

UNIVERSITY OF VICTORIA – DEPARTMENT OF ENGLISH  
GRADUATE SEMINARS – WINTER SESSION 2014/15

First Term (September-December 2014)

STUDENTS MAY NOT TAKE AN AREA COURSE IN A GIVEN FIELD MORE THAN ONCE IN THEIR PROGRAM OF STUDIES WITHOUT PERMISSION OF THE GRADUATE ADVISER.

**ENGLISH 500/A01 AND A02 TEXTUAL STUDIES AND METHODS OF RESEARCH (1.5 units)**

This course introduces students to research skills, textual studies, disciplinary issues, and professional life. The course covers bibliography (analytical, descriptive, and enumerative), methods of research, appropriate forms of citation and documentation, editorial theory (including an introduction to electronic textual editing), and the dissemination of research. **Note:** ENGL 500 is compulsory for all graduate students, except those who can show equivalent previous credit.

**Assignments:** short weekly or biweekly assignments on students' own research projects (80%), enumerative annotated bibliography (20%).

**Required Texts:** *MLA Handbook*, 7<sup>th</sup> edition; Williams and Abbott, *An Introduction to Bibliographical and Textual Studies*, 4<sup>th</sup> ed.; Booth, Colomb, and Williams, *The Craft of Research*, 3<sup>rd</sup> ed.; coursepack of readings.

**Instructor:** Dr. Janelle A. Jenstad

**ENGLISH 502/A01 AND A02 TEACHING LITERATURE AND COMPOSITION (1.5 units)**

**N.B.** Although only 1.5 units, ENGL 502 runs both the First and Second Terms in alternate weeks. Registration is by permission only, via a Graduate Course Change Form, and priority will be given to ENGL 147 Teaching Assistants.

English 502 prepares students for teaching English literature and composition at universities and colleges. The course provides practical and theoretical instruction in the teaching of literature and composition, an introduction to the most recent approaches to educational theory, hands-on classroom experience, and training in the preparation of a teaching dossier that can be included in job applications. It includes 1) a seminar and 2) a practicum in which students acquire teaching experience in classrooms at the University of Victoria and at Camosun College. Topics will include: principles of adult learning, teaching and learning styles, humanity in the classroom, peer and self-assessment of teaching, course and program design, syllabus and assignment design, rubrics and grading, classroom conduct, and preparing for the professional job market. This course will be graded on a pass/fail basis. A pass requires a grade of B+ or above.

**Assignments:** 4 teaching assessments (10% each = 40%); grading assignment (15%); annotated bibliography (7.5%); syllabus design (7.5%); 2 video presentations and self-critiques (5% each = 10%); 2 peer critiques (2.5% each = 5%); statement of teaching philosophy, CV, and cover letter (10%); class participation (5%).

**Tentative Texts:** Barbara Gross Davis, *Tools for Teaching*, 2<sup>nd</sup> ed.; coursepack.

**Instructor:** Dr. Erin E. Kelly

**ENGLISH 503/A01 SPECIAL STUDIES I (1.5 units)**

**N.B.** Can be used as credit for Literatures of the West Coast concentration.

**This Year: Writing Wrongs: the West Coast in a Sorry State.** In his 2013 documentary "A Sorry State," Japanese-Canadian filmmaker Mitch Miyagawa wryly notes that he belongs to possibly one of the most apologized-to families on the planet. Since Prime Minister Brian Mulroney's 1988 apology for the internment of Japanese Canadians during WWII, Miyagawa's family has received formal statements of contrition from all levels of government. In this seminar we'll look at how state apologies and discourses of reconciliation emerge in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries to "right" a series of historical wrongs perpetrated upon inhabitants of the West Coast. These historical wrongs range from internment camps to residential schools, from the theft of indigenous cultural objects to the Chinese head tax, from failure of the RCMP to investigate murdered and missing women to the exclusion of unwanted immigrants. With the help of a burgeoning critical literature on the global rise of political apologies, redress, and reconciliation movements, we'll explore the questionable effects that sorry states like Canada can have upon the historically wronged, including making injury into a public spectacle, consigning wrongs to a closed chapter of the past, or associating those who might refuse to accept an apology with the ugly affect of social ingratitude.

Besides reading official apologies as powerful rhetorical (and performative) acts, we'll examine how West Coast authors, filmmakers, performance artists, and musicians have been working to "write" historical wrongs from below, in ways that can serve to expose the dangerous side-effects of state and church apologetics. Artists and filmmakers may include Rebecca Belmore, Lawrence Paul Yuxweluptun, Mitch Miyagawa, Banchi Hanuse, and Gil Cardinal; indigenous hip hop artists may include JB The First Lady, Manik and Kasp. A coursepack of critical readings on apologies, redress and reconciliation will also be assigned.

