

UNIVERSITY OF VICTORIA
DEPARTMENT OF ENGLISH GRADUATE COURSES
SUMMER SESSION 2017

ENGLISH 507/A01 (#31427) DIGITAL LITERARY STUDIES
History and Principles
(1.5 units)

May 22 to June 02, 2017.
CLE C316

Dr. Jentery Sayers

This intensive, two-week seminar introduces students who are unfamiliar with digital literary studies to its histories, principles, and practices. We will combine readings on literary media, electronic literature, digital culture, algorithmic criticism, speculative prototyping, and multimodal communications with workshops on digitization, automation, markup, publication, annotation, visualization, and design. Throughout the seminar, we will focus on "minimal computing" methods, which privilege matters of access, infrastructure, and project persistence against various types of scope, function, and feature creep now common among digital projects. After two weeks of workshops and discussion, you will have four weeks to develop your own projects, related to your own areas of research, with periodic feedback from the instructor. Here, the goal is for students to leave the seminar with a functioning project or prototype for further development during/after their graduate studies. Students might make a simple website or bot, develop an accessible data set or repository, or cook up a minimal edition or collection. During this process, the instructor will ask to ground the research in a particular method associated with the readings in digital literary studies.

This seminar will meet for a total of **35 contact hours**, from **11:30am until 4:30pm**, on the following seven days: Tuesday (May 23), Wednesday (May 24), Thursday (May 25), Friday (May 26), Monday (May 29), Tuesday (May 30), and Wednesday (May 31). The instructor will be available through June for consultations and project development. Bringing a laptop to seminar for workshops and discussion is recommended.

REPRESENTATIVE TEXTS (THESE ARE EXAMPLES AND MAY CHANGE):

All course materials will be online via a course website. Readings will likely include work by:

Anne Balsamo, Johanna Drucker, Kim Gallon, Alex Gil, Dene Grigar, Katherine Hayles, Jessica Marie Johnson, Matthew Kirschenbaum, Lauren Klein, Kari Kraus, Tara McPherson, Franco Moretti, Angel Nieves, Allison Parrish, Amanda Phillips, Howard Ramsby, Stephen Ramsay, Daniela Rosner, Anastasia Salter, Mark Sample, and Jeffrey Schnapp.

Our workshops will contextualize these readings by testing their claims.

COURSE REQUIREMENTS

Assignments will include a portfolio (35%), presentation (15%), and final project (35%), together with a mark for participation in workshops and discussion (15%).

Technical experience assumed: know how to send an email.

ENGLISH 520/A01 (#31224) STUDIES RENAISSANCE LITERATURE: AREA COURSE
Shakespeare and his Contemporaries
(1.5 units)

July 5 to August 21, 2017
Monday and Wednesday, 9:30 a.m.-12:20 p.m.
CLE C316

Dr. Erin Kelly

The forthcoming New Oxford Shakespeare has created a public stir by declaring that (based on computer-aided stylistic analysis) the editors consider Christopher Marlowe to be the co-author of Shakespeare's early history plays focused on the failed reign of King Henry VI. Shakespeare scholars, however, have long recognized that some of what we call Shakespeare's plays are co-authored, several likely bear the marks of writing or revision by other playwrights, and all surely have been influenced by contemporary theatrical practices and trends. The gap between popular and expert understandings of how sixteenth- and seventeenth-century plays, including those by Shakespeare, came into being invites exploration of the early modern culture of playwriting.

This course seeks to introduce (or reintroduce) students – both early modernists and those with an interest in literary history more generally – to the works of Shakespeare in the context of plays by his contemporaries. Putting into conversation with one another texts that surely influenced Shakespeare and those that were influenced by him makes possible not just critical analysis of Shakespeare's plays but also rethinking of literary history, theatre history, performance theory, and editorial traditions.

Old and new historical critical as well as textual studies methodologies will guide much of the discussion in this course, but students will be strongly encouraged to bring their own interests and perspectives to bear on their final seminar paper projects.

TENTATIVE TEXTS

To make the broad subject matter of this class manageable to explore in a six-week summer session, readings will center around three themes:

- Shrews and shrew plays:
 - o Anonymous, *The Taming of a Shrew*
 - o Anonymous, *Tom Tyler*
 - o John Fletcher, *The Woman's Prize, or, The Tamer Tamed*
 - o William Shakespeare, *The Taming of the Shrew*
- Writing and rewriting revenge:
 - o Thomas Kyd, *The Spanish Tragedy*
 - o Thomas Middleton, *The Revenger's Tragedy*
 - o William Shakespeare, *Hamlet*
 - o Cyril Tourneur, *The Atheist's Tragedy*
- The history of history plays:
 - o Anonymous, *Famous Victories of Henry V*
 - o Thomas Heywood, *Edward IV, Parts 1 and 2*
 - o Christopher Marlowe, *The Massacre at Paris*
 - o William Shakespeare, *1, 2, and 3 Henry VI*
 - o William Shakespeare, *Henry VIII, or All is True*

Critical and contextual readings will be provided largely through introductions in carefully selected editions but also through links to select articles and book chapters.

COURSE REQUIREMENTS

Assignment overview:

- Literary text presentation: 10%
- Historical context presentation: 10%
- Book review project: 15%
- Paper proposal: 5%
- Conference paper presentation: 5%
- Seminar paper: 55%