

DEPARTMENT OF ENGLISH**MA in Literatures of Modernity****LM8910: Digital Publishing****W2018**

Instructor: Lorraine Janzen Kooistra
Office: JOR 1011
Office Hours: Wednesdays 12:00 to 2:00 *or by appointment*

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Email is the best means of reaching me for brief queries and clarifications or to set up a meeting time for more involved discussions about assignments and course readings. I aim to reply to all incoming mail within 24 hours, weekends excluded.

Website: We will be using a number of digital resources and databases in this course, including the [COVE Studio and tool set for our Edition of Clemence Housman's The Were-Wolf](#)

This is an elective course for students in the Literatures of Modernity MA program.
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The Faculty Course Survey will be administered online between 23 March – 2 April 2018
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Seminar schedule: JOR1043, Wednesday 2 – 5 pm

Calendar Description

This course provides hands-on experience in presenting cultural artifacts as virtual objects existing in an online environment. Students explore the theories and implementation practices of electronic scholarship in relation to the digital remediation and dissemination of physical materials such as texts, images, audio clips, and film. Topics to be addressed may include digitization, editing, metadata and markup, interface design, visualization, interoperability, and preservation.

Detailed Description

This year's theme for Digital Publishing is *transformation*. Over the course of the term, the class will work together as an editorial team to prepare a digital edition of Clemence Housman's *The Were-Wolf*, illustrated by her brother, Laurence Housman (The Bodley Head, 1896), for peer-review and publication on COVE (Central Online Victorian Educator), an open-access publication platform. Just as the werewolf has long been a trope of transformation in the popular imagination, so too has mediation served as a mode of transformation in storytelling. The transformative powers of re-presentation and re-mediation, which have always informed the ways we produce and read texts, will enable the class editorial team to publish a late-Victorian illustrated book in an annotated scholarly edition for online users.

In theoretical readings, class discussions, and hands-on critical editing, students examine some of the central issues facing scholarly digital publishing today and explore what it means to remediate illustrated print media in the digital age. Students “reverse engineer” the digital edition by starting with the basics of letterpress printing and the Victorian image reproduction technology of wood engraving. In a series of hands-on assignments, students engage questions of editorial practice, semantic markup and metadata, materiality and mediation, and digital affordances and limitations. Operating at the intersection of the material and the digital, *The Were-Wolf* scholarly edition will take us to a letterpress printing shop, Special Collections, and the Centre for Digital Humanities. (www.ryerson.ca/cdh)

Required Texts and Tools:

- Thomas, Julia. *Nineteenth-Century Illustration and the Digital: Studies in Word and Image*. Palgrave Macmillan, 2017. *Available at the Bookstore*.
- All other critical readings are available on D2L, either in “One-Stop Course Readings,” or under “Content.”
- **COVE toolset** (\$10 USD)—sign on to Cove-only membership via <https://www.navsa.org/>
- **Open-source web editor** such as [Atom](#) or [Brackets](#)
- [COVE Studio](#) and [COVE Editions](#): Central Online Victorian Educator
- [MLA Guidelines for Editors of Scholarly Editions](#)
- [MLA Statement on Scholarly Editing in the Digital Age](#)
- [NINES](#): Networked Infrastructure for Nineteenth-Century Electronic Scholarship

Strongly Recommended Texts

- *MLA Handbook*, 8th ed. (*You should always have this within easy reach when you work.*)

D2L Brightspace

Students are expected to consult the course pages on my.ryerson.ca (D2L Brightspace) on a weekly basis for scheduling changes, assigned readings and assignment information.

Assessment

Assignment	Due Date	Value
Participation Discussion of readings (10); Editorial group work and collaborative editorial tasks (10)	ongoing	20
4 Worksheets, each due on D2L (5 marks each)	Jan 24, Jan 31, Mar 7, Apr 18	20
Semantic Markup (5) + Annotations (25): at least 1 for image (7.5), timeline (7.5), & for 2 categories of textual annotation (5m each; total of 10)	Markup: Feb 7-14 Annotations: Mar 24-Apr 4	30
1 Editorial Essay (~1000 words, not including references)	Apr 4 for proofing, Apr 11 for COVE final version	30

COVE

The Central Online Victorian Educator

The goal of COVE is to empower academics 1) by making available useful digital tools for research and learning; and 2) by creating an open-access publishing mechanism for material deemed valuable by scholars. The COVE is designed to support the development, publication, and use of digital editions of works that Victorianists consider important for understanding the period and to do so in a way that ensures “accuracy, adequacy, appropriateness, consistency, and explicitness,” the underlying principles of scholarly editing as identified by the [MLA Guidelines for Editors of Scholarly Editions](#).