**Assignments:** 4 short response papers to assigned readings (4 x 5% = 20%), seminar presentation and formal write-up (25%), conference-style proposal for final research paper (10%), final research paper (45%).

**Tentative Texts:** Jennifer Henderson and Pauline Wakeham, eds., *Reconciling Canada: Critical Perspectives on the Culture of Redress*; coursepack of critical readings; Wayson Choy, *All That Matters*; Larissa Lai, from *Automaton Biographies*; Tariq Malik, *Chanting Denied Shores: The Komagata Maru Narrative*; Daphne Marlatt, *Steveston*; Roy Miki, *Redress: Inside the Japanese Canadian Call for Justice*; Eden Robinson, "Terminal Avenue" (short story); Richard Van Camp, from *Angel Wing Splash Pattern*; Richard Wagamese, *Ragged Company*.

**Instructor:** Dr. Nicole Shukin

**ENGLISH 505/A01 STUDIES IN LITERARY THEORY:  
AREA COURSE  
(1.5 units)**

N.B. Not open to students who took this course in First Term 2013, First Term 2012, First Term 2011, or First Term 2010.

**This Year: The Discursive Turn.** Influenced by Saussure's signifier/signified distinction, key theorists in the late 20<sup>th</sup> century proposed interpretations of interpretation that challenged the correspondence theory of representation by insisting on the primacy of language or discourse. This emphasis on discourse meant that the reader displaced the author, the text took over from the work, and the subject supplanted the concept of the self. In this course, students will first of all become thoroughly acquainted with the influential theories of Jacques Derrida, Jacques Lacan, Michel Foucault, and Marxist theorists. The seminar will conclude with a close reading of currently highly regarded theorists like Judith Butler and Slavoj Žižek who self-consciously "use and abuse" the preceding generation of theorists. The seminar will introduce students to groundbreaking theorists, their theoretical terminology, and the ongoing theoretical debates they enabled.

**Assignments:** short essay (25%), oral presentation (15%), research paper (50%), seminar participation (10%).

**Tentative Texts:** Karl Marx, *The German Ideology*; Jacques Lacan (trans. Bruce Fink), *Ecrits: A Selection*; Michel Foucault, *A History of Sexuality*; Sara Salih, ed., *The Judith Butler Reader*; Slavoj Žižek, *Enjoy Your Symptom*; coursepack (available at Bookstore).

**Instructor:** Dr. Evelyn M. Cogley

**ENGLISH 515/A01 STUDIES IN MIDDLE ENGLISH  
LITERATURE: AREA COURSE  
(1.5 units)**

**This Year: Medieval Literature and the Environment.** This course explores the *environmentalités* of the later Middle Ages. We will study literary and non-literary treatments of species boundaries, rural and urban habitats, planetary influences, and the degradation of nature. One looming topic is the later medieval invention of Nature. Our main aim is to trace the genealogies of "ecological" notions that are not normally considered outside modern frameworks (e.g., biopolitics and ecocatastrophe). What we will see is that a range of texts, technologies, artifacts, and practices register the complicity of humans and nonhumans in premodern worlds. Our various explorations of early ontologies will lead us in many directions at once, but all will take us to new considerations of animal, vegetable, and mineral vitalities. Case studies will be drawn from theoretical and practical writings (household manuals and encyclopedias) and from Middle English works deeply informed by the environmental understandings of their day (e.g., Chaucer's *Canterbury Tales*, Gower's *Confessio Amantis*, and *Mandeville's Travels*).

**Assignments:** blog posts and responses (30%), presentations (20%), term essay (50%).

**Tentative Texts:** Chaucer, *The Riverside Chaucer*; Gower, *Confessio Amantis*, vol. 1-3; Anon., *The Book of John Mandeville*; Jane Bennett, *Vibrant Matter: A Political Ecology of Things*; a list of items on reserve in the library (medieval texts may include those of William of Conches, Adelard of Bath, Bartholomaeus Anglicus, Isidore of Seville; and additional theoretical writings will be drawn from Donna Haraway, Bruno Latour, and Tim Ingold).

