

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

FALL 2022

**ENGLISH 500 A01 RESEARCH METHODS AND PROFESSIONAL DEVELOPMENT
(1.5 units)
Dr. Adrienne Williams Boyarin**

English 500 is the foundational course of the English graduate program, orienting students to the broad field of the discipline of English studies and forging a collegial student cohort. The course primarily enables students to develop and learn about methods of research, diverse modes of research dissemination, academic conversation and professional goals, and established and emerging trends in English studies. Class meetings will be held once every two weeks for the full Winter session (i.e., both Fall and Spring terms). Occasional visits to Special Collections will allow students to draw upon the rich materials in UVic Libraries as they practice advanced research methods, and guest speakers will model different ways of engaging the discipline. Short readings and assignments will be available on Brightspace. Note: ENGL 500 is compulsory for all English graduate students without equivalent previous credit.

**ENGLISH 506 A01 PLAYER STORIES: ON GAMES AND INTERACTIVE FICTION
CSPT 500/600 (1.5 units)
Dr. Jentery Sayers**

Among the most fascinating aspects of games and interactive fiction are the stories people tell with them, and the entertainment industry is well aware of this phenomenon. Millions of Twitch and YouTube viewers now watch recorded and streaming videos of people playing games and narrating their play experiences. Unfortunately, most of these videos also contribute to a toxic culture where play becomes precarious labour for proprietary platforms as well as an instrument for trolling and harassment. Many players who want to share their stories are thus dissuaded from participating, not only because of the technological barrier to entry but also given concerns for their own health and safety. The result online, particularly in venues such as Twitch and YouTube, is a skewed representation of the political, narrative, and aesthetic potential of games and interactive fiction.

This seminar responds to such toxic culture with four questions, which we will address through a combination of primary and secondary sources. The first considers the attention economics of recorded and streaming video: How do the stories people tell with games and interactive fiction change when they are not immediately, if ever, intended for circulation on "like and subscribe" platforms? The next question is a matter of education: How do players tell stories critically, and to what degree does writing or witnessing a critical story help them to unlearn toxicity? The third is one of culture: How and to what effects might telling critical stories about play feed back into gaming communities, including those known to be toxic? And the final question regards memory work: How might critical stories about play be archived with universities to document games and interactive fiction, which are notoriously subject to planned obsolescence? Or, from another angle, how might player stories persist when games and interactive fiction do not?

No experience with games or media theory is expected for this seminar. You will not need access to a gaming computer or console, either. We will focus on DRM-free, accessible indie works plus an array of videos available online, and I will facilitate a series of workshops on producing player stories. Games and interactive fiction (primary sources) will include material by artists and authors such as Avery Alder, Leigh Alexander, Anna Anthropy, Sam Kabo Ashwell, Extremely Ok, Porpentine Charity Heartscape, Brendan Patrick Hennessy, Shelley Jackson, Meg Jayanth, merritt k, Darius Kazemi, Marina Kittaka, Elizabeth LaPensée, Greg Lobanov, Christine Love, Maize Longboat, Momo Pixel, Katherine Morayati, Emily Short, Supergiant, and Witch Beam. We will also read criticism (secondary sources made available in PDF) by scholars such as Jodi Byrd, Alenda Chang, Edmond Chang, Tara Fickle, Mary Flanagan, Leonardo Flores, Kishonna Gray, Dene Grigar, Gita Jackson, Lisa Nakamura, Christopher Patterson, Amanda Phillips, Bonnie Ruberg, Anastasia Salter, Adrienne Shaw, and T.L. Taylor.

I will ask you to develop a portfolio of scholarship that responds directly to each of the above questions. It will include an annotated bibliography, brief analyses of assigned materials, a statement of methodology for communicating and documenting your own player story, a final project that enacts that methodology, and an abstract for the final project. I will mark the portfolio in four stages: early work (10%), mid-term work (20%), late-term work (25%), revisions (10%), and the final portfolio (35%). The production of a portfolio will guide you through the process of articulating cultural and/or literary criticism with media practice.

We will collaborate with the Libraries' Digital Scholarship Commons and Obsolete Computing and Media (OCAM) lab to access games and interactive fiction and, if possible, to archive player stories. The seminar will also correspond with a series of critical play and prototyping events co-produced by the Praxis Studio at UVic and the Centre for Engaged Documentation and Research at UBC. Throughout the term, we will do our best to speak (likely via Zoom) with authors, designers, and developers about their work on games and interactive fiction.

