

INTRODUCTION

This handbook provides information about the English program at Saint Mary's University. Every effort has been made to provide correct information, but the University Calendar and Timetable are the official documents as far as academic regulations and schedules are concerned.

The handbook is divided into two parts: 1) general information about the discipline of English and about the Saint Mary's University English Department, and 2) descriptions and reading lists for the Department's 2014-2015 course offerings.

PART ONE: GENERAL INFORMATION ABOUT THE SAINT MARY'S UNIVERSITY ENGLISH DEPARTMENT

If you have questions about the English degree program, please see the Department Chairperson.

In 2009-2010, a new degree program took effect. If you declared your Major or Honours after 1ST September 2009, you will follow the new program.

If you declared your Major or Honours before 1st September 2009 you can follow either the previous regulations or the new ones.

The Major Program (after 1st September 2009)

Students wishing to major in English must satisfy the general requirements set out by the Faculty of Arts, and complete forty-two (42) credit hours in English including three (3) credit hours at the Introductory level – ENGL 1205.1(.2).

The Major Program (42 credit hours) consists of:

- Three (3) credit hours of ENGL 1205.1(.2)
- Twelve (12) credit hours: Six (6) credit hours of ENGL 2307 and Six (6) credit hours in English at the 2000 level. (see detailed requirements in year 2)
- Eighteen (18) credit hours in ENGL at the 3000 level (see detailed requirements in year 3)
- Nine (9) credit hours in ENGL at the 4000 level

Suggested schedule

Year 1

- ENGL 1205.1(.2) (NOTE: a passing grade in this course is required for entrance into 2000 level ENGL courses).

- Six (6) credit hours from one or two of the following: Philosophy 1200.0 (no other philosophy course satisfies this requirement); Mathematics [including MGSC 1205.1(.2); MGSC 1206.1(.2); and CISO 1225.1(.2)].
- Nine (9) credit hours from at least two of the following Humanities: Classics, History, Religious Studies, English [other than ENGL 1205.1(.2)], Philosophy (other than PHIL 1200.0), and Modern Languages courses on languages, literature and culture
- Twelve (12) credit hours from first year courses in the following social sciences: Anthropology, Economics, Geography, Linguistics, Political Science, Psychology and Sociology (a maximum of six (6) credits will be counted in any one area)

Year 2

- ENGL 2307.0 Literary Traditions in English
- Six (6) credit hours from 2000 level English courses (the Department recommends students take ENGL 2205.1(2) Practical Criticism as part of this requirement)

Year 3

- Nine (9) credit hours from the following ENGL 3000 level courses in the pre-Twentieth Century period: ENGL 3331.1(2); 3344.1(2); 3347.1(2); 3348.1(2); 3404.1(2); 3408.1(2); 3409.1(2); 3452. 3458.1(2); 3412.0; 3414.0; 3416.0; 3419.1(2); 3446.1(2); 3447.1(2); 3481.1(2); 3482.1(2); 3483.1(2); 3484.1(2).

There may also be Special Author/Special Subject courses that fulfill the distribution requirement for 3000 level course, if approved by the Department Chairperson.

- Nine (9) credit hours from 3000 level English courses beyond the above requirement.

Year 4

- Nine (9) credit hours from 4000 level ENGL courses

The Minor Program in English

A minor consists of at least twenty-four (24) credit hours in English with a maximum of three (3) credit hours at the 1000 level and a minimum grade point average of 2.0. Students may also minor in Creative Writing or Linguistics.

Concentrations in English

A minimum of twenty-four (24) credit hours in English is required to obtain a concentration in English in partial fulfillment of the B.A. General degree (i.e., one with Double Arts Concentrations and a minimum of ninety (90) credit hours).

Further details are available from the Chairperson.

The Honours Program (after 1st September 2009)

Students wishing to major in English with honours must satisfy the general requirements set out by the Faculty of Arts, and complete sixty (60) credit hours in English including three (3) credit hours at the Introductory level – ENGL 1205.1(.2).

