Sample Guides for Creating a Critical Edition with Students

From Lorraine Janzen Kooistra's course on Digital Publishing, leading to
The COVE Critical Edition of Clemence Housman's *Were-Wolf*

Consider these statements about publication:

1). "True, authors do not write books: they write texts that become written objects, which may be hand-written, engraved, or printed (and, today, electronically reproduced and transmitted.)" Roger Chartier, *The Order of Books* (1994)

2). "For us, accordingly, the paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public." Gérard Genette, *Paratexts* (1997)

3) "…all editions are mediations of some kind: they are a medium through which we encounter some text or document and through which we can study it." *MLA Statement on Scholarly Editions in the Digital Age* (2016)

Complete this statement: Our open-access edition of Clemence Housman's *The Were-Wolf*

will be published by _____ (publisher) for _____ (audience).

Then make notes in response to the following questions.

How is *The Were-Wolf* structured as a document? Identify its major structural chunks.	
Within those chunks, what are the key features of the document? (bibliographic information, images, poetry, dialogue, etc.)?	
What features will the audience need more information about (for instance, terminology, historical events, allusions)? What kind of supplemental information could we supply?	
Are there any kinds of regularization or editorial amendment we should perform as we *transcribe* the text? What is the rationale for these changes? What options will they add or remove for our audience?	

This worksheet is based on one used by Julia Flanders in her Introduction to the Textual Encoding Initiative (TEI) at the Digital Humanities Summer Institute (DHSI) at U Victoria.

How much information about the appearance of the document do we need to capture in the digital edition? What is the significance of this information for the reader?	
Are there significant themes or topics that we might identify? What principles should guide our annotations (textual, cultural, historical, interpretive, temporal,, geographical, visual)?	
What kind of Editorial Apparatus is required for our digital edition of *The Were-Wolf* (e.g., Editorial Introduction, Author bio, etc.)	
What interface features and functions does COVE support?	
Are there any features of *The Were-Wolf* that the COVE toolset and interface don't appear to support?	

Copy-Text: Bodley Head edition of *The Were-Wolf* (1896), with variants checked against *Atalanta* version (1890) and illustrations from the latter included as supplements
          Rationale: BH version was collaboratively produced by author /wood engraver CH and her brother, artist/book designer LH; as this is the edition she had most control over, we assume it represents her authorial vision for the work

Audience and Purpose: Scholarly edition for use in the classroom and for research and discovery by scholars, students, citizens

Principles: *accuracy, adequacy, appropriateness, consistency,* **and** *explicitness* (MLA)

Editorial Decision Making
All important decisions about the edition will be made by consensus whenever possible. When there is disagreement that can't be resolved, we will take a vote and the decision will be made by the majority. Except in the case of a tie, the Editor-in-Chief does not vote.

<u>Semantic Markup</u>:
          -will use the COVE html tag set for semantic markup
          -will delete & omit from markup the following: running heads, signatures, blank pages, tissue guards
          -will markup line breaks and centred page numbers ("Note on Text" in editorial apparatus will indicate the gaps in pagination are taken up by illustrations & the blank pages around them
          -will retain spelling, punctuation, hyphenation, as in original, with annotations as needed
          -will regularize spacing to eliminate extra spaces between words and punctuation
          -will include image title in markup, presented in bold caps and centred (i.e., image title taken from fly-title before full-page illustrations)

<u>*Semantic Markup Update, 7 March 2018</u>
          COVE is creating two new rules (<div class="codex"> to say the text is designed to mimic the print book, and <div class="codex_line"> to lineate semantically. This will ensure the text reads logically for non-sighted browsers and users.