**Instructor:** Dr. J. Allan Mitchell

**ENGLISH 521/A01 STUDIES IN RENAISSANCE LITERATURE:  
SPECIAL TOPIC  
(1.5 units)**

**This Year: Vernacular Shakespeare: Character, Motive, Ethics.** This course will examine the idea that Shakespeare's plays are "ethical discovery procedures," or, to put it differently, that his plays are most readily understood by dipping into our shared moral vocabulary in order to discuss things like character, motive, and ethics. Michael Bristol calls this approach to Shakespeare "vernacular criticism," because of its obvious connection to common sense and anthropological knowledge. As Bristol is well aware, many of the classic texts of Shakespeare criticism, from William Hazlitt to A.C. Bradley, took this idea of a "vernacular Shakespeare" for granted. We will consider why this might be so, and what value such an assumption has for understanding the plays. Bristol himself advocates a return to the idea of Shakespeare as a kind of moral philosopher *avant la lettre*, and we will give some consideration to his arguments. Inevitably, our interest in ethics will take us into neighboring disciplines such as philosophy and anthropology. For instance, we will find the moral philosopher Mike Martin helpful when we consider the problem of self-deception. And when we examine the related problem of resentment, we can rely on a wealth of philosophical and anthropological material in the writings of Bishop Butler, Friedrich Nietzsche, Max Scheler, and Helmut Schoeck. The basic assumption of this course is that Shakespeare exercises our capacity for anthropological reflection—in short, that Shakespeare is "good to think with." We will focus on the tragedies in our exploration of these matters, but this focus will not preclude reference to the histories or comedies.

**Assignments:** presentation and short paper (30%), long paper (60%), participation (10%).

**Tentative Texts:** Primary: Shakespeare, *Henry V*, *Julius Caesar*, *Hamlet*, *Othello*, *Macbeth*, and *Coriolanus*. Secondary: see <<http://web.uvic.ca/~rvanoort/englxxx.html>>.

**Instructor:** Dr. Richard van Oort

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

**This Year: Victorian Literature and the Changing Bible.** In *People of One Book*, Timothy Larsen argues that, to the Victorians, the Bible was the "book of books": they read it silently and aloud, quoted from it, recognized its cadences, treasured its forms, and used it as a lens of interpretation. This profound influence held true for groups across the religious spectrum from Unitarians to Catholics.

This course takes seriously Larsen's challenge to re-read Victorian culture through the lens of the Bible. It will prompt students' engagement not only with literature's religious themes, but with the Victorians' use of Biblical forms, language, allusions, typology, and parables.

**Assignments:** context presentation (Victorian Christian Movements) (5%); seminar presentation on one class text (25%); BYOT and short essay (presentation 10% + essay 20% = 30%); research essay (conference presentation 5% + essay 35% = 40%).

**Tentative Texts:** Texts to be studied will include the King James Bible plus selections of Victorian poetry, life-writing, novels, short fiction, and periodicals: Gaskell's *Mary Barton*, Brontë's *Jane Eyre*, Eliot's *Adam Bede*, Dickens's *A Tale of Two Cities*, Christina Rossetti's "Good Friday" and "Goblin Market," and Oscar Wilde's "The Selfish Giant" and *De Profundis*. We will spend one class reading texts from *Good Words*, a non-denominational Christian weekly journal from the 1860s and 1870s. Two classes are set aside for texts chosen and analyzed by students, an assignment that I call "Bring Your Own Text" (BYOT); one class is set aside for a class

conference at the end of term. Secondary texts will include Larsen's *People of One Book*; Landow's *Victorian Types, Victorian Shadows*; Colon's *Victorian Parables*; Knight and Mason's *Nineteenth-Century Religion and Literature*; Wheeler's *St. John and the Victorians*; and Lewis's *Dickens, His Parables, and His Reader*.

Please note: If you do not already know the Bible well, please consider reading it ahead of the start of class. (Use the King James Version, since this is the one the Victorians knew.) The following sections will be most useful: Genesis, Exodus, I and II Samuel, Isaiah, Ruth, Psalms, Ecclesiastes, the entire New Testament, and the Burial service in the Book of Common Prayer.

**Instructor:** Dr. Lisa A. Surridge

**ENGLISH 572/A01 STUDIES IN AMERICAN LITERATURE:  
SPECIAL TOPIC  
(1.5 units)**

**This Year: The Harlem Renaissance.** The Harlem Renaissance remains a much discussed field within both American literary studies and within modernist literary studies, and is central to the study of African American literature. This course will focus on African American writing associated with movement from 1922 (the year of the first anthology of African American poetry) to 1934, when Zora Neale Hurston's first novel appeared. Some recent theoretical and critical arguments will be put to the test: that the "Renaissance" is a paradigmatic instance of the struggle to overcome a condition of "literary destitution" (Pascale Casanova in *The World Republic of Letters*); that it was peculiarly burdened by the dual project of making literature both an instrument of political argument and an index of racial achievement (Kenneth Warren, *What Was African American Literature?*); and that it encouraged literary generational rivalries and qualitative distinctions to emerge that were essential to "modernizing" African American literature (in recent publications by the instructor). A key aim of the course will be to re-think the terms by which we continue to measure the Renaissance's "success" or "failure," and to re-examine in the light of literary field theory the particular "successes" or "failures" of individual writers. The course should have some application to thinking about "emerging" or "minority" literatures in general.

