

UNIVERSITY OF VICTORIA
DEPARTMENT OF ENGLISH GRADUATE COURSES

FALL 2019

ENGLISH 500 A01

**TEXTUAL STUDIES AND METHODS OF RESEARCH
(1.5 units)
Dr. Janelle Jenstad**

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.

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

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*, 4th edition.

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%).

ENGLISH 506 A01

**STUDIES IN LITERARY THEORY: SPECIAL TOPIC
Loving Animals: The Literary Production, and Politics, of Interspecies Affect
(1.5 units)
Dr. Nicole Shukin**

In this seminar we will engage with a growing body of thought on the more-than-human by tracing a specific literary history in which the production of affect, specifically love, for other species is at stake. What is literature in the twentieth and early twenty-first centuries involved in or *about* when it excites forms of passionate identification, empathy, and even eroticism between humans and other animals? What are the literary means or techniques - and what are the cultural and political effects - of fictions that work to arouse feeling for other species?

We'll begin by challenging the normative belief that acts of the sympathetic imagination which generate empathy for other species are unqualified positives by virtue of countering human cruelty. This belief is complicated by the historical coincidence that modern tales of interspecies love appear in tandem with the rise of capitalist biopower, a form of power positively invested in the life (*bios*) of individuals and welfare of

populations (including animal welfare). Biopower itself represents a hegemonic shift from cruelty to kindness, or as Foucault puts it, from the power to kill to the power to “make live.” Tales of interspecies love written within biopolitical contexts thus come into view as deeply political rather than innocent fictions. As we’ll see, literary acts of interspecies love at times defy, and at times comply with, biopolitical interests in enterprising life-forms (human and non-human), entrepreneurial natures, tireless affective labourers, and companion species of capitalism.

As we trace an alternative literary history through the twentieth and twenty-first centuries, we’ll focus on four different biopolitical “snapshots,” each consisting of a key fiction or image of interspecies love which has spurred vigorous cultural and theoretical conversations. The first snapshot is from turn-of-the-century American culture, when Jack London depicts the iconic relationship between a wolf-dog and his “love master” in *White Fang* (1906). The second snapshot takes us to the volatile years of decolonization in Tanzania, when *National Geographic* runs a feature story on the love that white female primatologists like Jane Goodall feel for African primates. The third takes us to a biopolitical moment at the dawn of the twenty-first century, when the Truth and Reconciliation Commission in post-apartheid South Africa is interlaced with the drama of animal welfare and animal lovers in J.M. Coetzee’s novel *Disgrace* (2000). Finally, our fourth snapshot lands us in the global present of mass species extinctions and ecological collapse, a time in which multispecies existence seems to demand unprecedented acts of love (of the sort suggested by Deborah Bird Rose in her book *Wild Dog Dreaming: Love and Extinction* (2011).

Perhaps surprisingly, the literary history of interspecies love we’ll trace in this seminar becomes a doorway into a much larger history of biopower and its life/death calculus.

Tentative Texts:

J.M. Coetzee, *Disgrace*, J.M. Coetzee, *The Lives of Animals*, Jack London, *White Fang*, Barbara Gowdy, *The White Bone*, Donna Haraway, *The Companion Species Manifesto*, Derrida, *The Animal That Therefore I Am (More to Follow)*

A Coursepack of selected readings may comprise some of the following:

Colleen Glenney Boggs, *Animalia Americana: Animal Representations and Biopolitical Subjectivity* (selections), Matthew Chrulaw, “Suspicion and Love”, Michel Foucault, selections from *The History of Sexuality, Vol. I*, Donna Haraway, selections from *Primate Visions: Gender, Race, and Nature in the World of Modern Science*, Susan McHugh, selections from *Animal Stories: Narrating Across Species Lines*, Timothy Morton, selections from *Humankind: Solidarity With Non-Human People*, Anat Pick, “Turning to Animals Between Love and Law”, Nicole Shukin, “The Biopolitics of Animal Love: Two Settler Stories”, Cary Wolfe, selections from *Before the Law: Humans and Other Animals in a Biopolitical Frame*

Tentative Assignments:

4 Reading Response papers (5% each) 20%, Seminar Presentation & Write-Up 35%, Final research essay 45%

ENGLISH 560 A01

STUDIES IN 20TH C BRITISH AND IRISH LIT: AREA COURSE

Post-War British Fiction and Youth Culture

(1.5 units)

