ENGLISH 500 A01  RESEARCH METHODS AND PROFESSIONAL DEVELOPMENT  
(1.5 units)  
Dr. Janelle Jenstad

English 500 is the foundational course of the English graduate program, orienting students within the broad field of the discipline of English studies and also forging a cohesive and collegial student cohort. The course has two functions: first, to introduce the concepts and practices that underpin advanced literary research skills and textual studies (including the practice of textual criticism and the history of the production and dissemination of printed texts); second, to enable students to develop their craft of professional scholarship (methods of research, advanced scholarly writing, digital tools and methods, diverse modes of research dissemination, academic conversation, and appropriate forms of citation and documentation as well as finding a position within established and emerging trends in English studies). Class meetings will be held weekly for 90 minutes for the full winter (Fall and Spring terms) in a Special Collections classroom, and the course will allow students to draw upon the rich materials in UVic Libraries as these fit with their research interests. The graduate program’s opt-in Pro-D (Professional Development) seminars will complement the course.

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

Tentative Texts:  
MLA Handbook, 9th edition; Booth, Colomb, and Williams, The Craft of Research, 4th ed.; Abbott and Williams, An Introduction to Bibliographical and Textual Studies, 4th ed; and select readings related to graduate student life, research, textual studies, and professional development (to be distributed via BrightSpace).

Tentative Assignments:  
Participation/preparation for class meetings (50%); short assignments tailored to students’ own academic, research, and professional interests (50%). [While this class is not graded, all assignments must be completed successfully for a student to receive a COM mark and course credit.]

ENGLISH 503 A01  SPECIAL STUDIES:  
_A Literary and Historical Introduction to the Bible_  
(1.5 units)  
Dr. Christopher Douglas

This graduate seminar introduces students to two key methodological approaches to the study of the Bible: literary and historical. Our approach to the Bible as literature will be guided by Robert Alter’s two books on the literary qualities of Biblical narrative and Biblical poetry. Our approach to the historical study of the Bible will be guided by current scholarship that sees the Bible as a form of cultural memory. The latter includes three rather surprising books. Mark Smith argues that the Hebrew Bible is a form of “memory work” in which traces of ancient Israel’s “primordial polytheism” were overwritten by priestly monotheism. Paula Fredriksen and Bart Ehrman, meanwhile, argue that the earliest historical information about Jesus – that he was an apocalyptic prophet expecting the imminent coming of the Kingdom of God – became transformed as the decades wore on...
and the gospels were written. Taken together, this scholarship understands scripture as the site of memory work and surprising theological innovation – an understanding that sometimes stands in intriguing tension with the literary approach to the Bible.

Learning Objectives:
Introduce graduate students to the characters, plots, themes and theologies of the Bible – no prior Biblical literacy will be assumed.
Enable students to understand the Bible’s literary forms such as poetic parallelism and ellipsis as well as the Bible’s various genres such as prophecy, apocalypse, wisdom or psalms, and to think about how attention to Biblical form can help inform literary studies.
Introduce students to the exciting historical scholarship about the Bible’s cultural context, historical layers of composition, and editing, which likewise can help nuance Humanities scholarship across numerous fields.

Tentative Texts:

Tentative Assignments:
Orally-presented 8-10 page short essay and annotated bibliography (25%)
Seminar Reponses to peer essay (5% * 2)
Teaching presentation, with handouts (10%)
Research essay proposal, including annotated bibliography (10%)
Research essay (40%)
Participation, assessed on the frequency and quality of individual students’ contributions to class discussion (5%)
encouraged to do additional background research on their own and for class, and to apply their learning to concrete examples in the world around them. Students will leave the course with a good general orientation toward the contemporary theoretical landscape, including its deep roots in continental philosophical traditions, so that they can go on with confidence to explore and contribute to emergent thinking today.

**Tentative texts:**
All readings will be provided in PDF format from contemporary sources.

**Tentative assignments:**

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**ENGLISH 550 A01**
**STUDIES IN THE LITERATURE OF THE 19TH CENTURY: AREA COURSE**
**The Regency Period: Culture and Contexts**
(1.5 units)
Dr. Kim Blank

Because of the various recent bi-centenary anniversaries, interest in the Regency Period—its literature, its primary players, culture, politics, architecture, art, and so on—has brought forth significant revaluation of the era’s values, beliefs, and practices. This course will tap into these new ideas about the Regency, while also offering critique of primary material; it will center around literature but expand all the way to topics like advertising and fashion and furniture—and even the idea of celebrity gossip. The period is odd and interesting at the same time, since the Prince Regent fashioned himself as the patron of all things and all tastes. What constitutes Regency style? Lots of cool stuff happens within the period: the Luddite riots, the defeat of Napoleon, the year without a summer, the death of Queen Charlotte, final shipment of the Elgin Marbles, the extraordinary spectacle of Brighton Pavilion, the Peterloo Massacre, the invention of “shopping” as activity (and the mall!), and the death of crazy George III, etc etc etc. A recent book title (2019) captures the flavor: *The Regency Years: During Which Jane Austen Writes, Napoleon Fights, Byron Makes Love, and Britain Becomes Modern.*

**Tentative Text List:**
Much of writing can be found in a few larger and available anthologies that also contain reviews and other material beyond literature. But the students will spend significant energies exploring primary archive material and bringing it onto class: magazines, journalism, advertising, and material beyond literature in order to, as it were, encounter the Regency. It was a booming era for printed material.