<u>TEXTUAL ANNOTATIONS (Updated 7 March 2018)</u>
We will include the following Filters/tags for Annotations, as per "Annotation Tagset" on D2L: Linguistic (words not in common use; foreign words; names); **Textual** (Only SUBSTANTIVE Variants from *Atalanta* [words, phrases]; **Historical** (temporal, geographic, social setting details); **Cultural** (relating to 1890s biographical, publishing, and cultural context—may be taken care of in Essays more than notes); **Interpretive** (intertextual allusions, including to werewolf lore; generic conventions, reception, etc.—may be taken care of in Essays more than notes)

<u>GUIDE TO TEXTUAL ANNOTATIONS (7 March 2018)</u>
- **Main considerations guiding our annotations**: the user's need; the edition's purpose, and the appropriateness of information location: always consider whether the information is best suited to an annotation, or to part of our Editorial Apparatus (eg, essays, Note on

Text, etc). Also consider *density* **of annotation from perspective of user. For glosses of unfamiliar words:** if you had to look it up to find out what it was, it probably needs a gloss.

- **Annotation length**: may vary from 20 words to 200
- **Annotation style**: Aim for shorter sentences, fewer relational clauses. Prose should be clear, lucid, direct: avoid wordiness by cutting out modifiers and passive constructions.
- **Referencing within annotations**: not needed for word glosses or basic information; where needed to direct the user, provide the source of the reference briefly by author, title, page, as follows: (Frost, *Essential Guide to Werewolf Literature,* 123). We'll include a biblio in our Apparatus.
- **First mentions** (of names, characters, settings, etc) should be annotated, to prevent redundancy. Those responsible for sections should discuss with members of the team to a) prevent overlap; and b) re-distribute annotations with an eye to shared/equitable annotation load and editorial logic
- **Variants:** textual annotations in the edition will only mention **substantives**, and that briefly. Sample annotation: "further" in *Atalanta* (1890) [as opposed to "farther" in BH 1896]. We will take care of variants in accidentals in the NOTE ON THE TEXT;
- **Style**: Use Were-Wolf **Style Guide** for spelling, punctuation, format.
- **Media**: Where relevant, textual annotations may include an illustration, but a) use your judgement about when this is appropriate; b) ensure the image is in the public domain; c) provide an image credit in the annotation.

Textual Annotation Update March 21

- **Formula for noting substantive variants** (word and phrase additions, omissions, inversions): "in *Atalanta* (1890) appears as "   ," page X. [quote text from *Atalanta*, and give page number]
- We will tag names as "linguistic" when providing information about etymology and meaning (e.g., "fell"); we will tag names as "interpretive" when providing information about mythological allusions (e.g., "Tyr")
- We will refer to the LM8910 **Guide to First Annotations** in Google Drive (and make additions and corrections as needed)
- **Formula for tagging missing pages**: highlight the **last page number on page before illustration, then insert note:** Pages 100-104 taken up by the full-page plate, "The Finish," and its preceding fly-title; these pages are unpaginated, but counted in total page count.
- **Formula for glossing words:** "emulously" means eager to emulate or imitate; here, the word indicates that the action of each spinning wheel imitated the others. [tag = linguistic]
- **Images** used in textual annotations must be public domain, properly credited, and 120 dpi. Size may need adjusting (w x l) for the annotation box.

Map Annotation Update March 14th

- We will not work collaboratively on a map for the edition.

Timeline Annotation March 21, 2018
- The timeline will track 1839-1959, to show a) birth, death, life events, publications, for CH and LH; b) Were-Wolf fiction in various media in this time period; c) Atalanta launch; Everard Hopkins; d) relevant historical/cultural/technological events, particularly with respect to suffrage; e) events specific to the distribution and ownership of the RULA copy of the Were-Wolf
- Every timeline annotation will include an appropriately selected image to represent the event
- Timeline annotation fields are: headline; event description (including credit); image (120 dpi, less than 5MB); event source; group; event date (Y, M, D)

Image Annotation: March 21
- **Tag for Illustrations:** *interpretive* **and** *illustration* **(latter is custom, needs to be inputted)**
- **Image annotations to include the following:** Bibliographic metadata; physical information; verbal description; Information about image/text relations; and Information about Image/Image relations. *See Guide to Reading_Annotating Images* on D2L

Those responsible for Atalanta images will need to upload these in 120 dpi; in some cases, adjustment will need to be made to the width of the image.