Dr. Stephen Ross

This course will survey several iconic post-war British and Irish novels, as well as some new writing, in the context of post-war youth cultures. Focalizing its exploration through one or two novels for each decade of the 1950s-2000s, the course will take students through the dense cultural history of the post-war decades and the evolution of the novel in those same years. Thematically, the course will focus on the crisis of masculinity, narratives of nation, generational tensions, race and racism, immigration, and increasing globalization. The course will begin with Samuel Beckett’s *Molloy* to navigate the immediate post-war European context, before proceeding to Alan Sillitoe’s *Saturday Night and Sunday Morning*, Colin MacInnes’s *Absolute Beginners*,

Anthony Burgess's *A Clockwork Orange*, Martin Amis's *The Rachel Papers*, Hanif Kureishi's *The Buddha of Suburbia*, Roddy Doyle's *The Commitments*, Alex Wheatle's *Brixton Rock*, and Irvine Welsh's *Trainspotting*. Secondary material will draw upon writings in history, cultural studies, psychology, and sub-cultural studies; it will be prepared in a course pack for sale in the bookstore. Almost all the novels have film versions, and the course will compare the film versions with the novel versions wherever possible.

Tentative Texts:

Burgess, Anthony. *A Clockwork Orange*, Kureishi, Hanif. *The Buddha of Suburbia*, Sillitoe, Alan. *Saturday Night and Sunday Morning*, MacInnes, Colin. *Absolute Beginners*, Amis, Martin. *The Rachel Papers*, Welsh, Irvine. *Trainspotting*, Wheatle, Alex. *Brixton Rock*, Doyle, Roddy. *The Commitments*, Beckett, Samuel. *Molloy*, Savage, Jon. *Teenage: The Prehistory of Youth Culture 1875-1945*.

A coursepack of readings for sale in the bookstore.

Tentative Assignments:

Presentations – 15%, Term Paper Proposal – 10% - 500 wds., Annotated Bibliography – 20% - 2000 wds., Peer Critique – 15% - 1000 wds., Term Paper – 35% - 3000-4000 wds., Participation – 10%

ENGLISH 572 A01 STUDIES IN AMERICAN LITERATURE: SPECIAL TOPIC ***Critical Race Theory and American Literature: Then and Now*** **(1.5 units)** **Dr. Corinne Bancroft**

In the 1980s, legal scholars began to expose how the law functions as a key instrument for constructing race and perpetuating white supremacy. Despite the progress we have made in understanding the social formation and intersection of racialized and gendered hierarchies, the political scene in the United States seems to be resurrecting the demons of the earlier era. Important American authors such as Toni Morrison, Harper Lee, Louise Erdrich, Maxine Hong Kingston, and others, have always already known the this malicious aspect of the law and have crafted their fiction to engage the same legal issues raised by the Critical Race Theorists. This course will put the critical theory into conversation with the contemporary literature by focusing on the key legal battles that are at the center of the CRT scholarship and that authors directly and indirectly take as the subject of their novels. The first half of the course will focus in particular on *Brown v. Board of Education* (1954), a decision that is not only central to the CRT critique but also that informs the widely loved and taught texts, Harper Lee's *To Kill A Mockingbird* (1960) and Toni Morrison's *The Bluest Eye* (1970). The second half of the course will consider more recent scholars interested in the tenuous relationship of law, race, and literature and novels that engage contemporary crises, such as violence against Indigenous women (as in Louise Erdrich's *The Round House* (2012)) and detainment of undocumented people and separation of families (as in Lisa Ko's *The Leavers* (2017)). This course will expose students to critical thought about race in the twenty and twenty-first centuries. While the class will focus on the historical construction of race in the context of the United States, an effort will be made to include similar scholars from other Anglophone fields. Students will be invited to take up course themes in relation to their individual projects.

Tentative Texts:

W.E.B. DuBois "Of Our Spiritual Strivings" from *Souls of Black Folk*, Franz Fanon "The Fact of Blackness" from *Black Skin, White Masks*, James Baldwin "Letter to My Nephew on the Anniversary of Emancipation," Audre Lorde "Eye to Eye: Black Women, Hatred and Anger" from *Sister Outsider*, Ian Haney Lopez selections from *White by Law*, George Lipsitz selections from *Possessive Investment in Whiteness*, Cedric Robinson selections from *The Black Radical Tradition*, Brian McKinley Jones Brayboy "Towards a Tribal Critical Race Theory in Education" Ta-Nehisi Coates selections from *Between the World and Me*

Full length texts:

