

**UNIVERSITY OF VICTORIA  
DEPARTMENT OF ENGLISH GRADUATE COURSES  
FALL 2018**

**ENGLISH 500 A01      TEXTUAL STUDIES AND METHODS OF RESEARCH  
(1.5 units)  
Dr. Alison Chapman**

English 500 is the foundational course of the graduate program, orientating students within the broad field of the discipline of English and also forging a cohesive and collegial student cohort. The course has two functions: firstly, to introduce the concepts and practice that underpin advanced literary research skills and textual studies (the practice of textual criticism, and the history of the production and dissemination of print); secondly, 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, appropriate forms of citation and documentation, finding a position within established and emerging trends in English studies). The seminars are held in the Special Collections seminar room, and the course will allow students to draw upon the rich material available as it fits their research interests. The course is designed to dovetail with the schedule of opt-in ProD (Professional Development) seminars.

**Section A01** is particularly appropriate for students with interests in post-1700 literary studies and/or digital studies, although all students are welcome.

**Note:** ENGL 500 is compulsory for all graduate students, except those who can show equivalent previous credit.

**Tentative Assignments:** short assignments tailored to students' own research interests (40%), Special Collections and University Archives discovery projects based on Omeka digital exhibit platform (no coding required) (40%), research journal (20%).

**Tentative Texts:** *MLA Handbook*, 8th edition; Booth, Colomb, and Williams- *The Craft of Research*, 3rd ed., Kelsky- *The Professor Is In: The Essential Guide To Turning Your Ph.D. Into a Job*, Proctor Williams and Abbott- *Introduction to Bibliographical and Textual Studies*, 4<sup>th</sup> edition.

**ENGLISH 500 A02      TEXTUAL STUDIES AND METHODS OF RESEARCH  
(1.5 units)  
Dr. Erin Kelly**

English 500 offers students entering the English graduate program at University of Victoria an opportunity to explore the most both traditional and broad, long-established and newly emerging definitions of what constitutes English studies. Students will be prepared not just to complete graduate coursework but also to develop and disseminate independent, original research projects by learning about research methods, textual studies, academic communities, and professional practices. This section will particularly focus on the history and development of the sophisticated information technology that supports much of the work of literary studies relies: the printed book. Sufficient editorial theory will be included to make all students savvy users of editions and may inspire some to consider future editing projects. All class meetings will be held in the Special Collections seminar room, and the course will not just allow but encourage students to work with rare books and archival materials relevant to their research interests. (Those who enroll are encouraged to write to the instructor during the summer about their questions and/or possible future projects.)

Note that the course is designed to dovetail with the schedule of opt-in ProD (Professional Development) seminars.

**Section A02** is particularly appropriate for students with interests in pre-1700 literary studies.

**Note:** ENGL 500 is compulsory for all graduate students, except those who can show equivalent previous credit.

**Tentative Assignments:** short assignments tailored to students' own research interests (40%); additional short assignments (20%); Special Collections and University Archives discovery projects (40%)

**Tentative Texts:** *MLA Handbook*, 8th edition; Booth, Colomb, and Williams, *The Craft of Research*, 3rd edition; Kelsky, *The Professor Is In: The Essential Guide to Turning Your Ph.D. Into a Job*; Proctor Williams and Abbott; *Introduction to Bibliographical and Textual Studies*, 4th edition.

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**ENGLISH 502 A01      TEACHING LITERATURE AND COMPOSITION**  
**(0.75 units)**  
**Dr. Stephen Ross**

English 502 will serve as a foundation and support for students working as Teaching Assistants for English 147 in the 2018/19 academic year, as well as furnishing critical background information, professional development, pedagogical tips, advice on grading and dealing with student conflict, insight into the reasons for and approaches to managing academic dishonesty, how to lecture, and much more. Specific sessions will deal with how to respond sensitively to students requiring academic accommodations, decolonizing the classroom, sexualized violence, mental health, racism, and teaching difficult or potentially triggering material. As the class is concurrent with many TAs' first teaching assignment, it is designed to be flexible and responsive to emerging situations, so sessions may vary with changing demands on TAs over the terms.

