

**UNIVERSITY OF VICTORIA**  
**DEPARTMENT OF ENGLISH GRADUATE COURSES**  
**SUMMER SESSION 2016**

**ENGLISH 581/A01 (#31184) STUDIES IN COMMONWEALTH AND POSTCOLONIAL LITERATURES: SPECIAL TOPIC**  
*Terror and the Virtual: Literature, Film Theory*  
(1.5 units)

**May 9 to June 24, 2016**  
**Tuesday and Thursday, 1:30-4:20 p.m.**  
**CLE C316**

**Dr. Lincoln Z. Shlensky**

**[N.B. Can be used as credit for Cultural, Social, and Political Thought concentration. Cross-listed with CSPT 500/A01.]**

This course will consider terror as a particular kind of event—a virtual event. That is, terror, in the self-conscious performance and disturbance that it arouses, incites discourse as to not only the event that has taken place, but what might have happened, and what could yet happen. Terror, in this sense, has become the 21st century's extreme version of the "shock" of the new that Walter Benjamin claimed was the quintessential experience of modernity. Terror's significance in the present era, however, is complex and ambiguous because the experience of contemporary terror calls epistemology into question in ways that seem entirely unprecedented, even in a time of expansively defined traumas. This radical uncertainty of knowledge—the traumatic impulse of terror—must be balanced against the fact that contemporary terror arguably has numerous antecedents in human history and art that raise the question of its singularity and specificity. Towards a contemporary analysis of terror, this course considers terror in light of the discourse of "the virtual" in the writing of Gilles Deleuze (*Dialogues II*), and in the theoretics of such writers as Michel Foucault ("The Subject and Power"), Frantz Fanon (*The Wretched of the Earth*), Slavoj Žižek (*Terror and the Virtual; Violence: Six Sideways Reflections*), Peter Sloterdijk (*In the World Interior of Capital*), and Judith Butler (*Precarious Life: The Powers of Mourning and Violence*). A number of recent essay collections (*Terror, Theory and the Humanities*, 2010; *Terror and the Postcolonial*, 2009; *Literature and Terrorism: Comparative Perspectives*, 2012; *Philosophy in a Time of Terror*, 2003; and others) will help us to approach the discourse of terror as elaborated in a range of compelling literary and film texts.

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

Fiction: Albert Camus, *The Stranger*; Kamel Daoud, *The Meursault Investigation*; Jean Rhys, *Wide Sargasso Sea*; Mohsin Hamed, *The Reluctant Fundamentalist*; Susan Abulhawa, *Mornings in Jenin*; Thomas King, *Green Grass, Running Water*. Films: Gillo Pontecorvo, *The Battle of Algiers*; Kidlat Tahimik, *Perfumed Nightmare*; Jeff Barnaby, *Rhymes for Young Ghouls*; Hany Abu-Assad, *Paradise Now*; Shira Geffen, *Self-Made*; Michael Haneke, *Caché*; Yervant Gianikian and Angela Ricci Lucchi, *Oh! Oumo*.

**COURSE REQUIREMENTS**

Two oral presentations of 15-30 minutes, with a write-up to follow (20% each; 40% total); 1 seminar research paper of approximately 20 pages (50%); seminar participation, including suggesting one general interest chapter or article on violence, terror and the virtual (10%).

**ENGLISH 503/A01 (#31688) SPECIAL STUDIES: I**  
*In Pursuit of the Whale*  
(1.5 units)

July 4-22, 2016

Bamfield Marine Sciences Centre, Bamfield, BC

[www.bamfieldmsc.com/education/prospective-students/courses/detail/in-pursuit-of-the-whale](http://www.bamfieldmsc.com/education/prospective-students/courses/detail/in-pursuit-of-the-whale)

Dr. Nicholas P.R. Bradley (UVic) and Dr. Greg Garrard (UBC Okanagan)

**[N.B. Can be used as credit for Literatures of the West Coast concentration. Co-listed with ENGL 478/A01.]**

This three-week course will take place at the Bamfield Marine Sciences Centre (BMSC) and is open to students (senior undergraduate and graduate) from the five universities belonging to the Bamfield consortium: UVic, UBC, SFU, Alberta, and Calgary. It applies approaches from historicism, ecocriticism, and critical animal studies to cetological literature from the nineteenth century to the present. Lectures on specific topics will be combined with intensive seminar discussions of required texts. Field trips will include local sites related to historic whaling, and, if possible, encounters with wild cetaceans. Assessment will employ the tutorial method of intensive small-group discussions of draft essays. An application to the BMSC is required prior to registration; interested students should email Nicholas Bradley (nbradley@uvic.ca) as soon as possible for information about the application and practical details about Bamfield.