**Assignments:** 20-page scholarly paper (60%); seminar presentation analyzing publication and reception history of specific works, oral and written (20%); responses to readings (20%).

**Tentative Texts:** Primary: James Weldon Johnson, 1922 "Preface" to *The Book of American Negro Poetry*; Jean Toomer, *Cane*; Alain Locke, ed., *The New Negro*; David Levering Lewis, ed., *The Harlem Renaissance Reader*; Carl Van Vechten, *Nigger Heaven*; Nella Larsen, *Passing*; Claude McKay, *Home to Harlem*; George Schuyler, *Black No More*; Wallace Thurman, *Infants of the Spring*; Zora Neale Hurston, *Jonah's Gourd Vine*. Critical/Scholarly/Theoretical Readings: Nathan Huggins, Houston Baker, Jr., David Levering Lewis, George Hutchinson, Ann Douglas, Emily Bernard, Cheryl Wall, J. Martin Favor, Pascale Casanova, Brent Edwards, Kenneth Warren, Michael Nowlin, and others.

**Instructor:** Dr. Michael Nowlin

**ENGLISH 582/A01 CORE SEMINAR IN LITERATURES OF THE  
WEST COAST  
(1.5 units)**

**N.B.** This course is compulsory for students doing a concentration in Literatures of the West Coast. Other students are welcome; the course will be relevant to those with interests in American, Canadian, and Indigenous literature. No prior knowledge of West Coast writing is assumed or required.

English 582 is an introduction to the study of the literatures of the West Coast of the United States and Canada. The course will start by surveying the geography, ecology, and history of the West Coast, and

then will examine various texts about the region. As part of our discussions, we will think about the ways in which assumptions about the nature of the West Coast both inform and are interrogated by the literary texts. We will also address some broader theoretical questions. How do you define the literature of the West Coast? How has the region been mapped by literary critics? How can our study of the subject be inflected by knowledge of other disciplines? What are the relations among Canadian literature, American literature, and Indigenous literatures?

**Assignments:** seminar presentation with write up (20%), shorter essay (20%), participation in construction of an in-class poetry anthology (10%), research essay (50%).

**Tentative Texts:** David Guterson, *Snow Falling on Cedars*; Eden Robinson, *Monkey Beach*; Patrick de Witt, *The Sisters Brothers*; Joan Didion, *Play It As It Lays*; Malcolm Lowry, *Hear Us O Lord From Heaven Thy Dwelling Place*; Bill Gaston, *Mount Appetite*; M. Wylie Blanchet, *The Curve of Time*; selected poetry, criticism, and theory.

**Instructor:** Dr. Jamie A. Dopp

UNIVERSITY OF VICTORIA – DEPARTMENT OF ENGLISH  
GRADUATE SEMINARS – WINTER SESSION 2014/15

Second Term (January-April 2015)

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**ENGLISH 502/A01 AND A02 TEACHING LITERATURE AND COMPOSITION (1.5 units)**  
Dr. Erin E. Kelly  
[Continued from First Term]

**ENGLISH 507/A01 DIGITAL LITERARY STUDIES: HISTORY AND PRINCIPLES (1.5 units)**

**N.B. Cross-listed with DHUM 450/A01.**

Digital literary studies (DLS) are frequently associated with not only the interpretation of literature through computational means but also an investment in how literature changes through networked culture, algorithms, and new media. For instance, Alan Liu claims that—in DLS—“everything old and new is up for grabs again,” as people negotiate the tensions between simulation and imagination, writing and encoding, reading and browsing, mimesis and modelling, surface and depth, publication and transmission. Since this seminar is an introduction to DLS, it gives you the opportunity to survey a variety of methods and perspectives (based in part on your existing interests), and it is intended for students who are absolutely new to—and even skeptical of—digital humanities. Importantly, the seminar’s design assumes that digital literary studies (in particular) and digital humanities (in general) are best understood through the combination of theory and practice, meaning we will routinely blend lecture and discussion with hands-on workshops.