**ENGLISH 521 A01 STUDIES IN RENAISSANCE LIT: THE FAMILY, SEX, AND MARRIAGE
IN RENAISSANCE LITERATURE
(1.5 units)
Dr. Erin Ellerbeck**

The course will endeavour to determine how literary representations of family life challenge or confirm notions of kinship. We will explore the sometimes surprising familial formations depicted in some of the most notable literary works of the English Renaissance by authors such as Shakespeare, Middleton, and Milton. Literary texts address familial experiences in ways that expose historical, social, cultural, and political concerns; they also represent possible familial structures that early modern people both knew and imagined to exist. Students will acquire a rich understanding of marriage and familial practices during the period in order to provide an historical context for the literature we study. In its extended senses the family also encompasses distinctly literary, political, and scientific matters: conceptions of the family were tied to understandings of authorship, the monarchy, and human anatomy. In our analysis of the literature of the Renaissance we will consider issues such as sexuality, incest, domestic violence, affective bonds, gender roles, race, economics, and social class. We will also examine practices such as service, fostering, and wetnursing, and figures such as the cuckold, the bastard, and the twin. By attending to the family in its many social and linguistic manifestations, the seminar will arrive at a richer understanding of the roles of the theatrical and literary arts in the imagination and formation of social order. Students will have the opportunity to read works from three literary genres: poetry, prose, and drama. In our investigation of the works we will employ a range of critical methods from new historicism to historical formalism.

The assignments for the course are designed to provide graduate students with the opportunity to develop expertise in a variety of pre-professional contexts. Seminar members will participate in class discussion, lead part of a seminar, write abstracts for their final papers, and present short versions of these final papers at the course colloquium.

Students with a background in early modern literature will find the course of particular interest, but it will also appeal to students who are interested in gender, sexuality, and family studies more broadly.

Tentative Text List:

Primary Texts:

- excerpts from *The Book of Common Prayer*
- Anonymous, *Arden of Faversham*
- Bacon, “Of Parents and Children” and “Of Marriage and Single Life”
- Donne, “Epithalamion Made at Lincoln’s Inn” and “An Epithalamion, or Marriage Song on the Lady Elizabeth and Count Palatine Being Married on St. Valentine’s Day”
- Erasmus, excerpts from *The Civilitie of Childhood*
- Ford, *'Tis Pity She's a Whore*
- Heywood, *A Woman Killed with Kindness*
- Jonson, “On My First Son” and “To Penshurst”
- Lanyer, “The Description of Cooke-ham”
- Leigh, excerpts from *The Mother’s Blessing*
- Marvell, “Upon Appleton House”
- Middleton, *A Chaste Maid in Cheapside*
- Milton, *The Doctrine and Discipline of Divorce*
- Philips, “On the Death of My First and Dearest Child, Hector Philips”
- Raleigh, “Sir Walter Raleigh to His Son”
- Shakespeare, Sonnets 1, 3, and 15
- . *Titus Andronicus*
- . *The Winter’s Tale*
- Spenser, “Epithalamion”
- T.E., excerpts from *The Law’s Resolution of Women’s Rights; Or, the Law’s Provision for Women*
- Webster, *The Duchess of Malfi*
- Whitney, “Will and Testament”

Secondary Texts:

- Balizet, “Dismemberment and Domesticity in *Arden of Faversham* and *A Woman Killed with Kindness*,” in *Staging the Blazon*
- Dolan, “Shakespeare and Marriage: An Open Question,” *Literature Compass* 8.9 (2011)
- Dowd, “Delinquent Pedigrees: Revision, Lineage, and Spatial Rhetoric in *The Duchess of Malfi*,” *English Literary Renaissance* 39.3 (2009)
- Dubrow, “Guess Who’s Coming to Dinner?: Reinterpreting Formalism and the Country House Poem,” *Modern Language Quarterly* 61.1 (2000)
- Frey and Lieblein, “‘My breasts sear’d’: The Self –Starved Female Body and *A Woman Killed with Kindness*,” *Early Theatre* 7.1 (2004)
- Lambert, “Spenser’s *Epithalamion* and the Protestant Expression of Joy,” *SEL* 54.1 (2014)
- Luttfiring, “Dissection, Pregnancy, and the Limits of Knowledge in Early Modern Midwifery Treatises and ‘*Tis Pity She’s a Whore*,” in *Staging the Blazon*