The course will involve close study of literature and films relating to whales and whaling, employing theoretical concepts from ecocriticism and critical animal studies. Making good use of the proximity of wild cetaceans, historic 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 in order to address various critical questions: How have interactions between humans and whales changed in modern history? What have whales come to mean in contemporary cultures (predominantly, but not solely, Canadian)? Where might the entangled nature-cultures of cetaceans and humans go next? The disciplines of English literature, cultural theory, and environmental ethics, and the findings of marine biologists, the recorded experiences of Western whalers, and the knowledge and perspectives of Indigenous peoples will be brought to bear on these questions.

**REQUIRED READINGS AND FILMS**

Herman Melville, *Moby-Dick*; Philip Hoare, *Leviathan, or The Whale*; Farley Mowat, *A Whale for the Killing*; Linda Hogan, *People of the Whale*; Witi Ihimaera, *Whale Rider*; Zakes Mda, *The Whale Caller*; Charlotte Coté, *Spirits of Our Whaling Ancestors*; secondary works, including studies of the regional literatures of the Pacific Northwest.

*Blackfish* (dir. Gabriela Cowperthwaite), *The Cove* (dir. Louie Psihoyos), *The Dolphin Dealer* (dir. Leigh Badgley), *Human Planet* (BBC Earth), *Blue Planet* (BBC Earth).

**COURSE REQUIREMENTS**

Participation in course activities including lectures, seminars, tutorials, and field trips (30%); short response papers (30%); major research essay (40%).

**ENGLISH 550/A01 (#31265) STUDIES IN THE LITERATURE OF THE 19<sup>TH</sup> CENTURY: AREA COURSE**

*Keats and the Cockney School of Poetry*  
(1.5 units)

July 4 to August 19, 2016

Tuesday and Thursday, 9:30 a.m.-12:20 p.m.

CLE C316

Dr. Kim Blank

Two key elements of early 19<sup>th</sup>-century poetry will merge in this seminar: the cultural and political significance of the so-called Cockney School of Poetry, and the context for the remarkably rapid development of John Keats's poetry between 1816-1819 (considered to be holy grail in Keats studies). Awareness of these elements fills a significant gap in understanding the development of English poetry—still felt today, in fact. Other writers, critics, and artists will figure in this seminar, including William Wordsworth, Percy Shelley, Leigh Hunt, William Hazlitt, John Gibson Lockhart, and Benjamin Robert Haydon.

**TENTATIVE TEXTS**

Jack Stillinger, ed., *The Complete Poems of Keats* (Harvard University Press); Grant F. Scott, ed., *Selected Letters of John Keats* (Harvard University Press); various essays and contemporary reviews, including those by Leigh Hunt, William Hazlitt, and John Gibson Lockhart. Reliable and scholarly texts are available online.

**COURSE REQUIREMENTS**

Close reading assignment #1: teaching a poem, oral only (10%); close reading assignment #2: teaching a poem, oral only (10%); short critical presentation #1, oral and written (20%); short critical presentation #2, oral and written (20%); term paper (30%); participation (10%).

**ENGLISH 509 DIGITAL LITERARY STUDIES: DHSI PROSEMINAR  
(1.5 units)**

May 2 to August 19, 2016

Section A01, et al.: [Titles as per DHSI Seminars]

Dr. Raymond Siemens

A directed studies course in an area of the digital humanities, to be combined with curriculum offered by the Digital Humanities Summer Institute (DHSI). May be taken more than once for credit in different topics. *Interested students should contact Dr. Siemens ahead of time to discuss their plans.*

Registration in English 509 is by permission of Dr. Siemens via a Pro Forma Proposal form (<<http://www.uvic.ca/graduatestudies/assets/docs/docs/forms/ProFormaregform.pdf>>). Students must attach to the Pro Forma Proposal form a rationale that explains the reasons why the Directed Reading is central to their research interests and not otherwise available to them. Before registering for English 509, students must be registered in the corresponding DHSI course.

Students registered in English 509 pay the usual UVic graduate tuition and fees, plus the cost of a DHSI course. A limited number of DHSI scholarships are available, which cover DHSI tuition costs with the exception of a \$150 non-refundable administration fee. The scholarship application deadline is February 14, 2016. Scholarships are awarded on a rolling basis, so apply very early if you are considering this route. DHSI courses have filled up quickly in the past.

See <<http://www.dhsi.org>> for complete information on the DHSI and on tuition scholarships for graduate students.