More specifically, this seminar focuses on how we argue with computers. We will use computational methods to make claims about literature and culture. Are computational methods more “scientific” or “objective” than non-computational ones? Are they reductive? Are they too quantitative, or ever qualitative, or potentially ambiguous? How (if at all) do they facilitate exegesis, hermeneutics, or deconstruction? We will also develop a healthy resistance to computational methods, and we will experience frustration with technologies. What concepts, habits, and beliefs congeal within and around computers and their default settings? What cultural questions do computational methods foreclose or restrict? How (if at all) are the constraints of computational analysis conducive to literary critique? And how is frustration with computing at once a matter of literacy, aesthetics, and culture—of who gets to hack, and why? Finally, and perhaps most importantly, we will unpack how computation can be persuasively integrated into the histories of literary and cultural criticism, including how we routinely interpret and perceive texts. How is computational analysis part and parcel of a longer legacy of defining mediation, of understanding reading and writing? How is human vision melded with computer vision, and under what assumptions about time, space, and labour? How do we combine existing practices in close reading with emerging computational modes, such as “distant reading,” “surface reading,” pattern recognition, algorithmic criticism, and web ethnography? If these practices can actually be combined, then to what effects on English studies? That is, how (if at all) and when (if ever) do human-computer approaches yield surprise for literary critics? Or tell us something unique about literature and culture? To be sure, we won’t produce definitive answers to all these questions. However, they will pop up frequently throughout the semester, in our readings,

discussions, and workshops. And I hope they spark dialogue and differences of opinion.

**Assignments:** research log (40%), seminar paper (30%), presentation (15%), participation (15%).

**Tentative Texts:** Readings will include work by Walter Benjamin, Ian Bogost, Susan Brown, Wendy Chun, Johanna Drucker, Kathleen Fitzpatrick, Alexander Galloway, Matthew Kirschenbaum, Lauren Klein, Kari Kraus, Alan Liu, Lev Manovich, Tara McPherson, Franco Moretti, Lisa Nakamura, and Susan Leigh Star.

An example seminar outline (from 2014) is available at <<http://uvicmakerlab.github.io/507/>>.

Questions? E-mail <[jentery@uvic.ca](mailto:jentery@uvic.ca)>.

**Instructor:** Dr. Jentery Sayers

**ENGLISH 516/A01 STUDIES IN MIDDLE ENGLISH LITERATURE: SPECIAL TOPIC (1.5 units)**

**N.B. Not open to students who took this course in First Term 2011.**

**This Year: Anti-Jewish Discourse in Medieval England.** It is almost universally granted that there were no Jews in England before the Norman Conquest (1066); in 1290, Edward I expelled the Jewish population from England; and not until 1660 was any official readmission granted. The 1290 Expulsion and the resulting short-lived existence of medieval Anglo-Jewry makes representation of the Jew in medieval English literature a particularly complicated and historically loaded area of inquiry, one that necessarily leads to study of the functions of anti-Jewish discourse and the interplay of religious identity and nationalism. We will read works written before and after the Expulsion, along with historical records and critical studies, to examine both “the Jew” as represented in literature and the impact of that representation on Jews (a much more difficult thing to assess). Some previous experience with Middle English or Latin will be very helpful but is not required.

**Assignments:** translations (15%); reading notes (15%); seminar (10%); project proposal with bibliography (10%); final paper, ca. 5,000 words (50%).

**Tentative Texts:** Nirenberg, *Anti-Judaism: The Western Tradition*; Delany, ed., *Chaucer and the Jews*; Mundill, *England’s Jewish Solution*; Thomas of Monmouth, *Life and Miracles of St William of Norwich*; Marcus, ed., *The Jew in the Medieval World: A Source Book*; Livingston, ed., *The Siege of Jerusalem*; excerpts from Chaucer’s works, and anonymous saints’ legends, romances, and dramas. (The majority of this will be in a coursepack.)

**Instructor:** Dr. Adrienne S. Williams Boyar

**ENGLISH 531/A01 STUDIES IN THE LITERATURE OF THE 17<sup>TH</sup> CENTURY: SPECIAL TOPIC (1.5 units)**

**This Year: Literature and Revolution in 17<sup>th</sup>-Century England.** The causes and consequences of the English Civil War are still hotly debated among historians and literary scholars alike. After all, what was the English Civil War? Was it the last of the religious wars? Or was it the first of the European revolutions? And what were its primary causes? Were they religious, political, economic, interpersonal, or otherwise? And for how long a period were these causes percolating? Was the Civil War decades or even centuries in the making? Or did it happen as a result of short-term, haphazard, decisions by the main players involved, especially Charles I?

In this course, we shall consider the literary dimensions of the English revolution asking questions such as: what role did literature play in the cultural contexts surrounding the Civil War? And how did those contexts animate the English literary imagination?

How, for example, did writers imagine regicide both prior to and after the execution of Charles I in 1649? And how did writers depict the main characters, events, and controversies of the War before, during, and after it occurred? What literary forms and genres were redeployed to do so? How were Christian and classical traditions reinvented in the wake of civil strife and revolution? And perhaps most importantly, what impact did the revolution have on the English literary imagination in the long run?