1) for the BH edition: will embed in copy text as html at the precise location in the narrative where the image occurs. We will *precede the html link* with the marked-up title from the fly-title (see above for format: bold, caps, centred). We will later use this title for annotation purposes. Meanwhile, the image itself will display on the page scroll in sequence with the narrative (size of image to be determined, but likely circa 500 pixels). We will use the library-hosted OMEKA Were-Wolf site for our image repository
2) for the *Atalanta* version: we will include these illustrations in pop-up annotations, tagged to relevant text section, as appropriate

Editorial Essays:
Each essay should be about 1000 words in length, well organized, aimed at the reader, accurate, adequate, explicit, well documented. It should position the author as the expert in the specific area covered by the essay. This means a large amount of research may be distilled into summary statements and overviews in the form of paraphrases, documented by parenthetical reference. **Direct quotations should be avoided**, except in exceptional circumstances, or where the primary text itself is quoted (in which case, reference should be to the page number of the COVE edition). **Editorial essays should be very focused on their subject in relation to Housman's** *The Were-Wolf.* There should be no redundancy between essays, though there can be hyperlinks/references to other essays. Essays may include visual material. **They must include an impeccable Works Cited list, presented in MLA 8th edition format**.

A Note on Hyperlinks: Hyperlinks to the Time Line should be made where appropriate. It is not possible to hyperlink between Editorial Essays and annotations, but it may be possible to

hyperlink between essays (see below). Hyperlinks to source materials and internet links are possible—e.g., *The Were-Wolf Gallery* http://omeka-s.rula.info/s/werewolf/page/welcome

<u>**A Note on Hyperlinks:**</u>
- **Hyperlinks** in essays: *use your editorial judgement*
-link to timeline events when you think the event's specificity and brevity make a good link to your point in the essay (example: my link to E.K. Muspratt in the Editorial Essay)
-link to other essays when you think the topic you mention is elaborated significantly elsewhere
-link to Were-Wolf Gallery when referencing illustrations
-link to other public domain sites when you think the information will usefully enhance your reference (e.g., KWB's geospatial link to 5 Victoria Terrace, Beaumaris)

<u>**Cautionary Note about hyperlinks**</u>: We are not sure about the efficacy of hyperlinks to other editorial essays, as these urls may not be stable. We are pushing the COVE envelope here. I have twice updated hyperlinks in my own essay, and lost the entire content. Not sure why. It may be that the COVE editor function doesn't tolerate a lot of hyperlinks, so I advise to be strategic about links, and avoid over use.

<u>**Format notes:**</u>
        -Upload a .txt document, not a Word document
        -use the Editor to add Heading format, centering format, font (ARIAL 12 pt, 1.5 line height), italics, bold, and images and hyperlinks, as/if needed
        -Create your Title as a H1 format, CENTRED, and with specific reference to the topic of the essay; preferably, no colons
        -Use Subheads in H2 as/if needed for reader orientation and readability
        -Instead of indented paragraphs, keep margins flush left, and add an extra space between paragraphs
        -at the end of the essay, but before your Works Cited, add your name and the citation; eg:
        Lorraine Janzen Kooistra, Ryerson University, 2018
        Citation: Kooistra, Lorraine Janzen. "Editorial Introduction to *The Were-Wolf*. Clemence Housman's *The Were-Wolf,* edited by Lorraine Janzen Kooistra et al, COVE Editions, 2018. [url]

Leave a double space after the citation, and before the Works Cited

CENTRE the Works Cited, and use H2 format for this title

<u>**Due Dates for Editorial Workflow:**</u>

Essay due in COVE April 11
Feedback to Authors April 18 (ljk)
Revised essay in COVE April 25