**Assessment:** As the course is pass/fail, students will be assessed on their participation in the course sessions. The course will have 36 hours of contact over the two terms; students must attend a **minimum** of 30 of these hours to pass. The group marking sessions are scheduled to coincide with the assignment deadlines in English 147, and are mandatory for students in 502 to pass the course

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**ENGLISH 508 A01/      ENGLISH 508 (SPECIAL TOPIC): DIGITAL LIT. STUDIES**  
**CSPT 500/600      *Paper Computers (Tabletop Edition)***  
**(1.5 units)**  
**Dr. Jentery Sayers**

Tabletop games are “paper computers,” says Matthew Kirschenbaum. They are centuries old. They are designed. They enact systems of rules and procedures. And, most important, you don't have to charge or program them.

This seminar follows that low-tech disposition. We'll survey the history of paper computers and their entanglements with literature. Then you'll select a cultural movement or “-ism” (between 1870 and 1970) and use it to prototype your own tabletop game. We'll discuss the material dynamics that bridge aesthetics with mechanics, including how games routinely rehearse legacies of colonialism and capital accumulation. What alternatives exist, and how are they made? We'll play some games as we go, and read a smidgen of media theory and fiction, too. From week to week, we'll ground it all in design practices, such as bookmaking, 3D

modelling, fabricating, and playtesting. Various guest speakers will join us. By the end, you should develop a palpable sense of how this becomes that with a computer—but without running culture in the background.

Coding: none. Educational games: none. Meeples: likely.

**Assignments:** “design log” that documents your research and experiments (20% x 2), prototype your own tabletop game by the seminar’s end (25%), give a brief talk (with transcript and bibliography) about your prototype and its relation to literary and digital studies (20%), participation in seminar workshops and discussions (15%).

**Workshops:** In collaboration with the Digital Scholarship Commons (in the Library), we will conduct workshops in interaction and graphic design, 3D modelling, 3D printing, laser cutting, paper prototyping, bookmaking, and playtesting. You will practice a specific technique each week and document the results. We will also be joined by several guest speakers, including game designers and critics.

**Materials:** I will encourage you to (in groups or individually) compile your own “bit boxes” for prototyping. Depending on the sort of game you’re prototyping, materials might include graph paper, cardboard, cutting mats, rotary cutters, rulers, printers, markers, pens, pencils, plasticine, scissors, rulers, cameras, tape, glue, dice, and tokens. I also recommend Tabletop Simulator (Berserk Games) and Challenges for Game Designers, by Romero and Schreiber. You may need a few dollars to cover printing costs.

**Reader:** I will produce a passcode-protected course reader (in PDF) for you. We will read one or two articles each week, including publications by Anna Anthropy, Elizabeth Bruss, Rachel Sagner Buurma, Mary Ann Caws, Samuel R. Delany, Mary Flanagan, N. Katherine Hayles, Matthew Kirschenbaum, Kari Kraus, Elizabeth LaPensée, Jerome McGann, Bethany Nowviskie, Brenda Romero, and Lisa Samuels. The selections will focus on the overlaps of game studies with literary studies as well as on prototyping as a form of praxis.

**Games:** Where possible, I will provide you with access to tabletop games for play and study. I will also point you to local spots where you can play tabletop games for free or a small fee. Each week I will recommend games without requiring you to play any game in particular.