Beginning with late Elizabethan dramatic representations of civil war, we will move into the Civil War period by examining how a wide range of poetry, prose, and drama depicted life in and events of the revolutionary period.

Writers to be studied may include: William Shakespeare (*Richard II* and *King John*), John Milton (*Major Poetry and Selected Prose*), Andrew Marvell (*Selected Poems*), Thomas Hobbes (*Behemoth and Leviathan*), Edward Hyde (*History of the Great Rebellion*), John Denham (*Selected Poetry*), Katherine Philips (*Selected Poetry*), Lady Eleanor Davies (*Selected Prose*), Lucy Hutchinson (*Order and Disorder* and *Memoirs*), and others, including popular print culture.

**Assignments:** short weekly presentations (50%), final research paper (40%), participation (10%).

**Tentative Texts:** *Primary texts:* Shakespeare, *Richard II* and *King John*; Andrew Marvell, *Selected Poems*; Milton, *Major Poetry and Selected Prose*; Edward Hyde, *History of the Great Rebellion*; Thomas Hobbes, *Behemoth and Leviathan*; Responses to *Leviathan*; Katherine Philips, *Selected Poetry*; John Denham, "Cooper's Hill"; Lady Eleanor Davies, *Selected Prose*; Lucy Hutchinson, *Order and Disorder*. *Secondary Texts:* Peter Gaunt, ed., *The English Civil War*. *Selected Works:* David Norbrook, Christopher Hill, and Nigel Smith.

**Instructor:** Dr. Gary Kuchar

**ENGLISH 540/A01 STUDIES IN THE LITERATURE OF THE 18<sup>TH</sup> CENTURY: AREA COURSE (1.5 units)**

**This Year: Inspiration and the Muse Between 1660 and 1800.** The Muses are anciently nine daughters of Zeus and Mnemosyne. The root of the word "muse" is, however, much more comprehensive than this quaint genealogy. It comprises not just remembering, but thinking as such. Hence even to think about the Muse is to be a votary of the Muse, and inspired. Between the Restoration and the first generation of "Romantic" writers, the Muse and inspiration undergo multiple transformations worth thinking about. In Milton (the explication of whom will incidentally provide a grounding in classical concepts of the Muse), the Judaeo-Christian God becomes the summation of all previous pagan inspirers. In Bunyan, the Bible itself, the holy Word, becomes a muse: it accompanies this writer

steadily, as Virgil attends Dante in the latter's *Divine Comedy*. For Wilmot, the muse appears as sheer improvisatory power, the Epicurean embodiment of the opportune and inescapable moment. The innovative Behn credits both male and female muses. Wilmot and Behn confront the Muse as a function of literary reminiscence—genre itself supplies not just a pragmatic precedent, but actual inspiration. Genre is thus in itself a Muse, as the serious practitioners of "mock" forms well understood. Here is the salience of Pope, Swift, Wortley Montagu. The Muse often appears topically in non-human guise: for loco-descriptive writers such as Thomson or natural-philosophical writers such as Finch and Smart and Darwin the material world, in its rapid meteorological or seasonal transformations, its diurnal cycles, its permanency, its detail, its organismic diversity, and its sensual impact on the individual sensorium, operates as Muse. An anthropological Muse is nationalized or ethnicized by figures such as Gray and Burns. Interesting himself in the Muse as imagination, Blake repudiates Mnemosyne; Coleridge explores the "preternatural"; Wordsworth, Goethe and Hölderlin address the experience of a necessarily historical and historicized "nature" as a muse, or as many muses. Like Wilmot's verse, the prose of Sterne embodies nervous impulsivity and one's personal adventure in incarnation as a sufficient Muse. Like Behn and Wortley Montagu, Robinson and Smith consider what it is to be female, traditionally positioned as a muse, yet compelled as a writer to defy or modify that merely customary destiny. In all these cases, the relationship of art, nature, biological sex, and an idea of "super-nature" is prominent; the divide or reciprocity between the inner and outer is emphasized; neoclassicisms consort with the innovations of natural philosophy; generic precedent and generic innovation are central (the Muse is the medium, or the medium the Muse). To contemplate inspiration is inevitably inspiring; what it may mean, moreover, to be "amused" or "bemused" undergoes variously beautiful, Picturesque, comic and sublime metamorphoses. The vanity (in a Johnsonian sense) of present-day demystifications of the Muse may be revealed.