- Paster, “Leaky Vessels: The Incontinent Women of City Comedy,” *Renaissance Drama* 18 (1987)
- Pearson, “‘That bloody mind I think they learned of me’: Aaron as Tutor in *Titus Andronicus*,” *Shakespeare* 6.1 (2010)
- Schutzman, “Alice Arden’s Freedom and the Suspended Moment of *Arden of Faversham*,” *SEL* 36.2 (1996)

Tentative Assignments:

seminar presentation (10%) and paper (8-10 pages, 20%); colloquium abstract (10%) and annotated bibliography (10%); final paper (15-20 pages, 50%)

ENGLISH 540 A01 POWERS OF ALLUSION IN THE EIGHTEENTH CENTURY (1.5 units) Dr. Eric Miller

Rationale for the course: “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 seeming 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 Text List:

Homer, Hesiod, Sappho, Plato, Theocritus, Catullus, Lucretius, Virgil, Ovid, Rochester, Behn, Dryden, Swift, Pope, Finch, Thomson, de Maistre, Cleland, White, Goethe, Barbauld, Robinson, Darwin.

Tentative Assignments:

Leading of seminar discussions (30%); participation (25%); final paper (45%).

ENGLISH 585 A01 SETTLER COLONIALISM AND CANADIAN LIT. (1.5 units) Dr. Misao Dean

This course will investigate not just the theoretical and critical, but the ethical and affective issues that necessarily arise in the study of the Canadian canon. We will begin with a look at the reception of Nick Mount’s *Arrival: the story of Canlit* (2017), and the public discussion of CanLit as a phenomenon, an institution, a field, a profession, a kind of writing. Can the study of historical Canadian literature be justified in the context of indigenous rights and title? How can attention paid to canonical writers like Hugh MacLennan or Mordecai Richler contribute to the general social good? Is contemporary CanLit dominated by abusive and privileged white men? Can policies and practices of inclusion (of the racialized, gendered, differently abled) overcome the overwhelming whiteness and privilege of settler authors? Does Canadian literature even exist in the absence of its historical obsession with national identity?

Tentative Text List:

Articles on book history, the practices of reading, museum objects and meanings, the social history of British Columbia, by Andrew Stauffer, Heather Dean, Adele Perry, Margery Fee, Leah Price. Selections from *The History of the Book in Canada*, and *The Broadview Reader in Book History*.

Tentative Assignments:

Five course blog posts, 10% each; Major research project: Public facing component, 20%; Research essay component, 30%

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ENGLISH 508 A01 VIRTUAL VICTORIAN POETRY
(1.5 units)
Dr. Alison Chapman

This course focuses on questions arising from the remediation of Victorian poems into digital objects, based on my SSHRC-funded *Digital Victorian Periodical Poetry* or *DVPP* (<https://dvpp.uvic.ca/>), and questioning the category and limitations of the term “Victorian Poetry” based on that corpus. *DVPP* indexes all poetry (and poetry translations into English) in 21 long Victorian periodicals (based on print material in UVic’s Special Collections) for metadata and poet attribution, encodes a representative sample of poems (c. 10%) for poetic and material features, and includes a personography of 4,200 poets, translators, and illustrators. The site has a robust tool kit, including advanced search features and varying forms of data for analysis. *DVPP* 1.0 will be released in Spring 2022, and the SSHRC funding for the project will be complete in April 2023 (with further updated to material planned beyond that).

DVPP is based on poems that circulated in periodicals, the primary publishers of poetry in the Victorian era, with often phenomenal circulation figures, innovative illustration practices, and an expansive sense of what counts as a poet and a poem. The poems and poets in *DVPP* are, arguably, the poems most Victorians read, including some overlap with canonical poets who published in poetry volumes. Yet the poetry in periodicals is of course ephemeral and often placed on the page as if mere filler. The syllabus will be designed to allow students to explore several topics: (1) questions of historical reading practices, canonicity, and literary value, circling around how “Victorian” (British, contemporary, liberal, middle-class, white) is “Victorian Poetry”; (2) distant reading practices to discover and analyze any patterns of change (in poetics and material features) over time; (3) the multiple serial patterns of Victorian poems, which were contingent on both seasonal time and periodicity; (4) the visual world of Victorian poetry, based on the project’s detailed mark-up of kind, type, and placement of illustrations (encoded in TEI as @ana, @catRef), as well as semantic descriptions (@figDesc); (5) the ways in which Victorian periodical poetry offers an immersive print world of verbal-visual effects. In addition, students will also be taught to encode sets of poems of their choice according to the *DVPP* schema, and to contribute person records to the personography based on historical research (including census data) and get full credit for their work on the site. (I will teach these skills with the HCMC programmer, and my *DVPP* Co-Applicant, Martin Holmes, and I’ve successfully run poetry encoding classes with him in the past based on *DVPP*, as has Janelle Jenstad [who brilliantly inaugurated this pedagogical approach]).