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**ENGLISH 515 A01      STUDIES IN MIDDLE ENGLISH LIT.: AREA COURSE**  
*Learning to Read Codex Ashmole 61*  
**(1.5 units)**  
**Dr. Alan Mitchell**

This course is devoted to a single large book (Oxford, MS Ashmole 61), a fifteenth-century codex compiled by a scribe named Rate. The manuscript presents a broad cross-section of sacred and secular verse, probably intended for an English gentry family. A consistent preoccupation throughout is the formation and conduct of children, those who could have learned to read by means of just such a household book. To study Middle English in this context is to observe how vernacular texts, annotations, and illustrations are bound together, functioning as a whole to articulate concerns about manners, sexual ethics, religious piety, labour, property, and much else

**Texts:** Codex Ashmole 61: A Compilation of Popular Middle English Verse (Medieval Institute Publications, 2008)

**Tentative Assignments:** Translation and Commentary (%10); Blog Posts (%20); Seminar Presentation (%20); Term essay (%50, 4-5000 words)

**ENGLISH 550 A01 STUDIES IN THE LIT. OF THE 19TH C: AREA COURSE**  
***1818: A Year in the Life of British Literature***  
**(1.5 units)**  
**Dr. Kim Blank**

This year will see a large number of bicentenary conferences and events revolving around 1818. It is a key year in the life of British literature, with a remarkable range of important and canonical works, as well as the politics of culture wars between the right and left. Course materials will be selected in order to best contextualize, compare, and evaluate the works in question, which will include prose (criticism, journalism, letters), poetry, and fiction. Historical and cultural considerations will be offered as the backdrop for the course.

**Tentative Texts:** Duncan's Wu's *Romanticism: An Anthology*; Mary Shelley's *Frankenstein*, ed Susan Wolfson (Longman); Jane Austen, *Northanger Abbey* (Broadview). These editions only

**Tentative Assignments:** Close Reading Assignment #1: Teaching a text: 10% (oral only); Close Reading Assignment #2: Teaching a poem: 10% (oral only); Short Critical Presentation #1: 20% (oral and written); Short Critical Presentation #2: 20% (oral and written); Term Paper: 30%; Participation: 10%

**ENGLISH 582 A01 CORE SEMINAR IN LITERATURES OF THE WEST COAST**  
**(1.5 units)**  
**Dr. Misao Dean**

This seminar will introduce important themes, concepts, and texts in the interdisciplinary study of literatures of the West Coast, and explore what might be gained by looking at literature in its regional and bioregional setting. We will structure our discussion around the following questions: to what extent do stories about history, climate, ecology, or geography create a connection between culture and place? What does it mean to be at home in a landscape, and how does literature perform that feeling? How have writers responded to the proximity of the Pacific Ocean or the mountains? How do the facts of indigenous history and title impact the sense of connection to place on the West Coast?

**Tentative Texts:** *Call of the wild* by Jack London; *Woodsmen of the West* by Martin Allerdale Grainger; *Swamp Angel* by Ethel Wilson; *Monkey Beach* by Eden Robinson; *Tsawalk* by Richard Atleo; *Skeena* by Sarah de Leeuw; *Undercurrent* by Rita Wong; *Into and Out of Dislocation* by C.S. Giscome; Rabbits (podcast), by Terry Mills

Additional literary readings from Robinson Jeffers, Earle Birney, Emily Carr, Roderick Haig Brown, David James Duncan.

**Tentative Assignments:** one presentation (35%), Weekly "check-in" paragraphs (25%) one research paper (40%)

**UNIVERSITY OF VICTORIA  
DEPARTMENT OF ENGLISH GRADUATE COURSES  
SPRING 2019**

**ENGLISH 502 A01      TEACHING LITERATURE AND COMPOSITION  
(0.75 units)  
Dr. Stephen Ross/ Rebecca Gagan**

This course will serve as a foundation and support for students working as Teaching Assistants for English 147 in the 2018/19 academic year, as well as furnishing critical background information, professional development, pedagogical tips, advice on grading and dealing with student conflict, insight into the reasons for and approaches to managing academic dishonesty, how to lecture, and much more. Specific sessions will deal with how to respond sensitively to students requiring academic accommodations, decolonizing the classroom, sexualized violence, mental health, racism, and teaching difficult or potentially triggering material. As the class is concurrent with many TAs' first teaching assignment, it is designed to be flexible and responsive to emerging situations, so sessions may vary with changing demands on TAs over the terms.