The Honours program (60 credit hours) consists of:

- Three (3) credit hours of ENGL 1205.1(.2)
- Twelve (12) credit hours at the 2000 level (see detailed requirements in year 2)
- Thirty (30) credit hours at the 3000 level (see detailed requirements in year 3)
- Three (3) credit hours ENGL Language course selected from ENGL 2308, 2311, 3402, 4493
- Six (6) credit hours of the Honours Seminar
- Nine (9) credit hours at the 4000 level

Suggested Schedule

Year 1

- ENGL 1205.1(.2) (NOTE: a passing grade in this course is required for entrance into 2000 level ENGL courses).
- Six (6) credit hours from one or two of the following: Philosophy 1200.0 (no other philosophy course satisfies this requirement); Mathematics [including MGSC 1205.1(.2); MGSC 1206.1(.2); and CISY 1225.1(.2)]
- Nine (9) credit hours from at least two of the following Humanities: Classics, History, Religious Studies, English [other than ENGL 1205.1(.2)], Philosophy (other than PHIL 1200.0), and Modern Languages courses on literature and culture
- Twelve (12) credit hours from first year courses in the following social sciences: Anthropology, Economics, Geography, Linguistics, Political Science, Psychology and Sociology (a maximum of six (6) credits will be counted in any one area)

Year 2

- ENGL 2307.0 Literary Traditions in English

- Six (6) credit hours from 2000 level English courses (the Department recommends students take ENGL 2205.1(2) Practical Criticism as part of this requirement)

Year 3

Fifteen (15) credit hours, satisfying the following area requirements (with three (3) credit hours from each of Medieval and Renaissance Literature):

- i. Medieval: ENGL 3404, 3439, 4405
- ii. Renaissance: ENGL 3419, 3421, 3444, 3445, 3446;3447, 4422, 4423, 4424
- iii. 18th Century: ENGL 3408; 3412, 3414, 3416
- iv. 19th Century: ENGL 3344, 3347, 3348, 3409, 3452, 3481, 3482, 3483, 3484;
- v. 20th Century/Contemporary: ENGL 3334, 3343, 3345, 3351, 3367, 3429, 3435, 3437, 3438, 3443, 3450, 3451, 3453, 3459, 3460, 3461, 3471, 3472, 3473.

There may also be Special Author/Special Subject courses that fulfill one or more of these distribution requirements for 3000 level courses, if approved by the Department Chairperson

- Six (6) credit hours of ENGL 3301 Literary Theory OR ENGL 3302 Literary Theory I AND ENGL 3303 Literary Theory II
- Twelve (12) credit hours from ENGL 3000 level courses
 - Nine (9) credit hours from ENGL 3000 level courses

Year 4

- Six (6) credit hours of the Honours Seminar (topics vary from year to year; students are encouraged to check the departmental calendar for offerings)
- Nine (9) credit hours from 4000 level English courses

Research Tools and Methods

You should own a good college dictionary and a dictionary of literary terms. The department recommends The Concise Oxford Dictionary of Literary Terms, by Chris Baldick. You should be familiar with some of the basic tools for scholarly work in the discipline: the complete Oxford English Dictionary (second edition), the NOVANET online library catalogue for Halifax and other university libraries, the serial list for the Patrick Power Library, and the MLA International Bibliography, available both in hard copy and on CD-ROM on line through Saint Mary's University computer accounts.

The following journals and reviews are of particular critical interest: Ariel, Critical Inquiry, Books in Canada, English Studies in Canada, New York Review of Books, PMLA, Representations, Signs, The South Atlantic Quarterly and The Times Literary Supplement (TLS). The English Review is a literary journal aimed specifically at students of literature.

The Department has published A Brief Guide to the Preparation of Essays and Reports, which explains the method of documentation for academic work in the discipline of English. All majors and honours students should purchase a copy from the University Bookstore.

Department Prizes and Activities

The Norman Stanbury Scholarship in English is awarded annually to a student entering his or her third or fourth year honours majoring in English. The award decision is made upon the recommendation of the Dean of Arts.

The Lori Mahen Scholarship is awarded annually to an outstanding English major.

The Robert Hayes Memorial Scholarship is awarded annually to a student who is in his or her sophomore, junior, or senior year, and has demonstrated an interest in and aptitude for creative writing. The award decision is made on the recommendation of the chair of the English Department.

The Joyce Marshall Hsia Memorial Poetry Prize, administered by the English Department, is awarded annually in the second semester. It is open to all currently enrolled Saint Mary's students, and information on how to enter is posted in the English Department in the second semester.

Margo Takacs Marshall Prize for Excellence in Short Story Writing, administered by the English Department, is awarded annually in the second semester. It is open to all currently enrolled Saint Mary's students, and information on how to enter is posted in the English Department in the second semester.