Toni Morrison *Playing in the Dark* and *The Bluest Eye*, Kimberlé Crenshaw *Critical Race Theory: Key Writings that Formed the Movement*, Harper Lee *To Kill A Mockingbird*, Louise Erdrich *The Round House*, Lisa Ko *The Leavers*

Tentative Assignments:

In-class presentations (20%); Term Paper Proposal (10%); Term Paper (40%); Discussion Questions and Engagement (30%)

ENGLISH 585 A01 STUDIES IN CANADIAN LITERATURE: AREA COURSE
Canadian Modernist Fiction
(1.5 units)
Dr. Misao Dean

This course will look in depth at canonical fiction from the modernist period, with the goal of investigating the dynamic relationships between nationalist aesthetics, colonialist politics, and globalized networks. We will consider questions such as: What constitutes modernism in Canada? Who were the major modernist authors, and how is their work viewed today? How did Canadian authors respond to the international call to “make it new” in the early twentieth century, and to the rise of anti-capitalist movements in the thirties? What was the role of fiction in promoting the aims of the Canadian state as it consolidated power over indigenous peoples in the post-war period? Did novelists develop an approach to modernist aesthetics that was “uniquely Canadian,” as they claimed?

Tentative Texts: *The Innocent Traveller*, by Ethel Wilson, *The Second Scroll*, by A.M. Klein, *Waste Heritage*, by Irene Baird, *They Shall inherit the Earth*, by Morley Callaghan, *The Watch that Ends the Night*, by Hugh MacLennan, *The Stone Angel*, by Margaret Laurence, *The Double Hook*, by Sheila Watson.

Tentative Assignments: Weekly “feedback” responses – 20%, Four summaries of secondary readings – 10% each, Final research essay 40%

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

SPRING 2020

ENGLISH 503 A02 SPECIAL STUDIES I
Indigenous Drama and Performance: “Indigenous is not a genre”
(1.5 units)
Dr. Sheila Rabillard

The primary focus will be on published First Nations drama in English. Additional attention to Indigenous drama in North America, in Australia, and in New Zealand; performances coincident with the course; plus some comparison with films and non-dramatic performances that relate to the plays, writers, or performers studied.

The goal is to reflect on what kinds of attention and what knowledge (political, cultural, historical) the dramas require of their various audiences; to learn from the work of Indigenous scholars and reviewers; to become better audiences; to develop scholarship that may serve creative artists and audiences.

Student-led investigations into: processes of creation and reception; histories of production, casting, and performance (including archival investigation); performances in varied media and their interplay; Indigenous performance cultures; historical contexts and political valence of performances. Student team work will be strongly encouraged.

Where possible, colleagues on campus will be invited to share their expertise, and the course will encourage inter-disciplinary learning. Belfry Theatre productions created by Indigenous playwrights and performers (cf *Supernova* and *Bears*, spring 2019) may be among the texts studied if such productions coincide with the course.

Tentative Texts: Monique Mojica and Ric Knowles, eds., *Staging Coyote’s Dream: An Anthology of First Nations Drama in English*, Vol. 1 and Vol. 2, Kevin Loring, *Where the Blood Mixes*, Marie Clements, “The Road Forward” (film), Yvette Nolan and Ric Knowles, eds., *Performing Indigeneity*, Yvette Nolan, *Medicine Shows: Indigenous Performance Culture*, Helen Gilbert, ed., *In the Balance: Indigeneity, Performance, Globalization*

Tentative Assignments: 8 position papers (8 x 5% = 40%); 1 oral presentation (with bibliography and brief written report) 20%; 1 term paper (40%)

**ENGLISH 506/
CSPT 500/600 A01 STUDIES IN LITERARY THEORY: SPECIAL TOPIC**
“Media Aesthetics”
(1.5 units)
Dr. Jentery Sayers

Media are, like Hermes and Iris, often treated as messengers—as means, containers, and carriers. They are about presence and certainty of communication. *Did you get my message?* They are also about clarity of meaning. *Do you understand it?* This seminar assumes a different approach. We will ask not what media mean or verify, but what they do and, if you're so inclined, what they want. We will examine moments when letters are purloined,

signals are noisy, tapes rot, images morph, data degrades, video buffers, software malfunctions . . . when, in short, inefficiency prevails. We will need more than hermeneutics and phenomenology for these examinations. After all, there may be no meaning to reveal and no thing at which to wonder. Instead there will be systems: neither *did you get it* nor *do you understand it*, but rather *how we even communicate*.