**Assessment:**

As the course is pass/fail, students will be assessed on their participation in the course sessions. The course will have 36 hours of contact over the two terms; students must attend a **minimum** of 30 of these hours to pass. The group marking sessions are scheduled to coincide with the assignment deadlines in English 147, and are mandatory for students in 502 to pass the course.

**ENGLISH 503 A02      SPECIAL STUDIES I  
*Feminist Playwriting in the 21<sup>st</sup> Century*  
(1.5 units)  
Dr. Sheila Rabillard**

As campaigns for gender parity such as 50/50 in 2020 (US) and Equity in Theatre (Canada) make clear, women remain "extra/ordinary" in twenty-first-century theatre. At the same time, recent global "women's marches" to protest Donald Trump's inauguration and social media awareness-campaigns such as #MeToo make clear that feminism is far from "post" in the new millennium and is in fact highly visible and current. This course will undertake feminist critical examinations of anglophone women's playwriting from 2000 to the present. A particular concern will be the ways in which recent women's playwriting, grounded in the corporeality of theatrical performance, has "bodied" forth resistance to the rendering "extra/ordinary" of "othered" subjects. With this concern in mind, the course will include works by established and emerging women playwrights who engage issues and movements of our time with which feminism intersects through their staging of, for example, gendered, racialized, queer, disabled, immigrant, refugee, sick, poor, or aged bodies. The course will explore how twenty-first-century women playwrights are interrogating the performance and aesthetics of difference and contributing to a complex feminist politics of and for extraordinary bodies. Playwrights from Canada, the US, the UK, and Ireland will be the focus.

**Tentative Texts:** *Gracie* by Joan MacLeod; *Escaped Alone* by Caryl Churchill; *Carla and Lewis* by Shonni Enelow; *Let Me Down Easy* by Anna Deavere Smith; *Madame Geneva* by Jo Egan; *O, Earth* by Casey Llewellen; *Dog and Wolf* by Catherine Filloux; *Roe* by Lisa Loomer; *Blood at the Root* by Dominique Morisseau; *Indecent* by Paula Vogel; *Sila* by Chantal Bilodeau; *Sweet Cider* by Emteaz Hussain; *Really* by

Jackie Sibblies Drury; *The Nether* by Jennifer Haley; *Father Comes Home from the Wars (Parts 1, 2 & 3)* by Suzan-Lori Parks; Ella Hickson, *The Writer*

**Tentative Assignments:** Three projects, each worth one third of the final grade.

**ENGLISH 531A01      STUDIES IN THE LITERATURE OF THE 17TH C: SPECIAL TOPIC**  
*Passions, Senses, and Dispositions in Early Modern English Literature*  
**(1.5 units)**  
**Dr. Gary Kuchar**

This course is a study in the literary representation of emotions and sensory experience in early modern England. Its exigency arises from the development of affect studies in early modern English literary criticism. Particular focus will be placed on how depictions of embodied states of mind occur in the context of the period's defining crises of representation, the loss of confidence, that is, in longstanding political, religious, and philosophical traditions. For example, we will examine how changing ideas in astronomy and other sciences inform the affective terrain of seventeenth-century poetry and prose, particularly the work of John Donne. Similarly, we will consider how pressure on concepts of the divine right of kings registers in late Elizabethan and Jacobean drama as well as the later writings of Charles I and John Milton. Further attention will be placed on how changing religious ideas animate literary depictions of affect and sensory experience in a range of genres from lyric poetry and drama to sermons and natural philosophy. The overarching aim of the course is to understand how early modern literature addressed the period's defining crises of representation as crises of emotion, sensory experience, and embodied states of mind.