**Tentative Assignments:**
Presentation #1: Critical Review: 18% (ORAL ONLY); Presentation #2: Magazine/Newspaper Analysis: 24% (ORAL AND WRITTEN); Presentation #3: Close Reading (ORAL ONLY); Term Paper: 30%; Participation: 10%
ENGLISH 571 A01 STUDIES IN AMERICAN LITERATURE 1914 TO THE PRESENT: AREA COURSE

Critical Race Narratives
(1.5 units)
Dr. Corinne Bancroft

Since Aristotle first differentiated narrative (art that requires a teller/narrator/speaker) from tragedy (art that relies on action or performance), literary critics have sought to identify and define the elements of narrative (the difference between the telling and the told; the reliability of the narrator; the relationship between the author and the reader; etc.). More recently, Critical Race Theorists have revealed the way narrative not only functions as a type of art but also contributes to the construction of race and the formation of social imaginaries. In this view, narrative can shape the way people understand the world whether we encounter it in a novel or on the news, in a comic book or in the courtroom. As Critical Race Theorists have shown, narratives can cause harm by perpetuating social antagonisms or effect social change by shifting readers’ imaginaries. What happens when we bring narrative theory, which has historically been associated with literature and fiction, into conversation with Critical Race Theory, which developed through legal studies and is often associated with non-fiction? Can the language and tools of literary criticism be useful to the project of Critical Race Theory? How might Critical Race Theory help us revise and enrich our work as literary critics? What does this mean for how we read both novels and the world? While this class will focus on the U.S. context, students will be encouraged to transfer the ideas and concepts to their field of expertise.

Tentative Text List:

This course will focus on contemporary American novels that may include: The Plague of Doves by Louise Erdrich, The Fifth Season by N.K. Jemisin, A Mercy by Toni Morrison, There, There by Tommy Orange, and The Tropic of Orange Karen Tei Yamashita. In addition, we will discuss foundational and contemporary work from the fields of Critical Race Theory and narrative theory; this may include selections from: Critical Race Theory: Key Writings that Formed the Movement edited by Kimberlé Crenshaw, Permissible Narratives: The Promise of Latino/a Literature by Christopher González, Narrative Theory: Core Concepts and Debates by David Herman, James Phelan and Peter J. Rabinowitz, Brian Richardson, and Robyn Warhol, Choctalking on Other Realities by LeAnne Howe, Critical Race Narratives: A Study of Race, Rhetoric, and Injury by Carl Gutiérrez Jones, Dog Whistle Politics by Ian Haney López, Playing in the Dark: Whiteness and the Literary Imagination by Toni Morrison, Storying Violence: Unravelling Colonial narratives in the Stanley Trial by Gina Starblanket and Dallas Hunt, and The Dark Fantastic: Race and the Imagination from Harry Potter to the Hunger Games by Ebony Elizabeth Thomas.

Tentative Assignments:
In-class presentations (20%); Term Paper Proposal (10%); Term Paper (40%); Discussion Questions and Engagement (30%)
UNIVERSITY OF VICTORIA
DEPARTMENT OF ENGLISH GRADUATE COURSES
SPRING 2022

ENGLISH 508 A01 DIGITAL LITERARY STUDIES: SPECIAL TOPIC
Knowledge Construction in Literary Studies
(1.5 units)
Dr. Ray Siemens

This seminar explores historical and contemporary theories of knowledge construction and conveyance in literary studies and related disciplines, as well as their applications, in the context of the digital humanities. In addition to surveying readings (theoretical, literary, epistolary, and beyond) related to pertinent traditions, participants can expect direct engagement with current applications and active experimentation in the area. Those involved will participate in in-person and online meetings of the group, which may integrate invited participants from other departments and institutions as well.

Tentative Texts: Materials for the seminar include readings (print and online) and pertinent software applications

Tentative Assignments: Reading group presentations and outlines (30%). Project and report (30%). Research paper or equivalent (40%)

ENGLISH 515 STUDIES IN MEDIEVAL ENGLISH LIT
Medieval ‘Active Presentisms’
(1.5 units)
Dr. Joseph Grossi

This iteration of ENGL 515 explores how a major institutional crisis—the fracturing of Roman ecclesiastical authority known as the Great Schism (1378-1417)—affected the public roles that late fourteenth- to early fifteenth-century English authors adopted in their writings. That diversity of genre itself should have enabled such authors to address contemporary social problems has been shown by, for example, the contributors to Robert Meyer-Lee and Catherine Sanok’s collection of essays The Medieval Literary: Beyond Form (Boydell and Brewer, 2018). A dizzying panoply of textual forms, Chaucer’s Canterbury Tales, Langland’s Piers Plowman, the Alliterative Morte Arthure, the anonymous poem When Rome Is Removed, various Wycliffite sermons and tracts, the second version of Julian of Norwich’s Shewings, and the Book of Margery Kempe all meditate on reforms to an ecclesiastical culture thrown into chaos by the Schism.