In a systems paradigm, media cannot be isolated as forms (such as text), modalities (such as seeing), frames (such as paper), substances (such as ink), settings (such as libraries), infrastructures (such as publishing), practices (such as writing), or messengers (such as storytellers). They are assemblages of ephemeral techniques made durable through the organization of matter and repetition. The problem is that our experiences of them are mostly economical. Media must add up, like data; they must produce value. *Am I on brand?* As a response to this situation, this seminar proposes media aesthetics. Following Immanuel Kant and Steven Shaviro, aesthetic judgments of media are disinterested (indifferent to use) and non-cognitive (not generalizable as concepts). They are felt and fleeting: occurring within systems without becoming components of them. They are also speculative: without motive to prove the existence or economic worth of a given experience. And they are certainly political: encouraging reflection, cultivation, and even self-alteration against the discipline of the market. My hope is that, through a consideration of media aesthetics, we will not only better understand histories of techniques made durable but also articulate how to make time and space today for the inefficiencies of aesthetic judgments

Tentative Text List:

We will study some, but not all, of the following techniques: anachronism (Ishmael Reed), blank space (Stéphane Mallarmé), collage (Mina Loy), defamiliarization (Viktor Shklovsky), détournement (Guy Debord), diary (Phoebe Gloeckner), disintegration (Robert Smithson), epigraph (W.E.B. Du Bois), esolangs (Keymaker), generative systems (Sonia Landy Sheridan), glitching (Jodi), granular synthesis (Iannis Xenakis), hypertext (Judy Malloy), looping (Pamela Z), machinima (Skawennati), montage (Hito Steyerl), mourning blocks (Laurence Sterne), protocols (Postcommodity), prototyping (Brendan Keogh), ratiocination (Edgar Allan Poe), redaction (Jenny Holzer), reflection (Maya Lin), repetition (Laurie Anderson), reverb (King Tubby), scratching (Grand Wizzard Theodore), selfies (Alison Bechdel), slideshows (Nan Goldin), soundwalks (Christine Sun Kim), superimposition (Maya Deren), and zine-making (Nathalie Lawhead). Our studies will combine these techniques with criticism. We will avoid treating the techniques as objects and the criticism as authoritative; rather, we will focus on the apparatuses that entwine creative and critical work.

Tentative Assignments: Near the middle of the term, you will choose a technique that interests you and produce an annotated bibliography (15%) of publications relevant to it. You will then articulate a genealogy (20%) of the technique, identifying stress points in its permutation over time. Finally, you will compose an argument about the technique and its relation to media aesthetics and inefficiency. Here, I will ask you to write with (and not just about) media. You will present your argument as an end-of-term talk (20%) that will become a seminar paper or project (35%). I will also ask you to co-facilitate (10%) one seminar meeting with me. By the term's end, you should be familiar with various frameworks for media studies and also quite knowledgeable about the politics and aesthetics of a particular technique.

ENGLISH 515 A01 STUDIES IN MIDDLE ENGLISH LITERATURE: AREA COURSE
Children's Literature and Culture
(1.5 units)
Dr. Allan Mitchell

As at least one historian used to say, “the idea of childhood did not exist” in the Middle Ages. Yet there is ample evidence of medieval children’s literature and culture. Not only were children objects of adult attention and affection; they left a mark in curious and vibrant cultural forms (e.g., riddles, nonsense verse, graphic doodles, etc.). We will consider this evidence alongside picture books, animal fables, school grammars, and didactic manuals directed at child readers, starting with primers on the ABCs and moving towards more mature works devoted to class formation, sexual education, and racialization. We will see children regularly addressed as active participants in culture. Childhood was also a site of anxiety, paranoia, and exhilarating fantasies about what it takes to become human. The period witnessed the immense sentimentalizing of the child in the figure of Christ and the Madonna. But the child could disrupt social norms, and we will cover the popular apocryphal stories of Jesus – whose wild boyhood including skipping school, pranking friends, and eluding parents – and explore the potential indiscipline of children. Students in this course will become acquainted with a broad range of genres (devotional, practical, and imaginative) and will be invited to observe changes in attitudes over time. One of these relates to the very category of “children’s literature.” In pre-print culture, children were not yet targeted as individual consumers, but that would begin to change when Caxton started addressing works to young readers (e.g., Lydgate’s *Churl and the Bird* and *The Horse, Goose, Sheep; Stans Puer ad Mensam*; and *The Book of the Knight of the Tower* and *The Book of Courtesy*, which recommended reading Chaucer, Gower, Hoccleve, and Lydgate and thus nearly constructed celebrated writers as YA authors).