The Saint Mary's University English Society arranges social and cultural events through the year. Each year the students publish a journal of creative writing; recent volumes have been entitled *Changelings* (2003), *Lockpicks* (2002), *Earth Colours and Waves of*

Creatures (2001), *Cardhouses* (2000), *Branches* (1999), *Small Bones* (1998), and *Beach Glass* (1996).

The Saint Mary's Reading Series

Since the 1980s the Department of English has been inviting Canadian authors to read their work on campus. After years of readings featuring such poets and fiction-writers as George Elliott Clarke, Mary Dalton, Anne Michaels, Nino Ricci, David Adams Richards, Harry Thurston and Jane Urquhart, in 1994-95 we established *The Sun Room Reading Series* (1994-98), which was followed by *The Gallery Reading Series* (1998-2010). Funded with the help of the university, the Canada Council for the Arts Literary Readings Program, and publishers, our series – the most extensive and popular in Nova Scotia – is now simply known as *The Saint Mary's Reading Series*.

We have hosted many of Canada's best-known writers as well as those near the beginnings of their careers. These visitors have included poets such as Mark Abley, John Barton, Robert Bringham, Anne Carson, Anne Compton, Lynn Davies, Jeffery Donaldson, Warren Heiti, M. Travis Lane, James Langer, Ross Leckie, Dennis Lee, Brent MacLaine, Julia McCarthy, Sharon McCartney, A. F. Moritz, Erin Mouré, David O'Meara, Eric Ormsby, E. Alex Pierce, Elizabeth Phillips, Sue Sinclair, Bruce Taylor, John Terpstra, David Zieroth, and Jan Zwicky; writers who have published both poetry and fiction, such as Tammy Armstrong, Tim Bowling, Barry Dempster, Elizabeth Harvor, Aislinn Hunter, Janice Kulyk Keefer, David Manicom, Carmelia McGrath, Robin McGrath, and Patricia and Terence Young; and novelists and short-story writers such as D. Y. Bechard, Peter Behrens, Bonnie Burnard, Catherine Bush, Austin Clarke, Lynn Coady, Matt Cohen, Ian Colford, Christy Ann Conlin, Steven Galloway, R. W. Gray, Greg Hollingshead, Mark Anthony Jarman, Heather Jessup, Wayne Johnston, Guy Gavriel Kay, Patrick Kavanagh, Annabel Lyon, Holly Luhning, John Metcalf, Bernice Morgan, Mary Novik, Fred Stenson, and Joan Thomas. We have been especially pleased to welcome to our series former Saint Mary's students – Sue Goyette, Matt Robinson, Vanessa Moeller – as nationally recognised writers. Occasionally our guests have include writers from outside Canada – Tom Pow (Scotland), Andrew Sant (Australia), Eric Trethewey (Virginia). Our readings sometimes serve as launches for new books.

In early March, we also host the one-week stay of a short-term writer-in-residence. This writer meets with creative writing and literature classes, is available for on-one-one conferences with students to offer feedback on their writing, and gives a public reading. We have successfully invited writers from Newfoundland, Quebec, Ontario, Saskatchewan, Alberta, British Columbia, and Virginia; our students and faculty have benefited from the visits of writers-in-residence (listed chronologically in terms of their times on campus)

Steven Heighton, Joan Clark, Tim Lilburn, Marilyn Bowering, John Steffler, Bryden MacDonald, Michael Winter, Roo Borson, Richard Cumyn, Marilyn Dumont, Michael Redhill, Don Domanski, Eric Trethewey, Stan Dragland, Robyn Sarah, Michael Crummey, Don McKay, and Clark Blaise.

Applications to Professional and Graduate Schools

Early in your final year, check the application deadlines for programs you plan to apply to. Often these deadlines are quite soon after the Christmas break.

Faculty members are happy to provide references for students. However, you should ask for references at least two weeks before they are due. You must give referees the correct address, the deadline by which the reference must arrive, and any other information specific to the application (a copy of your letter of application, copies of transcripts, your résumé and so on are helpful in preparing references). Writing reference letters is time-consuming, and it is in your best interest to provide as much notice and information as possible.

DEPARTMENT STATEMENT ON COURSE STANDARDS

(1) Grading

All grades awarded by English Department instructors are given in accordance with the definitions of grades stated in Academic regulation 5a of the university calendar. As well, the department considers that the letter grades have the following significance.