LM8910 DIGITAL PUBLISHING: COVE EDITION OF THE WERE-WOLF

ANNOTATIONS ASSESSMENT

Html Markup
-OCR is clean and correct and there are no errors in transcription
-line breaks and page numbers are marked up to show page divisions
-all paragraphs marked up
-all dialogue marked
-editorial decisions about spelling, punctuation, hyphenation, scrupulously observed and consistently applied

Text annotation 1: Linguistic and textual
CONTENT: includes textual annotations such as noting variants in the *Atalanta v*ersion; glossing words not in current usage; annotating physical features and/or details of spelling, punctuation, if needed; and documenting any changes to the original text not captured in the Editorial Introduction. May include hyperlinks and media as well as verbal annotations.
EXPECTATIONS:
Well researched, documented, sentences are lucid, clear, correct, economical.
Tags used appropriately
If images or media are inserted they are public domain or otherwise approved for use and violate no copyright laws; their source is documented; and they are sized appropriately for the edition.
Good Editorial judgement about what needs glossing for our audience and purpose

Text Annotation 2: Historical, Cultural, Interpretive
CONTENT: Includes annotations to biblical, classical, folkloric, and literary allusions; to setting (geographic, temporal) and unfamiliar details of the pre-industrial Scandinavian life; and to details of character and plot if / as needed
EXPECTATIONS:
Judgement: balance between what the audience needs and what the editor knows: leave tet open to interpretation? Leave most of interpretive detail in essays, rather than annotations?
Tags used appropriately
If images or media are inserted they are public domain or otherwise approved for use and violate no copyright laws; their source is documented; and they are sized appropriately for the edition.
Good Editorial judgement about what needs glossing for our audience and purpose

Image Annotation: Iconographic
CONTENT:
EXPECTATIONS:
Tags used appropriately
If images or media are inserted they are public domain or otherwise approved for use and violate no copyright laws; their source is documented; and they are sized appropriately for the edition.
Good Editorial judgement about what needs glossing for our audience and purpose

Map Annotation
CONTENT:
EXPECTATIONS:
Tags used appropriately
Hyperlinks to text, textual annotation, and/or Editorial Intro
If images or media are inserted they are public domain or otherwise approved for use and violate no copyright laws; their source is documented; and they are sized appropriately for the edition.
Good Editorial judgement about what needs glossing for our audience and purpose

Timeline Annotation
CONTENT:
EXPECTATIONS:
Tags used appropriately
Hyperlinks to text, textual annotation, and/or Editorial Intro
If images or media are inserted they are public domain or otherwise approved for use and violate no copyright laws; their source is documented; and they are sized appropriately for the edition.
Good Editorial judgement about what needs glossing for our audience and purpose
1

LM8910 **Guide to Editorial Essay**

Each essay should be about 1000 words in length, well organized, aimed at the reader, accurate, adequate, explicit, well documented. It should position the author as the expert in the specific area covered by the essay. This means a large amount of research may be distilled into summary statements and overviews in the form of paraphrases, documented by parenthetical reference. Direct quotations should be avoided, except in exceptional circumstances, or where the primary text itself is quoted (in which case, reference should be to the page number of the COVE edition). Editorial essays should be very focused on their subject. There should be no redundancy between essays, though there can be hyperlinks/references to other essays. Essays may include visual material. They must include an impeccable Works Cited list, presented in MLA 8th edition format.