**Assignments:** two presentations (35%), final paper (40%), participation (25%).

**Tentative Texts:** Milton, from *Paradise Lost*, *Comus*, "Lycidas"; Wilmot, some selected poems (chiefly brief lyrics); Behn, some selected poems; Pope, from his *Iliad*, "Eloisa to Abelard," "Windsor-Forest"; Wortley Montagu, selected poems; Thomson, *Seasons*; Gray, "The Bard"; Novalis, "Hymns to the Night"; Goethe, selected poems; Hölderlin, selected poems; Smart, "Hymn to David"; Coleridge, selected poems; Blake, *Milton*; Burns, "A Vision"; Coleridge, selected poems; Wordsworth, "Two-Part Prelude of 1799"; Robinson, "Sappho and Phaenon"; Smith, from *Elegiac Sonnets*.

**Instructor:** Dr. Eric Miller

**ENGLISH 551/A01 STUDIES IN THE LITERATURE OF THE 19<sup>TH</sup> CENTURY: SPECIAL TOPIC (1.5 units)**

**This Year: Victorian Poetry in Motion: Glocal Poetics and Literary Form.** What relationship does poetry have to place? Do poems about particular locations adopt particular forms? This course responds to two important current trends in Victorian studies, the "glocal" (roughly translated as interactions between the local and global) and "cultural neoformalism" (literary form as a cultural phenomenon) to examine a series of poems about specific places in Britain and elsewhere. This course will take you on a literary tour around Victorian places and their representations in poetry, including poems on locations at home (in Britain) and abroad (in countries as diverse as France, Italy, Greece, India, Africa, America), and poetry about travel and travelling. The literary forms we encounter will sample the huge variety in Victorian poets' use of traditional and hybrid forms, such as the dramatic monologue, lyric and song, sonnet, epic, ballad and ballade, villanelle, the *rispetti* and *stornello*. We will also examine the significance of experimentation in stanzaic form, meter and rhyme, in terms of British and foreign literary traditions and how they relate to representations of place and space.

Poets included in the syllabus will include Tennyson, Elizabeth Barrett Browning, Robert Browning, Dante Gabriel Rossetti, Matthew Arnold, "Michael Field," Amy Levy. Our seminar format will be based on the instructor's interest in digital pedagogy, and will include a collective digital exhibit on Victorian poetry and place (no prior knowledge of digital tools is necessary; we will adopt an out-of-the-box web publishing platform such as Omeka, and a mapping plug-in such as NeatlineMaps).

**Assignments:** presentation (10%), write-up for wiki (10%), digital mapping of poetry and place (35%), research essay (35%), participation (10%).

**Tentative Texts:** *Broadview Anthology of Victorian Poetry and Poetic Theory* (full-length edition). **Secondary Readings:** Will draw on a range of recent criticism on the "glocal," Victorians and place, and poetics, such as: Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*; Alison Booth, "Author Country: Longfellow, the Brontës, and Anglophone Homes and Haunts," *Romanticism and Victorianism on the Net* 48 (November 2007); James Buzard, *The Beaten Track: European Tourism, Literature and the Ways to "Culture"*; Alison Chapman, "Internationalizing the Sonnet: Toru Dutt's 'Sonnet—Baugmaree,'" *Victorian Literature and Culture*; Alison Chapman, "Robert Browning's Homesickness," *Victorian Poetry*, 50:4 (Winter 2012); Lee Erickson, *The Economy of Literary Form: English Literature and the Industrialization of Publishing, 1800-1850*; Mary Ellis Gibson, *Indian Angles: English Verse in Colonial India from Jones to Tagore*; Lauren M. E. Goodlad, and Julia M. Wright, eds., *Victorian Internationalisms*, Special Issue of *Romanticism and Victorianism on the Net* 48 (November 2007); Christopher M. Keirstead, *Victorian Poetry, Europe, and the Challenge of Cosmopolitanism*; Tricia Lootens, "Hemans and Home: Victorianism, Feminine 'Internal Enemies,' and the Domestication of National Identity," in Angela Leighton (ed.), *Victorian Women Poets: A Critical Reader*; Marjorie Morgan, *National Identities and Travel in Victorian Britain*; Franco Moretti, *Graphs, Maps, Trees: Abstract Models for Literary History*; Simon Potter, "Webs, Networks, and Systems: Globalization and the Mass Media in the Nineteenth- and Twentieth-Century British Empire," *Journal of British Studies* 46, no. 3 (2007); Beverly Taylor, "Elizabeth Barrett Browning and Transnationalism: People Diplomacy in 'A Fair Going World,'" *Victorian Review* 33:1 (Fall 2007); Herbert Tucker, "The Fix of Form: An Open Letter," *Victorian Literature and Culture* 27:2 (September 1999).