My critical methodology will be based on digital studies and historical poetics, as well as the movement to “undiscipline” Victorian studies.

Tentative Text List:

Primary

Chapman, Alison (ed). *Digital Victorian Periodical Poetry*. <https://dvpp.uvic.ca/>

King, Andrew, and John Plunkett (eds). *Victorian Print Media: A Reader*. Oxford University Press, 2005

Secondary

- Altick, Richard D. *The English Common Reader: A Social History of the Mass Reading Public, 1800-1900*. Ohio State UP, 1957
- Bolter, David J., and Richard Gusin. *Remediation: Understanding New Media*. MIT Press, 2000.
- Brake, Laurel. "The Serial and the Book in Nineteenth-Century Britain: Intersections, Extensions, Transformations." *Mémoires du livre / Studies in Book Culture*, 8 (2), 2017.
- Chapman, Alison. "Digital Studies." *The Encyclopedia of Victorian Literature*. John Wiley & Sons, 2015
- Chapman, Alison. "Virtual Victorian Poetry." *Virtual Victorians: Networks, Connections, Technologies*, edited by Veronica Alfano and Andrew D. Stauffer. Palgrave Macmillan, 2015.
- Eliot, Simon. "From Few and Expensive to Many and Cheap: The British Book Market 1800-1890." *A Companion to the History of the Book*, edited by Simon Eliot and Jonathan Rose, Wiley-Blackwell, 2009, ch. 21.
- Erickson, Lee. *The Economy of Literary Form: English Literature and the Industrialization of Publishing, 1800-1850*. Baltimore: Johns Hopkins UP, 1996.
- King, Andrew, Alexis Easley, and John Morton (eds.). *The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers*. Routledge, 2016.
- Law, Graham. "Serialization." *The Encyclopedia of Victorian Literature*. John Wiley & Sons, 2015.
- Mussell, James. *The Nineteenth-Century Press in the Digital Age*. Palgrave Macmillan, 2012.
- Pettitt, Clare. *Serial Forms: The Unfinished Project of Modernity, 1815-1848*. Oxford University Press, 2020.
- Thomas, Julia. *Nineteenth Century Illustration and the Digital: Studies in Word and Image*. Palgrave Macmillan, 2017.

Assignments:

Poem Encoding: DVPP poetry encoded into TEI (20%); Personography: DVPP person record entry (20%); Presentation (15%); Research Essay (45%)

ENGLISH 530 READING METAPHYSICAL POETRY NOW
(1.5 units)
Dr. Gary Kuchar

Metaphysical poetry constitutes one of the most vital and challenging traditions in the Western canon, consisting of startlingly powerful depictions of thought and feeling. In part, this is because the tradition raises important questions about the relationship between poetry and philosophical/religious modes of thought. In this course, we will study the development of metaphysical poetry in seventeenth-century England with some references to its subsequent evolution in modern British and American poetry. In turn, we will also examine the critical tradition surrounding metaphysical poetry from Dr Johnson and T.S. Eliot up to recent developments in critical theory, particularly theories of the lyric and historical phenomenology. But the primary aim of the seminar is to give students the opportunity to develop their capacities as close readers, paying rigorous attention to questions of tone, voice, context, meaning, intertextuality, and aesthetic effect. Particular focus will be given to the forms of thought and feeling expressed in metaphysical poetry as well as to the intertextual relations among poems within this tradition. Indeed, one aim of this seminar is to revisit the controversial question of intertextuality as a phenomenon central to metaphysical poetry in particular and literature in general. At bottom, this seminar will provide advanced training in the development of interpretive tact with respect to metaphysical poetry. A portion of time will thus be dedicated to exemplary displays of close reading in the critical tradition.

Tentative Text List:

Selected Poems of Robert Southwell, John Donne, George Herbert, Richard Crashaw, Thomas Carew, Andrew Marvell, Henry Vaughan, Thomas Traherne, T.S. Eliot, Emily Dickinson, Dylan Thomas, and Wallace Stevens (with emphasis on the seventeenth-century poets). Selected Criticism of Samuel Johnson, T.S. Eliot, Frank Kermode, A.D. Nuttall, Brian Cummings, Bruce Smith, and others.