Possibilities for the Editorial Essays include, but are not limited to, the following categories and topics:

Editorial	Publishing History	Biographic	1890s Cultural Context	Story Context	Genre
Intro to COVE edition of the *Were-Wolf*—purpose, principles, goals, copy text, use notes and variants, timeline, map, annotations, etc	Publisher John Lane and The Bodley Head: importance to 1890s books and CH's *The Were-Wolf*	Clemence Housman	Feminism ("The New Woman")	Medieval Scandinavian setting	Supernatural /Gothic Fiction (esp in 1890s, by women?)
Editorial Intro to *The Were-Wolf* (includes textual history and reception)	!890s Printing revival and the Book Beautiful	Laurence Housman	Queer Culture	Women as monsters	New Woman Fiction
	Wood Engraving and/or Wood engraving vs halftone engraving: transforming artwork for multiplication		Christian faith		Were-wolves in folklore tradition and/or popular culture
	WW's 1st publication as Christmas number in A*talanta*		Neo-Paganism		Were-wolves in Victorian Literature
	Illustration in f-d-s books and periodicals		Science		

LM8910 Workshop on Reading and Annotating Images.

1. **Bibliographic metadata**: artist, title [if there is one; if not, a descriptive term, such as "inset illustration," or "illuminated initial letter," or "decorated title page"), for author and title work, publication, publisher, date, page.

   EXAMPLE FOR BODLEY HEAD:
   Laurence Housman, "The Race," for Clemence Housman, *The Were-Wolf*, John Lane at the Bodley Head, 1896, facing p. 80.

   Laurence Housman, Decorated title page for Clemence Housman, *The Were-Wolf*, John Lane at the Bodley Head, 1896, [v].

   EXAMPLE FOR *ATALANTA*: Everard Hopkins, "So living and dead went back along the track," for Clemence Housman, "The Were-Wolf," *Atalanta* 4, Dec. 1890, page 154.

2. **Physical information**: size, location in work, reproduction method

   EXAMPLE for BODLEY HEAD illustration:
   The full-page wood engraving by Clemence Housman after Laurence Housman's design is inserted between pages 80 and 85, preceded by a fly-title and tissue-paper guard, and followed by blank verso.

   EXAMPLE for *Atalanta* illustration:
   The full-page illustration by Everard Hopkins is reproduced in halftone engraving [by "A.R."] on page 154 of *Atalanta* for Dec 1890.

3. **Verbal Description**: Provide a neutral (non-interpretive) verbal description of what you see, as objectively and comprehensively as possible. This will help a visually impaired user activate a reader, and it will also guide all users to see the importance of the visual representation as a response to the text.

4. **Image/Text Relations:** Provide a brief statement linking the image to the textual event in the narrative it represents. You should quote the text if it is relevant to the image.

5. **Image/Image Relations**: If appropriate, draw attention to how this image relates to other images a) in the work; and/or b) in the genre; and/or c) in the field of visual symbols/iconography.

LM8910 Workshop on Reading and Annotating Images.

IMAGE ANNOTATION TEMPLATE:

Bibliographic Metadata	
Physical Information	
Verbal Description	
Image/Text Relations	
Image/Image Relations	

*After developing the information in these categories, combine the sentences into a smoothly flowing, coherent paragraph, following the bibliographic information (which should be **in bold font**).*

LM8910 Workshop on Reading and Annotating Images.

ANNOTATION TAG	ANNOTATION TAG	ANNOTATION TAG	ANNOTATION TAG	ANNOTATION TAG
Linguistic	Textual	Historical	Cultural	Interpretive
Words not in common usage	Variants: difference between 1896, final edition, and first, magazine version in *Atalanta*	Temporal and geographic setting of pre-industrial, medieval Scandinavia and its community/family structure	The publisher, John Lane at the Bodley Head, and his publication list	Biblical allusions
Foreign words	Punctuation, spelling, capitalization, hyphenation? (eg "Thing")	Clothes, furniture, weapons, practices of this community	Technology of wood engraving and/or halftone engraving	Classical myth allusions
Names?	Corrections to errors in source text	Artisanal occupations of community	Biographies of author, Clemence Housman, illustrator, Laurence Housman, and wood engraver, Clemence Housman	Literary allusions
	Physical features of source text not captured in edition (eg pages missing from pagination)	Family structure	Atalanta and girls' magazines; Everard Hopkins (illustrator); LT Mead (editor); Christmas supplement and gothic tale	Werewolf folklore
	Physical location of image in relation to text	House-mistress	Feminist activism in 1890s and New Woman	Names?
	Poetic features of narrative? (eg, line set up for "The stars touched midnight"?)	Victorian neo-medievalism?	Gay culture in 1890s?	Changes in the stars
	Provenance? (RULA SC)		The club our copy of the book was housed in	Generic conventions
			The printer, W H White, Edinburgh	Original reception, reviews in 1890s
				Scholarly interpretations?