**Tentative Text List:**

Aristotle, *On the Soul*, Shakespeare, *Richard II*; Robert Southwell (Selected Poems), John Donne (Selected Poems and Prose); Aemilia Lanyer, (*Salve Deus Rex Judaeorum*), George Herbert (Selected Poems), Charles I, *Eikon Basilike*, John Milton, *Eikonoclastes* (Selections), *Comus: A Masque at Ludlow*, *Paradise Lost* (Selections), Andrew Marvell, (Selected Poems), Thomas Traherne (Selected Works).

Critical Works: Peter Burke, "The Crisis of the Arts in the Seventeenth Century: A Crisis of Representation?"; Hugh Trevor-Roper, "The General Crisis of The Seventeenth Century," Bruce R. Smith, *The Key of Green* (Selections).

**Tentative Assignments:** Journal (7 Entries of no less than 250 Words) (10%) , 2 Presentations (20 Minutes) (20\*2) 40%, Participation (15%), Final Term Paper: 35% (17-25 Pages)

**ENGLISH 540 A01      STUDIES IN THE LIT. OF THE 18TH C: SPECIAL TOPIC**  
*Powers of Allusion in the Eighteenth Century*  
**(1.5 units)**  
**Dr. Eric Miller**

"Allusion" comes from the Latin *adludo*, "I play, joke, dally with." Such play, joking and dalliance hugely complicate and augment any work of literature in which they feature. By means of allusion, the briefest lyric may draw an epic, or several epics, into its sphere. Allusion can, moreover, comprise form as well as other modes of reference. Aspects of eighteenth century literature often receive the epithet "neo-classical." But what is the force of that prefix "neo-"? This course aims carefully to read the *sources* of allusion alongside eighteenth century writings that may seem to incorporate them with casualness or fleetingness. But is it advisable—or even

possible—for a writer or a reader merely to play with the past? Scholars still often relegate allusion to a short note, and pass on as though the matter were solved, resolved—no further reflection necessary. Yet allusion is a mighty power, and (by granting to a work’s universe of reference the same respect that its manifest tendency or surface regularly receives) the entire eighteenth century may undergo a transformation rich and strange. One way in which to imagine the case is to envisage Sappho (for example) alluding to Mary Robinson, rather than the reverse. Homer, Hesiod, Sappho, Plato, Theocritus, Catullus, Lucretius, Virgil, Ovid, Rochester, Behn, Dryden, Swift, Pope, Finch, Thomson, Goethe, Barbauld, Robinson, Darwin.

**Tentative Texts:** Homer, Hesiod, Sappho, Plato, Theocritus, Catullus, Lucretius, Virgil, Ovid, Rochester, Behn, Dryden, Swift, Pope, Finch, Thomson, Goethe, Barbauld, Robinson, Darwin.

**Tentative Assignments:** Leading of seminar discussions (30%), participation (25%), final paper (45%).

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**ENGLISH 551 A01      STUDIES IN THE LIT. OF THE 19TH C: SPECIAL TOPIC**  
***Gothic, Romance, History***  
**(1.5 units)**  
**Dr. Robert Miles**

This course will focus on the development of the Gothic novel from its rise in the mid-18<sup>th</sup> century to its apogee in 1820. Afterwards the Gothic novel is either transformed or embedded in other genres. The course will introduce students to concepts central to the debate about the Gothic novel’s rise during the period, such as novel/romance, “Gothic,” realism, symbolism, fantasy, abjection, and the uncanny. It will also investigate the relationship between the romance form and nationalism, including national myth-making. The course’s ultimate concern will be with the way the Gothic novel narrates, and mediates, history.

**Tentative Text List:** Matthew Lewis, *The Monk* (1796); Ann Radcliffe, *The Italian* (1797); Jane Austen, *Northanger Abbey* (1818); Thomas Love Peacock, *Nightmare Abbey* (1818); Charles Robert Maturin, *Melmoth, the Wanderer* (1820); Sir Walter Scott, *Ivanhoe* (1820).