- A “is reserved for excellence and A+ is awarded in exceptional circumstances”
- B “is the entry level for an honours degree in this university; the B range indicates good to very good work”
- C “is the grade given to "average" or "satisfactory" work”
- D “is the grade for passing but not satisfactory work”
- F “is the grade for failing work”

(2) Grade Requirements for English Majors

Requirement 7 of the Faculty of Arts states that "In order to have major subjects or areas of concentration formally entered upon their records,

students must have maintained a minimum cumulative quality point average of 2.00 (or an average grade of C)" and "must have fulfilled any additional requirements specified by their departments. . . . Students who fail to achieve this average may, provided that they fulfil all other requirements, graduate as non-majors." What this means is that if your average grade is below C, you can not graduate with a major in English.

(3) Attendance and Participation

As students, especially if you are doing Honours or Majors, you have a responsibility to yourself, other students, and the University to attend and participate in classes. This responsibility is even more pressing in upper-level courses. Participation includes preparing assigned material before class, so you can discuss material and/or be an informed listener. Therefore, you should plan to study for approximately three hours for each hour of scheduled class time. Read any assigned material before coming to class and bring the assigned reading with you.

(4) Assignment Deadlines

You are expected to meet deadlines for assigned work. While most instructors allow for extenuating circumstances, they do not have to accept any late work.* Late work may be graded and returned without comment.

* If you become seriously ill or suffer other personal misfortune, you should get in touch with your professors and/or the Chairperson as soon as it is possible to do so in order to get guidance. Arrangements can be made to ensure that illness or personal misfortune is not made worse by academic penalties.

(5) Plagiarism

Academic regulation 19 gives a definition of plagiarism as "the presentation of words, ideas or techniques of another as one's own." You should learn to recognise situations where plagiarism is likely to occur, and acquire the techniques of "proper citation" as soon as possible. Most English handbooks and the Department's A Brief Guide to the Preparation of Essays and Reports by Dr. Perkin explain the standard methods of documentation and citation. Instructors are ready to give advice, but will penalise any students who submit plagiarised work.

COURSES AND TENTATIVE TIMETABLE
FOR 2014-2015

Course Descriptions

***Please note: .1 is first term .2 second term .0 full year
.1(.2) offered both terms.***

1205.1(.2) Introduction to Literature

This course introduces students to works of literature in English representing a variety of historical and cultural contexts. It develops the student's ability to interpret written texts and to write about them in an informed and organized manner.

Note: This course replaces the former courses EGL 203.1(.2) and EGL 204.1(.2). Students are advised that credit will not be awarded for ENGL 1205.1(.2) if the student already has a credit for either of the "Introduction to Literature" I or II [i.e., EGL 203.1(.2) or 204.1(.2)].

A passing grade in ENGL 1205.1(.2) is normally required for entrance to 2000-level English courses.

ENGL2205.2A PRACTICAL CRITICISM

Time: MW 8:30-9:45

Instructor: L.C. LaBerge

Description: This intensive course provides an introduction to the discipline of literary criticism through extensive exercises in the practical criticism of selected literary works. It is aimed at developing essential skills in close reading and a critical vocabulary with which to analyze and discuss literature, while sharpening our attentiveness to the way that form and content contribute to meaning in a literary work.

Texts: TBA

ENGL2205.2B PRACTICAL CRITICISM

Time: Fri 10:00-1230

Instructor: S. Malton

Description: This course provides an introduction to the discipline of literary criticism through extensive exercises in the practical criticism

of selected literary works of poetry, prose, and drama. It is aimed at developing essential skills in close reading and a critical vocabulary with which to analyze and discuss literature, while sharpening students' attentiveness to the way that form and content contribute to meaning in a literary work.

Tentative Texts:

- Emily Brontë, *Wuthering Heights* (Oxford)
- *The Seagull Reader: Poems*, ed. Joseph Kelly (Norton)
- M.H. Abrams, *A Glossary of Literary Terms* (Wadsworth)
- Brian Friel, *Translations* (Penguin)
- A course pack of supplementary and critical readings by such critics as Peter Barry, Jonathan Culler, and Nancy Armstrong

ENGL2302.1 20th CEN CRIME & DETECTIVE FICTION

Time: On-line – Web course

Instructor: M. Larsen

Description: This is an intermediate level English Literature course focusing on some of the classic writers of crime and detective fiction in England and the United States during the twentieth century. Crime and detective fiction has sometimes been considered light or “escapist” reading, but the best of such works are interesting for their insights into the well springs of human behavior, their stylistic success, and their influence on popular culture. Crime and detective fiction either follows or successfully ignores certain rules, and this often encourages a special kind of creativity in the author and engagement in the reader. And, of course, crime and detective fiction raises and addresses many important psychological, social, and moral issues. As well, the study of crime and detective fiction involves a conscious attempt to heighten one's skills of observation, reasoning, and analysis.