Text annotation 1
CONTENT: includes textual annotations such as noting variants in the *Atalanta v*ersion; glossing words not in current usage; annotating physical features and/or details of spelling, punctuation, if needed; and documenting any changes to the original text not captured in the Editorial Introduction. May include hyperlinks and media as well as verbal annotations.
EXPECTATIONS:
Well researched, documented, sentences are lucid, clear, correct, not wordy
Tags used appropriately
If images or media are inserted they are public domain or otherwise approved for use and violate no copyright laws; their source is documented; and they are sized appropriately for the edition.
Good Editorial judgement about what needs glossing for our audience and purpose

Text Annotation 2:
CONTENT: Includes annotations to biblical, classical, folkloric, and literary allusions; to setting (geographic, temporal) and unfamiliar details of the pre-industrial Scandinavian life; to details of character and plot if / as needed; to publishing history and cultural context if/as needed
EXPECTATIONS:
Judgement: balance between what the audience needs and what the editor knows: leave text open to interpretation; interpretive detail may appear in essays, rather than annotations
Tags used appropriately
If images or media are inserted they are public domain or otherwise approved for use and violate no copyright laws; their source is documented; and they are sized appropriately for the edition.
Good Editorial judgement about what needs glossing for our audience and purpose

Timeline Annotation

The timeline provides a chronology of events from 1839 to 1959 that are relevant to the production and reception history of Clemence Housman's *The Were-Wolf*.

a) Events: birth, death, life events, publications, for CH and LH
b) Events: launch of John Lane and The Bodley Head? L.T. Meade and Atalanta? Everard Hopkins? Times Book club and owner of the book? Bio of Dedicatee of the book, E.W.P?
c) Events: Publication of *Were-Wolf* fiction in various media in this time period; relevant historical/cultural/technological events (e.g., collapse of the wood engraving industry)

The Timeline will include, where relevant, connections to essays on **BRANCH** in addition to *at least one original annotation* by each member of the editorial team.

Each timeline annotation will include a **relevant image**, if possible, sized in 120 dpi or less. Images must be greater than 150x150 pixels, and less than 5MB. File type: jpg or jpeg

The editorial team will determine, in advance, the most important events to be marked on the timeline and allocate individual responsibility for these. Other events may be filled in by members of the editorial team if/ as desired/required (e.g., research may uncover information that could be distributed over two or more temporal nodes, as in the birth and death dates of specific people.).

Dates	Events	Annotator
1830	**1839** *Were-Wolf* fiction	Michael
1840	**1846** *Were-Wolf* fiction	Michael
1850	**1857** Wood engraving becomes dominant medium of reproduction (BRANCH link)	ljk
1860	**1860** Birth of Everard Hopkins **1860** New illustrated monthlies dominate print culture **1861** Birth of Clemence Housman **1865** Birth of Laurence Housman	Hadia Ljk Ljk Hayley
1870		
1880	**1884** Clemence Housman invents the Were-Wolf as an oral tale for wood engraving class **1887** Launch of *Atalanta* under editorship of L T Meade **1887** Launch of The Bodley Head **1888** Clemence Housman's pamphlet on Wood Engraving as an Occupation for Women	Ljk? Erni Harpreet Ljk?
1890	**1890** Publication of the Were-Wolf in *Atalanta,* illustrated by Everard Hopkins **1896:** 3 Housman Family publications (CH Were-wolf; LH Green Arras; AE Shropshire Lad) **1898** *The Field of Clover* published (fairy tales written and illustrated by LH; engraved by CH)	? Danielle Em F