**Tentative Assignments** 2,000-word annotated bibliography (15%), 3 ‘book/article’ reports, orally delivered (10%), a 10 minute presentation (10%), 750-1,000 word proposal for term paper (15%), term paper (50%).

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**ENGLISH 561 A01      STUDIES IN 20TH-C BRITISH AND IRISH LIT.: SPECIAL TOPIC**  
***James Joyce's Ulysses***  
**(1.5 units)**  
**Dr. Stephen Ross**

This course will take students on an intensive and extended journey through Joyce’s masterpiece. We will read the entire novel closely, filling in contextual information where it is necessary, and positioning it in relation to Joyce’s other works, modernism, and the history of the novel. Issues of colonialism, history, paternity, religion, ethnicity, sex and sexuality, gender, aesthetics, narrative, psychology, and representation will feature prominently. We will supplement with a selection of essays on Joyce and *Ulysses* by influential critics and theorists throughout the term. Further, we will consider adaptations of *Ulysses* into film, for the stage, opera, and music; and consider ways it might still be adapted for various contemporary media

**Tentative Text List:**

Attridge, Derek, ed. – *The Cambridge Companion to James Joyce*, Blamires, Harry – *The Bloomsday Book*, Joyce, James – *Ulysses*, A coursepack featuring key essays on *Ulysses* by figures such as Maud Ellmann, Sam Slote, Michael Groden, Jacques Derrida, and Declan Kiberd.

**Assignments:** Close reading presentation (10%), Teaching presentation –(15%), Term Paper –(30%), Critique (15%), Participation –(10%), Mid-Term Project (20%)

**ENGLISH 581 A01      STUDIES IN COMMONWEALTH AND POSTCOLONIAL LIT: SPECIAL TOPIC**  
***Radical Intertextuality, Postcolonialism, and the New Xenophobia***  
**(1.5 units)**  
**Dr. Lincoln Shlensky**

This course will examine key literary, theoretical, and cinematic texts of the colonial, anti-colonial and postcolonial movements so as to consider the ways in which postcolonialism critiques modernity and anticipates the furious nostalgia for cultural prestige and political power now on the rise in reaction against cosmopolitan transnationalism and economic globalization. The first part of the course will focus on colonial and post-colonial texts, including novels (Joseph Conrad's *Heart of Darkness*, George Lamming's *In the Castle of My Skin*, Jean Rhys's *Wide Sargasso Sea* and Jamaica Kincaid's *A Small Place*), theory (Leela Gandhi's *Postcolonial Theory* among other writings), and films (*The Battle of Algiers*, *The Hour of the Furnaces*, and *Perfumed Nightmare*). The latter half will explore the rise of neocolonialism and its counterpart — or perhaps guiding spirit — in the West, neoliberalism, through novels such as Mohsin Hamid's *The Reluctant Fundamentalist* and Tommy Orange's *There There*, theoretical writing such as Pheng Cheah's *Inhuman Conditions*, and films such as Shira Geffen's *Self-Made*.

**Assignments**

- Two in-class presentations, 15 to 20 minutes each with write-ups, one of which may be preliminary to your seminar paper (30% of the final grade).
- An outline, thesis paragraph, and annotated bibliography for your seminar paper (20% of final grade).
- A final research essay of 4500-5500 words (50% of the final grade).

**Other readings** will include Gayatri Spivak, "Can the Subaltern Speak?", and selections from Frantz Fanon, Frantz. *Black Skins, White Masks*; Homi Bhabha, *The Location of Culture*; Richard Gray, *After the Fall: American Literature Since 9/11*; and Ethan Katz, Lisa Leff and Maud Mandel, *Colonialism and the Jews*. Other films might include *Black Skin, White Mask*; *Caché*; *Jamaica: Life and Debt*; *Five Broken Cameras*; and *Get Out*.