Texts: Christie, *The Murder of Roger Ackroyd*
Hammett, *The Maltese Falcon*
Chandler, *The Big Sleep*
Macdonald, *The Underground Man*
Himes, *Cotton Comes to Harlem*
James, *An Unsuitable Job for a Woman*

ENGL2303.1 FICIONS OF FINANCE

Time: M 4:00-6:30

Instructor: L. C. LaBerge

Description: This course examines the representation of money and finance in a range of representational modes – including fiction, journalism, film – and from a range of literary periods and literary theoretical traditions. Authors to be considered include Brett Easton Ellis, Herman Melville, Theodore Dreiser, and F. Scott Fitzgerald among others. Topics to be addressed include narratives of financial success and failure, gambling and risk, the expansion of capitalism and the stock market, lotteries and auctions, fraud and financial crime, and hoarding and expenditure.

Texts: TBA

ENGL2303.2 FICIONS OF FINANCE

Time: TR 10:00-11:15

Instructor: S. Malton

Description: This course examines the representation of money and finance in a range of genres -- including fiction, drama, poetry, and film -- from Shakespeare to the present. Topics to be addressed include narratives of financial success and failure, gambling and risk, the expansion of capitalism and the stock market, and fraud and financial crime. Rather than considering the financial and literary realms as discrete spheres, however, we will examine the extent to which they share in the construction of cultural narratives of originality, authenticity, commodification, and value.

Tentative Texts

- William Shakespeare, *The Merchant of Venice* (1600)
- H. Rider Haggard, *King Solomon's Mines* (1883)
- F. Scott Fitzgerald, *The Great Gatsby* (1925)
- Arthur Miller, *Death of a Salesman* (1949)
- Frank Capra, *It's a Wonderful Life* (1946)
- Course pack of supplementary critical and literary readings, including selected poetry and contemporary short fiction.

ENGL2307.0A LITERARY TRADITIONS IN ENGLISH

Time: MW 10:00-11:15

Instructor: M. Barr

Description: This class is a survey of 1000 years of artistic effort, placing the greatest works written in English into various interpretive, theoretical, historical and cultural contexts so that you, the English Major, will be better able to complete study in more advanced and specialized courses later in your academic career. I really see this course as an introduction to the *discipline* of literary studies, and part of that will involve reflecting on the ideological dimensions of such terms as "literature" and "the literary canon" and thinking about what kind of "use" the study of literature might have in modern society.

This is not an easy course: there's a great deal of reading ahead (much of it POETRY), of texts that will sometimes (due to temporal distance or complexity of thought, language or composition) seem rather inaccessible. You may also find my teaching style annoying: I require a great deal of collaborative learning where students talk to each other (usually in semi-permanent learning teams), work through problems and issues together (under my supervision), and even compete against each other. If you're still not put off, however, welcome aboard: we are going to have a great time.

Texts: Stephen Greenblatt, ed. *The Norton Anthology of English Literature* (9th ed).
DeFoe, *Robinson Crusoe*

ENGL2307.0B LITERARY TRADITIONS IN ENGLISH

Time: TR 11:30–12:45

Instructor: S. Morley

Description: This course explores the history of English literature from its origins to the present day, providing students with an introduction to important literary historical periods and genres. It also seeks to balance the study of canonical authors and texts with other voices and perspectives in order to offer a more inclusive account of the field of English literature. Considerable emphasis will be placed on critical skills in reading and writing.

Texts: *Broadview Anthology of British Literature*

ENGL2311.1 MODERN ENGLISH LANGUAGE

Time: MW 11:30-12:45

Instructor: E. Asp

Description: This course will examine Modern English morphology (how words are formed), syntax (how phrases and clauses are formed), and the lexicon. Modern approaches to grammar and lexicography will be discussed.

What the course description means. We'll conduct a detailed survey of major syntactic and morphological structures and relations in Modern English.

In the process, you will learn about

- word categories (What makes a noun a noun, an adjective an adjective, a verb a verb?)
- phrase and clause classes (What is a phrase? What makes a dependent clause dependent, an independent one independent?)
- and about the meanings of everything we discuss.