	1898 CH publishes *Unknown Sea*	Mary Ann
	1890s explosion in Were-Wolf fiction	Mary Ann
1900	**1904** *The Blue Moon* published (fairy tales written and illustrated by LH; engraved by CH)	Em F
	1905 CH publishes *Sir Aglovale de Galis*	Emily P
	1907 Times Book Club and book owner; trade wars	Kate
	1909 Suffrage Atelier established	Alex
1910	**1911** Suffrage procession	?
	1911 CH Imprisoned for failing to pay taxes	Em H
	1913 First Were-wolf film?	Soraya
1920	1924 CH film script for WW with LH (and other WW film?)	Soraya
	1928 Death of Everard Hopkins	Hadia
1930		
1940		
1950	1955 Death of Clemence Housman	Ljk
	1959 Death of Laurence Housman	Hayley

LM8910 Worksheet 1: Assessing Online Scholarly Editions
Due to Assessment folder on D2L before noon 24 January.
Weight: 5%

EVALUATION CRITERIA:
Knowledge: Demonstrates thorough knowledge of subject
Understanding: Demonstrates critical understanding of issues
Judgement: Demonstrates excellent scholarly judgement in decisions and rationale
Adequacy: Thorough, thoughtful, critical
Explicitness: Explicit both in rationale and in documentation

Instructions: Select a peer-reviewed scholarly edition on NINES (www.nines.org) or an edition-in-progress (pre-peer review) on COVE (https://editions.covecollective.org/). In selecting a digital edition to assess, please follow these criteria:
    1) site must be open-access; 2) site must offer at least one digital edition of a literary work.
Study the site and complete the following:

Selected scholarly digital edition:
URL:
Editor(s) or Director(s) of the scholarly digital edition:
Open access: Y N   Peer-Reviewed: Y N

The questions below are taken from **Patrick Sahle's essay, "What is a Scholarly Digital Edition?" in** *Digital Scholarly Editing: Theories and Practices* **(p 38**). Refer to Sahle's essay for more information about terms and definitions. Explain your rationale for each answer with evidence/examples from your selected scholarly digital edition. **Each answer should take the form of a couple of lucid and to-the-point sentences.**

1. **Does the edition provide a full representation of the subject in question?**

2. **Is the edition** *critical?*

3. **Is the edition of academic quality?**

4. **Does the edition follow a digital paradigm?**

LM8910 Worksheet 2: Document Analysis of Assigned Section of *The Were-Wolf*
Due to Assessment folder on D2L before noon 31 January.
Weight: 5%

EVALUATION CRITERIA:
Knowledge: Demonstrates thorough knowledge of subject
Understanding: Demonstrates critical understanding of issues
Judgement: Demonstrates excellent scholarly judgement in decisions and rationale
Adequacy: Thorough, thoughtful, critical
Explicitness: Explicit both in rationale and in documentation

Name:

Page range for assigned section of *The Were-Wolf:*

Instructions: Complete the table, using brief sentences or point form, and giving page refs.

Identify the major structural chunks in your section of *The Were-Wolf*.	
Within those chunks, identify the key features of the section (bibliographic information, images, poetry, prose, dialogue, etc.)?	
Identify specific features that the audience will need more information about (for instance, terminology, historical events, allusions). Give page references. Identify any kind of supplemental information you might supply.	
Are there any kinds of regularization or editorial amendment you think need to be performed in transcribing the text section? If no, explain why. If yes, explain what and why, and identify what options these amendments will add or remove for our audience.	
What, if any, information about the physical appearance of your document section do you	

This worksheet is based on one used by Julia Flanders in her Introduction to the Textual Encoding Initiative (TEI) at the Digital Humanities Summer Institute (DHSI) at U Victoria.

