McMullan, which will be available on loan from me. The “interventions” mentioned are all available on line. I will also assume that you have at your disposal one of the standard collected editions of Shakespeare (Norton, Riverside, Bevington) – you don’t all need to have the same: in fact, it’s desirable that you shouldn’t!

## Electronic Resources you should learn to know and love if you don’t already:

*Early English Books Online especially!*

*Editions and Adaptations of Shakespeare*

*English Prose Drama*

*English Verse Drama*

*Literature Online*

*Literature Resource Center*

*MLA Directory of Periodicals*

*MLA International Bibliography*

*Oxford English Dictionary*

*Oxford Reference series*

*World Shakespeare Bibliography*

## Course Requirements

There will be two projects on the course:

**Project 1:** To review the editorial history of a specified Shakespeare play. (These will be allocated on an inverse relationship between student seniority and the perceived editorial complexity). You are asked to examine **three** editions of your allotted play, determining the editorial principles upon which they were based. (These must be serious scholarly editions, not simply student-orientated texts: we can discuss what counts). One of these **must**, in each case, be the edition prepared for the *Complete Oxford Shakespeare* (ed. Stanley Wells and Gary Taylor), the rationale for which is laid out in their associated *William Shakespeare: A Textual Companion* (1987); there are three copies of the edition in the library – **please consult them there**; the *Companion* is in the ETC Reading Room, only for use there. Ideally, one of the other editions you use should predate the *Oxford*, and the other follow it, but that will depend on availability. The *Oxford* has no annotation, but for the other two editions you should include in your review an analysis of the extent, nature and quality of the annotation, concentrating on a single scene (the same in

each case). **Your analysis should finally focus on the question of how editorial practices affect our understanding and interpretation of the text. One reason among several for concentrating on Shakespeare is that there is a growing body of material on the relationship between editing and interpretation, some of which you should aim to track down.** (c.f. MLA and World Shakespeare Bibliographies). Please be prepared to share your findings with the class on the specified date, selecting two or more passages from these texts where the editorial issues seem to you particularly acute: you will have the whole of the session, but do ensure that at least half the class involves other members in the discussion. If you generate more material than you can actually use in class, please submit that to me, and I will take it into account in grading. **50% of assessment**

**Project 2** In consultation with me you will select an early modern play from among those we have originals of in the library, and produce an edition of its first act (or an equivalent length of text, if it is not divided into acts). This should be a play of which there have been no recent critical editions. There may well not be alternative editions to compare this play against, but you will almost certainly be able to collate it against one or more other copies – on *Early English Books Online* (I will show you how to print off text, if you have problems). The key issue, however, will be to establish a *critical understanding* of the play, to establish what may be of particular interest to your target readership, and to inflect your edition accordingly: you should produce a basic introduction, giving appropriate information (where available) about the author, the acting company (ies) known to have performed it, the publisher and/or printer (and basic information about their records as publishers and printers, especially of plays), any issues of particular interest or difficulty in the text. You decide whether this will be old or new spelling (and why). You should set verse as verse, prose as prose (checking that the original printers have done that), with line numbers every 10 lines (Word has a function for this); you should annotate according to the principles of your edition – the annotation should be separate from the text, keyed to the lining (and NOT set up as footnoting or endnoting – attempts to do this quickly cause computers to crash!). You will of course want to refer to the OED constantly (remember you have it on line), bearing the need to identify senses consonant with the time period. And such other reference texts as may be appropriate: you will notice from your Shakespeare work that there tend to be standard works on such things as clothing, staging, London geography etc.. The “edition” should be submitted with a commentary, outlining the principles you have followed, and particular problems you have encountered.

You will be asked to present an account of your work-in-progress in class, in which you should raise issues and problems for discussion. But this will not be part of the final assessment. **50% of assessment**

### Course Policies

You are fellow professionals and teachers yourselves. I do not need to tell you that attendance and punctuality are matters of courtesy as well as requirements. Coursework should always be submitted on time and in the required format. I understand that occasionally there are extreme circumstances which make it impossible for you to comply with deadlines etc.: I would appreciate it if you could give me the earliest possible notification. Plagiarism is, of course, unthinkable.

### Issues

If you have any grievances, about grades or anything else, contact Professor Claire Simmons, Director of Graduate Studies in English: she can be contacted via the English Graduate Studies office, Denney 425; phone 292-7919; web site <http://english.ohio-state.edu/programs/graduate/>; e-mail [graduateenglish@osu.edu](mailto:graduateenglish@osu.edu).

## 982 Textual Editing: Daily Schedule

Day 1 M, 1/3/05	Introductions; explanation of course
Day 2 W, 1/5/05	Consideration of Greg’s “The Rationale of Copy-Text”, with examples
Day 3 M, 1/10/05	A class reading of the quarto text of <i>Henry V</i> .

Day 4 W, 1/12/05	The editorial history of <i>Henry V</i> – please read your standard modern edition of the play as preparation.
MONDAY, 1/17/05 – MARTIN LUTHER KING JR. DAY	<b>No class</b>
Day 5 W, 1/19/05	<i>Volpone</i> : editorial issues. Please read any standard modern edition.
Day 6 M, 1/24/05	Bowers and Tanselle on Greg: have we got the issues straight yet?
Day 7 W, 1/26/05	<b>Project One: a) The editorial history of <i>King Lear</i>.</b> Everyone other than the presenter, please read any standard modern edition
Day 8 M, 2/31/05	<b>Project One: b) The editorial history of <i>Merry Wives of Windsor</i>.</b> Everyone other than the presenter, please read any standard modern edition
Day 9 W, 2/2/05	<b>Project One: c) The editorial history of <i>Othello</i>.</b> Everyone other than the presenter, please read any standard modern edition
Day 10 M, 2/7/05	<b>Project One: d) The editorial history of <i>Romeo and Juliet</i>.</b> Everyone other than the presenter, please read any standard modern edition
Day 11 W, 2/9/05	<b>Project One: e) The editorial history of <i>1 Henry 4</i>.</b> Everyone other than the presenter, please read any standard modern edition
Day 12 M, 2/14/05	Hands-on collation in Rare Books Room.
Day 13 W, 2/16/05	No class: individual sessions to discuss projects.
Day 14 M, 2/21/05	Hypertext: the future of editing??
Day 15 W, 2/23/05	<b>Presentation of Project 2 (a)</b>
Day 16 M, 2/28/05	<b>Presentation of Project 2 (b)</b>
Day 17 W, 3/2/05	<b>Presentation of Project 2 (c)</b>
Day 18 M, 3/7/05	<b>Presentation of Project 2 (d)</b>
Day 19 W, 3/9/05	<b>Presentation of Project 2 (e)</b>

**Project 2 paperwork due one week after end of final class.**