You will also learn how to analyse syntactic structures within a contemporary linguistic framework. We will talk about language varieties and attitudes to language, intonation in English and probably lots of other stuff too.

What the course description doesn't mean. This is not an 'advanced composition' course and, although we will certainly discuss 'prescriptions' of various kinds, it is not a course designed to correct 'bad grammar'. (We can talk about why we're not doing that if you want to.) However, the course does provide a description of Standard Modern English and most people do find that helpful. Also, knowing things like what makes a noun a noun, and an independent clause independent does help in the long run when writing because it gives you a vocabulary for thinking and talking about the language that you use.

Who is the course for? Anybody interested in Modern English. You do not need a background in linguistics to take it. I teach as though nobody has one.

Texts: TBA

ENGL2313.0 NARRATIVE IN FICTION AND FILM

Time: M 6:00-9:00 Art Gallery

Instructor: TBA

Description: A study of a number of important works of fiction that have been successfully adapted to film. Students consider the specific properties that are unique to each medium and the implications (formal, thematic, social and political) involved in translating from page to screen.

ENGL2315.1 MASTERPIECES OF WESTERN LITERATURE (PRE-RENAISSANCE)

Instructor: D. Heckerl

Time: TR 10:00–11:15

Description: An historical survey of selected major works of Western civilization from classical Greece to the Renaissance.

Texts: TBA

ENGL2318.1 THE WRITER AND NATURE

Instructor: TBA

Time: MW 2:30-3:45

Description: Ranging from 18th century meticulous observers of the natural world through the Romantic poets to modern writers who envision an apocalyptically threatened environment, this course seeks to trace the shifts in literary approaches to nature within different English-speaking traditions and to follow the changing perceptions of the place of the human being within the natural landscape.

Texts: TBA

ENGL 2320.2 WRITING BY WOMEN

Time: MW 2:30-3:45

Instructor: D. Kennedy

Description: This course focuses on women's literature from the middle ages to the end of the eighteenth century. It covers a variety of literary genres, and it includes writers such as Anne Bradstreet, Anne Finch, and Jane Austen.

Text: Jane Austen, *Pride and Prejudice* (Penguin)
Volume I of Sandra Gilbert and Susan Gubar, eds.
The Norton Anthology of Literature by Women (2007)
(Norton)

ENGL 2325.1.2 THE MEDIA IN EVERYDAY LIFE

Time: Fall TR 11:30 – 12:45 Winter TR 2:30-3:45

Instructor: J. VanderBurgh

Description: This course focuses on the role of printed and electronic media in forming our imaginative conceptions of the world around us.

Texts: TBA

ENGL 2326.2 LANGUAGE AND GENDER

Time: MW 11:30–12:45

Instructor: E. Asp

Description: This course examines the role of language in forming popular perceptions about the position of women and men in society. The topics include a comparison between English and other languages in matters of grammar, vocabulary, and semantics; a comparison between modern English and earlier stages; and an enquiry into the origin of authoritarian notions of correctness. The historical role of women as users and teachers of language is also considered. Present-day attitudes, implementation of non-sexist language guidelines, and the struggle to establish non-discriminatory language practices are also included in the study.

Text: TBA

ENGL 2328.2 THE CATHOLIC TRADITION IN MODERN LITERATURE IN ENGLISH

Time: MW 10:00-11:15

Instructor: R. Perkin

Description: Before the Protestant Reformation, Roman Catholicism was the religion of virtually all the inhabitants of the British Isles, but thereafter Catholics became a persecuted minority until the Catholic church experienced a significant revival in the nineteenth century. That revival in turn inspired a clearly defined literary tradition that persisted to the end of the twentieth century. After briefly looking at some texts from the nineteenth century, we will read *A Portrait of the Artist as a Young Man*, an autobiographical novel by the Irish writer James Joyce. We will then proceed to a group of British writers of Catholic novels, all of whom are both highly regarded by critics and extremely entertaining: Graham Greene, Evelyn Waugh, Muriel Spark, and David Lodge.

Texts: James Joyce, *A Portrait of the Artist as a Young Man* (Penguin); Graham Greene, *The Power and the Glory* (Vintage); Evelyn Waugh, *Brideshead Revisited* (Penguin); Muriel Spark, *The Prime of Miss Jean Brodie* (Penguin); David Lodge, *How Far Can You Go?* (Vintage).

