ENGLISH 500   **RESEARCH METHODS AND PROFESSIONAL DEVELOPMENT**
(1.5 units)
Dr. Adrienne Williams Boyarin
(ONLINE)

English 500 is the foundational course of the English graduate program, orienting students to the broad field of the discipline of English studies and forging a collegial student cohort. The course primarily enables students to develop and learn about methods of research, diverse modes of research dissemination, academic conversation and professional goals, and established and emerging trends in English studies. Class meetings will be held once every two weeks for the full Winter session (i.e., both Fall and Spring terms). Occasional visits to Special Collections will allow students to draw upon the rich materials in UVic Libraries as they practice advanced research methods, and guest speakers will model different ways of engaging the discipline. Short readings and assignments will be available on Brightspace.

Note: ENGL 500 is compulsory for all English graduate students without equivalent previous credit.

ENGLISH 543   **POLITICS AND LITERATURE: SHAKESPEARE'S MAD MEN:**
A CRISIS OF AUTHORTY
(1.5 units)
Dr. Richard van Oort

Shakespeare's plays as ethical discovery procedures or heuristics toward understanding the scene of human origin. Plays: King Lear, Measure for Measure, Timon of Athens, The Tempest. Themes: renunciation, madness, exile, the crisis of authority. Hypothesis or research question: the Shakespearean scene as an attempt to grasp the fundamental categories of human experience, including desire and resentment, love and guilt, morality and ethics, the aesthetic and the sacred.

ENGLISH 546   **RELIGION AND LITERATURE: THE ERRANT VERSE AND
VISIONS OF LANGLAND'S *PIERS PLOWMAN*
(1.5 UNITS)
Dr. Allan Mitchell**

William Langland's *Piers Plowman* (c. 1370-90) depicts the spiritual struggles and disturbed social conscience of "Will." He is a pilgrim soul on the move; but the poetry is just as elusive and itinerant. Students will acquaint themselves with the work's multiple genres and rhetorical strategies (e.g., dream vision, social satire, allegory, homily, fable, and debate), and some of the source materials (biblical, patristic, and so on) that went into its creation.

ENGLISH 532   **LITERARY HISTORY: TOWARD A MODERN AFRICAN AMERICAN LITERATURE**
(1.5 units)
Dr. Michael Nowlin

Explores the emergence of African American literature from roughly 1900 to 1930. Themes include the question of what constitutes a "racial" as well as a "modern" literature; the value of commercial, "cross-over" success and the problem of the double audience; the pedagogical value of the anthology; the complex relations between artistic and political imperatives; and the productive value of divisions, even antipathies, between racially classified writers. Covers authors from Paul Laurence Dunbar to Nella Larsen.

ENGLISH 534   **THEORY AND CRITICISM: THE CLIMATE OF OUR POEMS**
(1.5 units)
Dr. Nick Bradley

We are all ecocritics now, or should be; climate change has seen to that. This course will examine modes of reading in a time of unprecedented environmental calamity, asking how the study of literature, and the humanities more generally, can help to understand and perhaps intervene in our present ecological crisis. What are the possibilities for and responsibilities of literary creation and cultural commentary when a livable planet can no longer be assumed? Interdisciplinarians by definition, ecocritics ground their commentary on literary matters in the knowledge created by researchers in other fields. The relevance of science is self-evident, but certain branches of the social sciences—geography, economics, anthropology—inform the study of literature and its place in the world. In turn, the course will ask students to investigate how humanistic inquiry makes its own significant contributions on its own terms, even if the distance between what C. P. Snow termed in 1959 the two cultures is arguably as wide as ever. Students will read a selection of works—literary, critical, theoretical, historical, meteorological—as the course surveys a range of relevant contemporary topics: the Anthropocene, extinction, apocalypse, utopia, solastalgia, resource extraction, Deep Time, climate, speculative fiction,

crisis aesthetics, and so on. Above all, we will trace the cross-disciplinary conceptual shifts of the last decades from "nature" to "ecology" and from "weather" to "climate." The course will be of interest to graduate students in English and CSPT, and could also be opened to senior undergraduate students in English and Environmental Studies.

ENGLISH 544   ETHICS IN LITERATURE / OTHER MEDIA: THEORY, ETHICS, LITERATURE
(1.5 units)
Dr. Gary Kuchar

A study of the relation between literature and ethics from Plato to Postmodernism, focusing particularly on the rise, decline, and re-emergence of virtue theory. Key questions to be examined include how the literary imagination participates in the shaping of the ethical imagination; how different literary genres operate vis-a-vis ethics, including drama, epic, and the novella; ethics and the death of God; the ongoing role that Platonic-Aristotelian traditions of virtue theory play in multiple disciplines; and the challenge that psychoanalysis poses to ethics, cultural criticism, and liberalism.

ENGLISH 552:   CRITICAL AND RESEARCH METHODOLOGIES WORKSHOP: MAKING A DIGITAL EDITION: FROM COPYTEXT TO HYPERTEXT
(1.5 units)
Dr. Janelle Jenstad
(ONLINE)

Editing, the creation of texts for use by students and other scholars, lies at the heart of our discipline. Editions are almost always born-digital now, whether they are ultimately published on paper or a screen or both. Regardless of medium of publication, an edition must be situated within current debates about textuality and the purpose of scholarly editing as well as the literary critical conversation about the work being edited. The digital editor must also think about markup, processing, interface, user experience, hosting, and preservation. This workshop will take students through the theory and practice of scholarly editing, document analysis, choosing a set of tags for marking up the text, choosing copytext, documenting editorial decisions, creating a textual apparatus, and writing critical paratexts. We will use TEI-XML (the disciplinary standard for encoding literary and historical texts) to encode our digital editions and open-access processing tools to turn encoded texts into HTML pages. Students will work on texts from their own fields of interest. By the end of the term, each student will have produced an Endings-compliant digital edition that can be hosted on UVic servers or elsewhere.