**Instructor:** Dr. Alison Chapman

**ENGLISH 560/A01 STUDIES IN 20<sup>TH</sup>-CENTURY BRITISH AND IRISH LITERATURE: AREA COURSE (1.5 units)**

**N.B. Not open to students who took this course in First Term 2012.**

**This Year: Twentieth-Century British and Irish Poetry.** In the 20<sup>th</sup> century, poetry underwent a sea change. So-called traditional poetry (using regular rhyme and meter) continued to be written at the same time as innovative poets broke up their lines, refused to rhyme, and experimented with variable rhythms. At the same time, the old forms continued to be embraced and sometimes modified. This course will undertake a survey of major 20<sup>th</sup>-century British poets, ending at the present day. We will begin with the central innovators of the Modernist period, Yeats and Eliot, and continue through the wars to the so-called postmodern period, ending with poets who are active today. We will pay attention to patterns of influence and to the development of each poet, concentrating on a few central figures. Throughout the course, we will also discuss how to read poetry, giving full weight to both historico-political and formalist approaches, undertaking close, distant and intertextual readings of poems.

**Assignments:** mid-term essay (close reading) (20%), two presentations (30%), final essay (50%).

**Tentative Texts:** W. B. Yeats (Richard Finneran, ed.), *Collected Poems*; T. S. Eliot, *Collected Poems*; W. H. Auden (Edward Mendelson, ed.), *Collected Poems*; Geoffrey Hill, *Selected Poems*; Philip Larkin, *Collected Poems*; Ted Hughes, *Collected Poems*; Seamus Heaney, *Opened Ground: Poems 1966-1996*.

**Instructor:** Dr. Magdalena Kay

**ENGLISH 572/A01 STUDIES IN AMERICAN LITERATURE: SPECIAL TOPIC (1.5 units)**

**N.B. Can be used as credit for Literatures of the West Coast concentration.**

**This Year: American Literary Multiculturalism.** This course explores historical development of American literary multiculturalism in the 20<sup>th</sup> century, and in particular how social science ideas were crucial for minority writers as they redescribed themselves as culturally different rather than racially different from white America. This course is intended as a historical investigation into literary multiculturalism, and it takes place in three main phases. The first phase is signified by Hurston, McNickle and Paredes, the first two of whom were practicing anthropologists as well as fiction writers, and the last of whom was a folklorist; these writers embraced the new anthropology's culture concept in order to describe (and even celebrate) minority cultures in the U.S. The second phase includes the integrationists like Wright, Wong, Okada, and Ellison, who sometimes used a rival sociological model of minority culture in order to advocate integration and the cultural assimilation of racialized minorities. The third phase includes the post-civil rights cultural nationalists, who either rejected this sociological model (Morrison) or turned back to an older anthropological one (Momaday, Reed, Anzaldúa) in order to reject the assimilationist ethos of integration, and in doing so laid the groundwork for our current paradigm of literary multiculturalism. This course is intended to critically interrogate our discipline's current theories and practices of multiculturalism, and will include discussions of problems like cultural authority and authenticity, the process of reading for cultural difference, the difference between race and culture, how identity moved from its traditional definition of sameness into its current place within a discourse of difference, identity politics and their role in the current "culture wars" in the United States, and so on.

**Tentative Assignments:** orally-presented 8-10 page short essay and annotated bibliography (20%); teaching presentation (15%); term paper proposal, including annotated bibliography (15%); 20-25 page research essay (40%); participation, assessed on the frequency and quality of individual students' contributions to the class discussion and moodle (10%).

**Tentative Texts:** Zora Neale Hurston, *Mules and Men*; Richard Wright, *Native Son*; Ralph Ellison, *Invisible Man*; Toni Morrison, *The Bluest Eye*; Ishmael Reed, *Mumbo Jumbo*; Jade Snow Wong, *Fifth Chinese Daughter*; John Okada, *No-No Boy*; Maxine Hong Kingston, *The Woman Warrior*; D'Arcy McNickle, *The Surrounded*; N. Scott Momaday, *House Made of Dawn*; Americo Paredes, *With His Pistol in His Hand*; Gloria Anzaldúa, *Borderlands/La Frontera*. **Secondary readings** include essays by Nancy Fraser, Hazel Carby, Henry Louis Gates, Jr., Franz Boas, Robert Park, Walter Benn Michaels, Jonathan Arac, David Palumbo-Liu, Audrey Smedley, Michael Omi and Howard Winant, etc., and Christopher Douglas, *A Genealogy of Literary Multiculturalism* (recommended).

**Instructor:** Dr. Christopher D. Douglas

(June 5, 2014)