Assignments:

Regular “point of departure” presentations on individual poems or critical contexts (25%); 1 Formal Presentation (15%); 1 Mid-Term Formal Analysis (2,000-2,500 Words) (20%); Final Research Essay (30%); General Participation (10%). The formal presentation may develop into either the mid-term or the final paper.

ENGLISH 561 A01

Modern and Contemporary Irish Literature (1.5 units) Dr. Magdalena Kay

This is a course focused exclusively on Irish writing in multiple genres (lyric and quasi-epic poems; drama; novels). It is imperative to consider Irish literature in terms of its unique historical and cultural position, and this course will seek to balance historical, “contextual” readings with formal readings, in which we foreground the stylistic innovations of particular literary texts. Our guiding question may be whether these approaches must be seen as discrepant or exclusive, as they are often popularly considered. The authors we study often have strong opinions as to how they should be read, and we will consider their personal stakes in such methodological questions.

When asked whether he was a British writer, Beckett replied, “au contraire.” How can we understand such contrariness? The course will survey the Irish twentieth century (and part of the twenty-first) in order to grapple with such questions.

In the twenty-first century, scholars have begun to query whether we can move beyond the “Irish” label, and perhaps beyond the concept of nationality itself. There are good reasons for this desire: contemporary Irish writers often feel hampered, both by an antiquated notion of Irishness that has medieval roots and by twentieth-century notions of it that focus on the struggle for independence and the Protestant-Catholic conflict. This course will push you to think provocatively about Irishness and take part in this important critical dialogue, as we work through a modern era that begins with the anti-modern, nationalist Yeats and continues today with the cosmopolitan Mahon. It will necessarily include questioning why women have been remarkably absent from this conversation until the contemporary period.

There will be secondary sources available online that are recommended but not required reading, as a supplement to the required primary sources. This is meant to ensure that you can expand your knowledge of each author by reading about issues highlighted by this author’s work: for instance, an essay on family life and gender supplements Bowen’s novel *The Death of the Heart*. I have also chosen important scholars in the Irish Studies field so that you can see the approaches these scholars contribute (they include Seamus Deane, David Lloyd, Elizabeth Cullingford, Declan Kiberd, Edna O’Brien, Maude Ellmann).

This course intends to give a broad overview of modern Irish literature that is focused on major works in various genres and to introduce major critical questions in Irish Studies.

Tentative Text List:

- W. B. Yeats, *Selected Poems*
- James Joyce, *A Portrait of the Artist as a Young Man*
- Patrick Kavanagh, *The Great Hunger*

- Elizabeth Bowen, *The Death of the Heart*
- Samuel Beckett, *Waiting for Godot* and *Happy Days*
- Eavan Boland, *Collected Poems*
- Seamus Heaney, *100 Poems*
- Brian Friel, *Translations*
- *The Wake Forest Book of Irish Women's Poetry*, ed. Peggy O'Brien (2011 edition)

Tentative Assignments:

First Presentation (on Irish history and culture): 25 %; Second Presentation (a critical assessment of a scholarly article): 25 %; Final essay: 40 %; Participation in discussion and essay workshop: 10 %

ENGLISH 572 A01 MULTI-NARRATIVES (1.5 units) Dr. Corinne Bancroft

Multi-narratives are constituted by acts of juxtaposition which put distinct narratives side by side in a way that produces a productive and sometimes irreconcilable tension between the constituent narratives and the larger work. In contemporary literature, readers encounter multi-narratives in the form of novels, poetry sequences, memoirs, and also graphic narratives. I am part of a research group that studies multi-narratives, and my own research focuses on the braided narrative, a particular type of multi-narrative. This course will introduce graduate students to the field of narrative theory and this emerging research. This class will explore potential affordances of multi-narrative strategies in relation to historical trauma, which will involve an introduction to trauma theory and critical race theory. Because I am currently collaborating with other scholars, this course could feature Zoom visits from my colleagues. For more information please visit <https://onlineacademiccommunity.uvic.ca/multinarrative/>.

Tentative Text List:

Castillo, Ana. *The Guardians*.
 Erdrich, Louise. *The Plague of Doves*.
 Gyasi, Yaa. *Homegoing*.
 Hong, Cathy Park. *Dance Dance Revolution*
 Krauss, Nicole. *The Great House*.
 Orange, Tommy. *There There*.
 Yamashita, Karen Tei. *Tropic of Orange*.

Tentative Assignments:

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