

**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 pr.04 Tc 0.004 Tw [ito Special

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line. Short readings and
English graduate students

**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

No experience with games or media theory is expected for this seminar. You will not need

The assignments for the course are designed to

- 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-

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, and* ~~https://doi.org/10.1017/9781107401404.004~~

- 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%)