ENGL 2341.1 INTRODUCTION TO DRAMA I

Time: MW 4:00-5:15

Instructor: A. Watson

Description: This course is a survey of representative plays from ancient Greece in the fifth century BCE to neo-classical France in the seventeenth century. It will cover methods of reading dramatic texts, and will also touch on the history of theatre and staging in this period. Authors we will examine may include: Aeschylus, Sophocles, Aristophanes, Shudraka, Hrosvit, Marlowe, Zeami, Lope de Vega, and Molière.

Texts: *The Norton Anthology of Drama, Volume 1*

ENGL 2342.2 INTRODUCTION TO DRAMA II

Time: MW 4:00-5:15

Instructor: A. Watson

Description: This course is a survey of representative plays from 1700 to the contemporary stage, with an emphasis on methods of reading dramatic texts, as well as issues of production and theatre history in the period. Authors we will examine may include Sheridan, Schiller, Wilde, Chekhov, Brecht, Beckett, Soyinka, Clarke, and Churchill. (Note: You do not need to have taken Introduction to Drama I to enroll in Introduction to Drama II.)

Texts: *Don Carlos*
The Norton Anthology of Drama, Volume 2
Beatrice Chancy

ENGL2356.2 DEVELOPMENT OF SCIENCE FICTION

Time: MW 11:30-12:45

Instructor: TBA

Description: The course will explore visionary and speculative literature ranging from early nineteenth century speculative fictions up to and including the New Wave. Topics such as the following will be discussed: the influence of the classical writers M. Shelley, J. Verne, and H.G. Wells; the importance of the "pulp" magazines of the 1920s the development of the New Wave movement.

Texts: TBA

ENGL2391.1 THE STUDY OF SHORT FICTION

Time: MW 11:30-12:45

Instructor: T. Heffernan

Description: This course will introduce students to short fiction. The course will cover nineteenth-century classics of the genre through to up and coming twenty-first writers. We will focus on practicing close readings and honing analytical skills.

Texts: *The Broadview Anthology of Short Fiction* - Second Edition
Edited by: Julia Gaunce, Suzette Mayr, Don LePan, Marjorie Mather, &
Bryanne Miller (Broadview Press).
A Glossary of Literary Terms (tenth edition)
M.H. Abrams and Geoffrey Harpham

ENGL2391.1 THE STUDY OF SHORT FICTION

Time: MW 8:30-9:45

Instructor: TBA

Description: This course is designed to introduce students to short fiction as well as to the analytical concepts necessary for its critical appreciation and judgment.

Text: TBA

ENGL2392.1 THE STUDY OF NARRATIVE

Time: TR 10:00-11:15

Instructor: G. Hlongwane

Description: This course is designed to introduce students to the novel in English as well as to the analytical concepts necessary for its critical appreciation and judgment.

Texts: Charlotte Bronte, *Jane Eyre* (Oxford)
Joseph Conrad, *Heart of Darkness*, (Oxford)
Daniel Defoe, *Robinson Crusoe*, (Oxford)
Jean Rhys, *Wide Sargasso Sea*
Virginia Woolf, *Mrs. Dalloway*, (Oxford)

ENGL2393.1. THE STUDY OF POETRY

Time: TR 11:30-12:45

Instructor: B. Bartlett

Description: Poetry has been called many things: “a way of taking life by the throat” (Robert Frost), “a gift to the attentive” (Paul Celan), “the rhythmical creation of Beauty” (E. A. Poe), “a search for the inexplicable” or “a new engagement with life” (Wallace Stevens), “a

way of looking at the ordinary until it becomes special” (Diane Ackerman), “an act of mischief” (Theodore Roethke), “an interior itch that you have to scratch” (Earle Birney), “news that stays news” (Ezra Pound), “a way from exile into pilgrimage” (Thom Gunn), “a serious joke, a truth that has learned jujitsu” (William Stafford), “speech framed to be heard for its own sake and interest even and above its interest in meaning” (G. M. Hopkins), and the music of “a tuba player in a house on fire” (Tess Gallagher).

This course will examine many views of poetry through the reading of examples from a wide variety of times, nationalities, and styles; and through close attention to the pleasures, challenges, and play of close reading. Audio recordings and film clips of poets will be included, and a couple of Nova Scotia poets will be invited for class visits. Though attention will be given to questions of theme, history, biography, and theories of reading, we will also emphasize reading poetry *as poetry*. What distinguishes it from other forms of writing? What is a “style”? How do poems blend language, stanzaic structures, lines, imagery, metaphor, sound, persona, tone, and other elements to create memorable works of art?