The COVE currently makes three tools available for scholarly editions as well as for use in the classroom: an **annotation tool** that facilitates the creation of edited texts; a **timeline-builder** that is integrated with *Britain, Representation and Nineteenth-Century History* (<http://branchcollective.org>); and a **geospatial map-builder** that is integrated with the timeline tool. These three tools can also be combined into a single “omnibus edition” that ties together all three. ([EBB’s “On a Portrait of Wordsworth”](#) is the first example of such an approach.)

Editions submitted to COVE for publication go through peer review by two or more scholars. If accepted for publication, and after any required revisions are completed by the author/editor, the edition (including any maps and timelines) will be copy-edited by the COVE team of over 20 copy-editors from three countries, then proofed by the author/editor, and finally published on the open-access site, [COVE Editions](#).

LM8910 Editorial Team for the COVE Edition of Clemence Housman’s *The Were-Wolf*

EDITOR IN CHIEF

As course instructor, Dr. Janzen Kooistra is responsible for establishing the critical path for the edition, assigning responsibilities, overseeing proofing, finalizing copy, and submitting *The Were-Wolf* edition to COVE for peer-review. In her capacity as Editor-in-Chief she will ensure that individual members of the editorial team receive appropriate credit for their authorial contributions to the edition, and keep them informed about the edition’s peer-review evaluation, revision requirements, and (if successful) online publication.

ANNOTATORS

Members of the editorial team work collaboratively with each other and the Editor-in-Chief to prepare the edition for peer-review by COVE. Each annotator will receive credit for their work on the published edition.

If you have any questions or concerns about your online publication, please make an appointment to see your instructor in the first 2 weeks of the course.

Each annotator will be paired with a partner. It is each partner's responsibility to

- submit their completed work for proofing by their assigned partner by the deadline, using the agreed-upon document-sharing mechanism (eg. Google docs, D2L, etc.);
- proofread and annotate their partner's document and return with feedback and suggestions by the deadline. Feedback should focus on Editorial Principles of *accuracy, adequacy, appropriateness, consistency, and explicitness*;
- revise document according to feedback and submit final copy on COVE by the deadline for assessment and finalization by the Editor;
- keep backups of both their own original work (markup, annotations, essay) and their editorial proofing of their partner's work (markup, annotations, essay); and
- keep a log of time spent on the following processes: markup; proofing; researching; writing; revising (log form provided on D2L; submit with Worksheet 4).

If difficulties arise in a partnership that the partners cannot resolve themselves, they should meet immediately with the Editor-in-Chief to resolve the issue.

THE EDITORIAL SCHEDULE OF ASSIGNMENTS AND DEADLINES

Week	Collaborative Editorial Tasks	Individual Assignments
1 Jan 17	Selecting the Copy Text	In-class group work
2 Jan 24	Preparing the Copy Text 1: Physical to Electronic format	Worksheet 1 on an online edition due on D2L
3 Jan 31	Establishing Editorial Principles, Goals Preparing the Copy Text 2: Semantic Markup	Worksheet 2: Document Analysis of assigned <i>Were-Wolf</i> pages due on D2L
4 Feb 7	Establishing Editorial Team and Collaborative Methods, Work-flow for proofing	Semantic markup exchanged with partner; proofing feedback due Feb 10
5 Feb 14	Preparing the Copy Text 3: Editor approves final text for accuracy, makes it "annotatable" on COVE Finalizing the marked-up text and working with illustrations	Revised, final markup of assigned pages due to Editor and Editorial Technician for final accuracy check and document completion
6 Feb 28	Developing plan for Editorial Apparatus, Annotations, and filters, with rationale	

	Assigning responsibilities for essays in Editorial Apparatus Establishing editorial style sheet	
7 Mar 7	Developing criteria and procedures for annotation of the text	Worksheet 3 on Editorial Annotations & Essay due on D2L
8 Mar 14	Developing criteria and procedures for image annotation	Annotations of text exchanged for proofing (proofing feedback due Mar 17)
9 Mar 21	Developing criteria and procedures for timeline; using the annotation tool and timeline tool	Image annotations exchanged for proofing (proofing feedback due Mar 24)
10 Mar 28	Refining plans for Editorial Apparatus essays, cross-referencing, and hyperlinking	Finalized text and image annotations due in COVE & on D2L; timeline annotations exchanged for proofing (proofing feedback due Mar 31)
11 Apr 4	Reviewing Annotations (image, text, timeline) against editorial goal and rationale; cross-referencing and hyperlinking. How to create essay as a document in COVE.	Timeline annotations due on COVE & D2L; Essays exchanged for proofing (proofing feedback due Apr 7)
12 Apr 11	Preparing the COVE submission form Editorial Team Self-Assessment	Editorial Essays due on COVE and D2L by noon
April 18		Editorial Self-Assessment Worksheet 4 due with time log in D2L
April 30	<i>Were-Wolf</i> edition submitted for peer review	Editor's responsibility

STUDENTS WITH LAPTOPS OR TABLETS SHOULD BRING TO EVERY CLASS.

