

**UNIVERSITY OF VICTORIA  
DEPARTMENT OF ENGLISH GRADUATE COURSES  
SUMMER SESSION 2018**

**ENGLISH 503x478/A01  
(#31444)**

**SPECIAL STUDIES: I  
*In Pursuit of the Whale*  
(1.5 units)**

**July 03 to June 20, 2018  
Bamfield Marine Science Centre**

**Dr. Nicholas Bradley**

\*\*Students must apply for permission to take the course through BMSC and pay additional fees. The course will be held entirely in Bamfield, on Barkley Sound. The course will be taught by Nicholas Bradley (UVic) and Greg Garrard (UBC). \*\*

Instructions on how to apply: <http://www.bamfieldmsc.com/education/prospective-students/how-to-apply>

The course will involve close study of literature and films relating to whales and whaling, employing theoretical concepts from ecocriticism (environmentally oriented cultural criticism) and critical animal studies. Taking advantage of the proximity of wild cetaceans, historical Indigenous and colonial whaling sites, and the contemporary cultural industry of whale-watching, the course will combine place-based experiential learning with historically and theoretically informed methods of cultural analysis. Key questions will include: How and why have attitudes and interactions of humans and whales changed in modern history? What have whales come to mean in contemporary cultures (predominantly, but not solely, Canadian)? What role have literary and filmic representations played in these cultural transformations? How have literary writers responded to changing scientific ideas about cetaceans? And finally: where might the entangled natures and cultures of cetaceans and people go next?

The concentrated course will allow students to focus on a selection of historical and contemporary literary works; to engage ecocritical and other theoretical and historical approaches to literary works; to examine Indigenous and colonial perspectives on places and cultural practices; to work closely with faculty members on research and writing; to study in a remote location on Vancouver Island; to observe whales and other marine life; and to meet students from other universities and other academic disciplines.

**REPRESENTATIVE TEXTS (THESE ARE EXAMPLES AND MAY CHANGE):**

For reasons of time, students must complete the reading before the course begins:

- Coté, *Spirits of Our Whaling Ancestors*
- Hoare, *The Whale*
- Melville, *Moby-Dick*
- Mowat, *A Whale for the Killing*
- Scott, *That Deadman Dance*
- Blackfish* (documentary film)
- The Cove* (documentary film)
- Course pack including ecocritical essays; literary works concerning whales and whaling; and histories of whaling, especially on the Northwest Coast.

**COURSE REQUIREMENTS**

- Group seminar presentation: 25% (45 mins.)
- Research papers: 2 x 25% (2 x 10–12 pp.)
- Reflective essay on place and literary studies: 25% (10–15 pp.)

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**ENGLISH 521/A01  
(#31096)**

**STUDIES RENAISSANCE LITERATURE: SPECIAL TOPIC**  
***Remediating Early Modern Playbooks: Stage, Print, Code, Interface***  
**(1.5 units)**

**May 14 to June 29 2018**  
**Tuesday and Friday, 9:30 a.m.-12:20 p.m.**  
**Special Collections: May 14-June 4**  
**Cle A035/ A103 June 5-29 (computer labs)**

**Dr. Janelle Jenstad**

This course aims to give students a sophisticated understanding of early modern and recent remediations of early modern playbooks. This course addresses five related developments that inform digital editions of early modern drama: (1) increased attention to the making and materiality of early modern books, (2) the mass digitization and remediation of print artifacts, (3) questions about the ontology of playbooks and their capacity to represent performance; (4) a will to expand the canon beyond Shakespeare via large digital corpora and open-access editions; and (5) the capacity of digital editions to pay attention to both print and performance.

We will learn how playbooks passed from playhouses to print shops; how they were printed, bound, and sold; and how we can access those books—and the texts therein—today. We will then survey the history of editing early modern drama in print and on-line; textual criticism has been dominated by the needs of the Shakespearean text, which both helps and hinders our work on non-Shakespearean drama. We will then turn our hand to encoding dramatic texts in TEI, a critical activity that invites us to engage with the material features of the text that are a function of early printing practices and calls us to a deep understanding of the overlapping components and multiple functions of the playbook, particularly in regard to its ability to bear witness to a performance, to serve as a script, or to support computational analysis.

Finally, we will look at interface design and its impact on critical understandings of both the playbook and its performance history and potential. By the end of the course, students will be able to: undertake a signature collation of an early modern book; use all of the major digital resources for the study of early printed books in general and playbooks in particular; encode a text in TEI (given a schema); offer a critique of digital edition interfaces; and speak to the major critical and theoretical interventions in digital critical editions of early modern drama.

#### **TENTATIVE TEXTS**

**Major digital resources and corpora:** *Early English Books Online, Text Creation Partnership, Early European Books, British Book Trade Index, Shakespeare His Contemporaries (Early Print), Database of Early English Playbooks, Henslowe-Alleyn Digitisation Project, Literary Print Culture: The Stationers' Company Archive, 1554-2007, Shakespeare Documented.*

**Digital Editions:** Folger Shakespeare Library's *Digital Anthology of Early Modern English Drama*, *Richard Brome Online*, *Internet Shakespeare Editions* (plus *Queen's Men Editions* and *Digital Renaissance Editions*), *Map of Early Modern London*, *Stratford Festival Online* (new project), *The Holinshed Project*, *The Acts and Monuments Online*.

*TEI Guidelines* Chapter 7: "Performance Texts." <http://www.tei-c.org/release/doc/tei-p5-doc/en/html/DR.html>.

### **Sample Secondary Criticism and Theory (\* Selections)**

- \* Straznicky, ed., *The Book of the Play*
- \* McKittrick, *Old Books, New Technologies*
- Drouin, "Surrogate," in *Digital Keywords*
- Werner, "Digital First Folios"
- Kirschenbaum, "Editing the Interface"
- Hirsch, "The Kingdom has been Digitized"
- \* Carson and Kirwan, eds., *Shakespeare's Digital World*.
- \* Jenstad, Roberts-Smith, and Kaethler, eds., *Shakespeare's Language in Digital Media: Old Words, New Tools*
- \* Galey, *The Shakespearean Archive*
- \* Fraistat and Flanders, eds., *Cambridge Companion to Textual Scholarship*
- \* Deegan and Sutherland, eds., *Text Editing, Print, and the Digital World*
- Hayles, "Print is Flat, Code is Deep"
- Schafer, "Performance Editions, Editing, and Editors"
- Hirsch and Jenstad, "Beyond the Text: Digital Editions and Performance"
- Schmidt, "Towards an Interoperable Digital Scholarly Edition"

### **COURSE REQUIREMENTS**

- 10% Collaboration and class leadership (2 sets of questions and 2 sets of responses).
- 20% Book analysis, survey of surrogates, and edition history.
- 20% TEI encoding of a scene and critique of markup
- 50% Major Project (research essay, interface design and documentation, edition proposal, digital exhibition, or encoding project with documentation)