Given the nature of the crisis and of the era, those who sought to address Church corruption necessarily manipulated both Scripture and tradition, and in doing so deployed an early version of that “activist presentism” which Danielle Spratt and Bridget Draxler have recently urged as a means to boost the relevance of the public
humanities in our own crisis-ridden age. Whether overtly urged or coyly insinuated, late medieval English reformers deployed ‘presentism’ avant la lettre by imaginatively repurposing the textual past in order to affirm (or invent) their own social privilege and re-shape their political present. Appropriately, then, this version of ENGL 515 employs “activist presentism” both as a reading strategy and as an ethical position. Just as the course foregrounds creative late medieval forms of textual resistance to oppression, it also invites students and the instructor to confront situatedness as a potential bridge rather than barrier between present and past.

**Tentative Text List:**


William Langland, *Piers Plowman* (selections), B-text as trans. by A.V.C. Schmidt (Oxford Univ. Press, 1992, repr. 2009), to be read alongside versions digitized at the *Piers Plowman* Electronic Archive (http://piers.chass.ncsu.edu/)


*When Rome Is Removed* and Wycliffite sermons and tracts, as gathered in e.g. *Medieval English Political Writings*, ed. James Dean (Medieval Institute Publications, 1996; online)

*The Shewings of Julian of Norwich*, ed. Georgia Ronan Crampton (Medieval Institute Publications, 1994; online)

*The Book of Margery Kempe*, ed. Lynn Staley (Medieval Institute Publications, 1996; online)

Articles and book chapters from recent scholarship and cultural criticism

Excerpts from relevant high-medieval and late-medieval theological and political writings (e.g. Thomas Aquinas on justice; *Summa theologica* II.ii, *quaestio* 58, art. 1), to be supplemented with entries in the “Medieval Political Philosophy” section of the online *Stanford Encyclopedia of Philosophy*

**Tentative Assignments:**

- Short fieldwork assignment: analysis of a recent polemical misappropriation of religious dogma or cultural tradition. Two pages, worth 5% of total grade; Short essay on a primary text. Five pages, 10%; Fifteen-minute presentation on a secondary text (article or book chapter), 10%; Twenty-page research paper, to be submitted in stages:
  - proposal (5%)
  - annotated bibliography (10%)
  - preliminary draft (10%)
  - oral presentation (10%)
  - final draft (30%)
  - Class participation (10%)

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ENGLISH 560 A01 STUDIES IN 20TH-CENTURY BRITISH AND IRISH LITERATURE: AREA COURSE
Twentieth-Century British Poetry
(1.5 units)
Dr. Magdalena Kay

This course will survey the twentieth century in British poetry. Its emphasis will be upon major figures but also upon variety: no two poets we read will sound the same. We will talk about Modernism, anti-Modernism, and the "mainstream." We will discuss literary alliances and antipathies. We will talk about poetic form, and whether it makes sense to oppose experimental to traditional form. We will talk about major literary movements, though many of our poets will evade any neat placement within a movement. We will always bear in mind the historical backdrop against which these poets wrote (or continue to write) and query the fraught relationship between poetry and its socio-historical context.

Tentative Texts:
D. H. Lawrence, Selected Poems. (Ed. James Fenton.)
W. B. Yeats, Selected Poems (Ed. Timothy Webb.)
W. H. Auden, Selected Poems (Ed. Edward Mendelson.)
Philip Larkin, Collected Poems
Ted Hughes, Selected Poems 1957-1994
Geoffrey Hill, Selected Poems
Seamus Heaney, 100 Poems

Tentative Assignments:

ENGLISH 585 A01 STUDIES IN CANADIAN LITERATURE: AREA COURSE
“The courage of the beast”: Animals and hunting in Canadian writing
(1.5 units)
Dr. Misao Dean

What is animal subjectivity? And can it be represented in literary works? What is the proper relationship between humans and animals, and how does our national history of exploitation of animals determine public policy, indigenous rights, and settler identity? What would an ethical relationship between humans and animals look like in Canada? These questions provide a thread that unites the post-Romantic writing of Susanna Moodie and Ernest Thompson Seton to the anti-modernism of Farley Mowat and Roderick Haig-Brown, to the contemporary fiction of Rudy Wiebe and Alissa York.

This course will offer an introduction to a broad range of Canadian literary texts, many that appear on the PhD list, as well as important historic and contemporary critical statements by Atwood, Frye, Roberts, Travis Mason, Tina Loo, and well-known international theorists such as Donna Haraway and J.M. Coetzee.

Tentative Texts:
Seton, Wild Animals I have Known, Saunders, Beautiful Joe, Mowat, Never Cry Wolf, Wiebe, A Discovery of Strangers, Thomas King, Truth and Bright Water, York, Fauna, Alexis Fifteen Dogs Houston A Diet of Souls (film)
Selections from Roberts, Haig Brown, Moodie, Atwood, Loo, Thomas King, Leanne Simpson, etc.
Tentative Assignments:
Weekly blog posts 60%; one research essay 40%