think needs to be captured in the digital edition? What is the significance of this information for the reader?	
Briefly describe the characters and events in your section of the text. Identify any significant themes or topics in your section of the text. What aspects of your section of the text might be usefully annotated, and why?	
At this early stage of the project, what are you most interested in about *The Were-Wolf?* (eg, genre, author, illustrator, textual history, reception, cultural context, subje t matter, etc.)	
What interface features and functions does COVE Studio support for your editorial work?	
Are there any features of *The Were-Wolf* that the COVE toolset and interface don't appear to support?	

This worksheet is based on one used by Julia Flanders in her Introduction to the Textual Encoding Initiative (TEI) at the Digital Humanities Summer Institute (DHSI) at U Victoria.

LM8910 Worksheet 3: Essay and Annotation Proposal for *The Were-Wolf*
Due to Assessment folder on D2L before noon 7 March.
Weight: 5%

Name:

Editorial Essay
PROPOSED TITLE FOR ESSAY:
EDITORIAL CATEGORY: Editorial /Publishing History/Biographical/1890s Cultural
                          Context/Story Context/Genre
PROPOSAL (*an abstract of ~ 250-300 words, with reference to how this topic will meet our editorial goals for the edition. See Guide to Editorial Essay for more information.*)

Editorial Annotations (textual only)
Although annotations help readers understand and interpret the text, they should not be interpretive themselves. Rather, annotations aim to provide information as factually as possible, leaving analysis and interpretation to the reader.

Instructions:, *Using the filters below and the Guide to Textual Annotations, identify what you plan to annotate in your section and why. Provide WW page references as appropriate.*

***WERE-WOLF* PAGE RANGE:**

Textual Annotation 1

Linguistic	
Textual	

Textual Annotation 2

Historical	
Cultural	
Interpretive	

List of Sources
Since a scholarly edition is a work of scholarship, documentation of primary and secondary sources should be explicit, and the research should be comprehensive and authoritative.
Provide the list of sources you are working with in alphabetical order, MLA format, 8th ed.

LM8910 Worksheet 4: Self-Assessment
Due to Assessment folder on D2L before midnight 18 April.
Weight: 5%

Name:

SELF-EVALUATION CRITERIA:

	1	.8	.7	.6	0
Questions 1-5	Outstanding critical insight and thoughtful self-reflection with apt examples and/ or explication.	Very thoughtful response but could have more critical insight or insightful examples and/or explication	Addresses the question adequately but may not express critical insight through self-reflection or use apt examples, and/or may have errors in expression and style.	Inadequate in thought and/or expression	Missing

Over the 12 weeks of the term, we have followed an editorial workflow that began with selecting a copy text and ended with submitting an annotated edition, complete with editorial apparatus and timelines, to COVE for peer review. Our work has required collaborative team work in decision-making and execution, as well as scholarly research and writing for an online audience. We have read and applied recent theories in scholarly digital publishing and considered how *transformation* governs both the topic of our source-text, Clemence Housman's *The Were-Wolf,* and the editorial process of remediating an illustrated print work from the end of the nineteenth century for an online audience in the digital age.

Please reflect critically on the questions below and provide your answers thoughtfully, with examples as appropriate. Each answer should take the form of a brief paragraph of 2-3 sentences. Honesty and critical self-assessment are key.

1. Reflect critically on what you consider to be the most valuable take-away(s) in your experiential learning about scholarly digital publishing, and explain why.

2. Reflect critically on what you found most surprising or challenging or useless about your experiential learning about scholarly digital publishing, and explain why.

3. Reflect critically on your experience of researching and working intensively with a single literary work, *The Were-Wolf*, by a relatively unknown Victorian writer, Clemence Housman, for an entire semester.

4. If you could change one thing in the course, what would you change, and why?

5. If you could change one thing in COVE Studio, what would you change, and why?