WEEKLY CLASS SCHEDULE: TOPICS, READINGS, ACTIVITIES

Note: Each week, class time will be divided between discussion of the readings and collaborative work on THE WERE-WOLF edition.

	Topic	Readings	Editorial Activities
1. Jan 17	TRANSFORMATION	COVE Principles Hans Walter Gabler, "Foreword" (xiii-xv) and Patrick Sahle, "What is a Scholarly Digital Edition?" (19-39), <i>Digital Scholarly Editing: Theories and Practices</i>	Introduction to Transformation: a) Print remediations and affordances (<i>The Were-Wolf</i>) b) Digital remediations and affordances (<i>The Were-Wolf</i> ; <i>NINES</i> ; <i>COVE</i>)
2. Jan 24	TEXTUALITY	C. Housman, <i>The Were-Wolf</i> MLA Statement on the Scholarly Edition in the Digital Age	Preparation of Copy Text Document Analysis Worksheet Field Trip: Special Collections, CDH and Digitization Suite: Scanning <i>The Were-Wolf</i> , <i>Atalanta</i> and Bodley Head versions
3. Jan 31	USERS, READERS, EDITORS	Rasmussen, "Reading or Using a Digital Edition? Reader Roles in Scholarly Editions" <i>Digital Scholarly Editing: Theories and Practices</i> (119-133) COVE Author Guidelines for LM8910 (html markup and CSS)	Establishing Editorial Principles, goals and audience Workshop on Semantic Markup (html) with COVE RA(s)
4. Feb 7	COLLABORATION AND INFRASTRUCTURE	Edmond, "Collaboration and Infrastructure" (<i>New Companion</i> 87-100)	Establishing editorial team and principles of collaborative methods; defining infrastructure and processes
5. Feb 14	MATERIALITY & MEDIATION	Gascoigne, "Wood engravings," "Line Blocks," and "Relief Halftones" (5-7, 33-35) Thomas, "Frontispiece" and "Invisibility" (<i>Nineteenth-Century Illustration and the Digital</i> 1-32).	Field Trip: Letterpress printing and wood engraving (Mackenzie House)

Feb 17 -23	STUDY WEEK		
6. Feb 28	BODIES & PARTS	Mandel, "Gendering Digital Literary History: What Counts for Digital Humanities" (<i>New Companion</i> 588-602)	Editorial Apparatus: Identification of parts and responsibilities Rationale for Essays, Chronology, Map, Annotations, and tag set Edition Style Sheet
7. Mar7	SHAPE-SHIFTING	McGann, "Marking Texts of Many Dimensions" (<i>New Companion</i> 427-446)	Text Annotations
8. Mar 14	MULTI MEDIA	Thomas, "Searchability" and "Crowdsourcing" (<i>Nineteenth-Century Illustration and the Digital</i> 33-93)	Image Annotations
9. Mar 21	ANNOTATION	Browse COVE Editions	Annotation Workshop
10. Mar 28	TIME	Sydney Shep, "Digital Materiality" (<i>New Companion</i> 322-30) Browse BRANCH http://www.branchcollective.org/	Timeline Annotations
11. Apr 4	SCRUTINY	Kathleen Fitzpatrick, "Peer Review" (<i>New Companion</i> 514-24) m	Proofing and Revising Editorial Apparatus
12. Apr 11	PUBLICATION	MLA Guidelines to Scholarly Editions (D2L) Thomas, "Tailpiece" (<i>Nineteenth-Century Illustration and the Digital</i> 95-103)	Self-Assessment: Reflecting on Transformation

University Policies

Students are required to familiarize themselves with and adhere to all of the following University policies:

1. For the student code of **Academic Conduct** (including policies on plagiarism), please see:

<http://www.ryerson.ca/senate/policies/pol60.pdf>

2. For the student code of **Non-Academic Conduct**, please see:

<http://www.ryerson.ca/senate/policies/pol61.pdf>

3. **Academic Consideration:** For specific policies regarding academic consideration, see:

http://www.ryerson.ca/content/dam/graduate/policies/documents/Appeals_Policy.pdf -
Graduate Student Academic Appeals Policy.

4. Ryerson policy on student email: Students are required to use and maintain their Ryerson email address as their official communication with the Instructor.

<http://www.ryerson.ca/senate/policies/pol157.pdf> - Policy 157 - *Student email Policy*

For further general information and guidelines please consult your Graduate Program Handbook, and the policies of the Yeates School of Graduate Studies at:

<http://www.ryerson.ca/graduate/policies/index.html>