Tentative Texts:

Medieval Literature for Children, ed. D. T. Kline (Routledge, 2003), *Egbert of Liege, The Well-Laden Ship* (Harvard UP, 2013), *Reynard the Fox: A New Translation*, trans. J. Simpson (2015), *Amis and Amiloun*, trans. E. Rickert (Middle English Series, 2000)- online, *Sir Gowther*, ed. A. Laskaya and E. Salisbury (MIP, 1995)- online, *Codex Ashmole 61: A Compilation of Popular Middle English Verse* (MIP, 2008), Fragment VI of Chaucer’s *The Canterbury Tales* (any edition in Middle English)
 Items on library reserve and in special collections (including pictorial vocabularies; books of hours; and items from the grammar school curriculum, the *Liber Catonis*)

Tentative Assignments:

Translation and Commentary exercises (10%); Blog Posts (10%); Presentations (20%); Research Proposal with Annotated Bibliography (10%); Research Paper (50%)

ENGLISH 531 A01 STUDIES IN THE LITERATURE OF THE 17TH C: SPECIAL TOPIC
Literature and the English Civil War from John Milton to T.S. Eliot
(1.5 units)
Dr. Gary Kuchar

The causes and consequences of the English Revolution are still hotly debated among literary scholars and historians, just as they are contested by poets, dramatists, and critics. 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?

In this course, we shall consider the literature of the English Civil War, including the conflict’s broader legacy in subsequent centuries. We will begin by asking how writers imagined regicide both prior to and after the execution of Charles I in 1649. 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? And how were classical and Christian genres contested among the various parties as writers on all sides of the conflict vied for cultural authority? And perhaps most importantly, what impact did the revolution have on English literary culture in the long run? For instance, how did writers figure transformations in the nation's sense of place in the wake of the war? While the majority of the course will focus on poetry and prose written between 1642 and 1674, we will conclude by examining how a small selection of works produced in subsequent centuries made sense of the English Civil War, including selected essays and poetry of T.S. Eliot. Students will also have an opportunity to explore more recent novels, films, and television shows on the English Revolution should they wish.

Tentative Text List:

Shakespeare, *Richard II* and *Julius Caesar*. John Milton (*Selected Poetry and Prose*); Andrew Marvell (*Selected Poems*); Thomas Hobbes (*Selected Prose*); Charles I (*Eikon Basilica*); Edward Hyde, (*History of the Great Rebellion*); John Denham (*Selected Poetry*); Katherine Philips (*Selected Poetry*); Robert Herrick (*Selected Poetry*); Lucy Hutchinson, (*Selected Prose*); Margaret Cavendish, (*Selected Writings*); T.S. Eliot (*Four Quartets*, *Selected Criticism*); *The Cambridge Companion To Writing the English Revolution*. N.H. Keeble (Ed.) Blair Worden, *The English Civil Wars 1640-1660*.

Tentative Assignments

One Formal presentation (25%). General Participation (including regular 3-5 minute, “point of departure” discussions led by class members) (25%). Literary legacy presentation for final class on text not covered in our syllabus (i.e. historical novel, play, essay, movie, etc.) (15%). Final Research Paper (35%).

ENGLISH 550 A01

STUDIES IN THE LITERATURE OF THE 19TH C: AREA COURSE

The Spirit of the Age: The Literary Construction of British Romanticism
(1.5 units)

Dr. Kim Blank

William Hazlitt—essayist, critic, journalist, biographer—assembled and published his collection of essays about his times. *The Spirit of the Age*, published in early 1825, attempts to capture the sense and sensibilities of his era by providing biographical analysis of twenty-five various prominent figures, ranging from poets to politicians. And he does so astutely and with great style. Beginning with some of these portraits, and working backwards through the age and into the 1790s, this course will attempt to examine the range and nature of this age—what forces pull it together, and which ones almost pull it apart. Essays, journalism, poetry, criticism, and letters will be interrogated mainly from an historical perspective (the culture wars of the time), but with significant attention given to literary works and to form, aesthetics, and genre. Background events to the era—ranging from the onset of the French Revolution to the 1819 Peterloo Massacre and the Reform Act of 1832—will be examined in some detail.

Tentative Text List: A course pack, with by Duncan's Wu's *Romanticism: An Anthology* (4th edition, 2015).

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%