Texts: Helen Vendler, *Poems, Poets, Poetry: An Introduction and Anthology*, 3rd edition.

ENGL2511.1 READING FILM

Time: TR 2:30–4:30

Instructor: J. VanderBurgh

Description: This course introduces students to the fundamentals of film language and the formal analysis of film. Terminology and analysis techniques will be applied to the interpretation of films from a variety of genres and production contexts.

Class: 2 hours / Screening 2 hours.

ENGL2826.2 SPECIAL TOPIC: BLACK NOISE

Time: TR 10:00-11:15

Instructor: P. Antwi

Description: This course investigates the conception of artistic forms by African diaspora in the world (North America, Latin America,

Europe) through the lens of “black noise.” While critics have tended to frame this cultural production as noisy, derivative, simple, subversive, we will examine excess, anger, belonging, and desire. We will analyze African-diasporic art forms such as music, film, literature and performance art to interrogate this conventional conception of racialized noise.

Texts: TBA

ENGL2827.2 LITERATURE OF BLACK ATLANTIC

Time: TR 1:00-2:15

Instructor: P. Antwi

Description: TBA

Text: TBA

ENGL3302.1 LITERARY THEORY I

Time: MW 10:00-11:15

Instructor: A. MacLeod

Description: This course provides an introduction to the major issues, figures, and theoretical approaches in the discipline of literary criticism. This section covers the ancients through to nineteenth-century writers.

Texts: TBA

ENGL3303.2 LITERARY THEORY II

Time: MW 10:00-11:15

Instructor: A. MacLeod

Description: This course provides an introduction to the major issues, figures, and theoretical approaches in the discipline of literary criticism. This section covers twentieth century through to contemporary theorists.

Texts: TBA

ENGL3331.1.2 HISTORY OF CHILDREN'S LITERATURE

Note this is a web course taught in both terms

Time: WW

Instructor: S. Orser

Description: A survey of children's literature to the end of the nineteenth century. The literature will be read and understood in its historical context. The emphasis will be on the works generally considered classics of children's literature.

Text: TBA

ENGL3343.1 CULTURAL STUDIES

Time: MW 1:00-2:15

Instructor: L. C. LaBerge

Description: This is an interdisciplinary course that explores culture and contexts within which culture is produced, disseminated, and consumed. The course introduces students to some of the basic cultural studies theories and methodologies, like psychoanalysis, economics, sociology, but also film and media studies, gay and lesbian theories, feminist, ethnic, and popular-culture studies.

Texts: TBA

ENGL3344.1 CANADIAN LITERATURE BEFORE 1920

Time: TR 2:30-3:45

Instructor: P. Antwi

Description: A study of the development of Canadian literary tradition with emphasis on the representation of history and culture in works from the 18th and 19th centuries.

Texts: TBA

ENGL3345.2 CANADIAN LITERATURE AFTER 1920

Time: MW 8:30-9:45

Instructor: R. Hulan

Description: This survey of Canadian literature produced in Canada since 1920 will focus on literary movements with an emphasis on the issues arising from the study of national literatures, such as authenticity, identity, canonicity, culturalism, and multiculturalism. Course work is designed to develop the students' critical skills and knowledge of the field.

Required Texts:

Laura Moss and Cynthia Sugars, eds. *Canadian Literature in English*
Volume II

Hugh MacLennan *Barometer Rising*

Timothy Findley *The Wars*

*Texts may change depending on availability.

ENGL3347.1 AMERICAN LITERATURE 1820-1865

Time: F 10:00 – 12:30

Instructor: D. Heckerl

Description: A survey of major works of American literature from 1820 to the end of the Civil War. Authors may include Dickinson, Douglass, Emerson, Hawthorne, Melville, Thoreau, and Whitman. This course, along with American Literature 1865-1914, provides students with a sound historical understanding of this most formative period in American literature.

Texts: TBA

ENGL3351.2 AMERICAN FICTION FROM 1950-PRESENT

Time: MW 1:00-2:15

Instructor: L.C. La Berge

Description: A study of American fiction since World War II. Authors to be studied are chosen partly because they interpret some

important aspects of the American national experience during this period and partly because they raise basic questions about the aesthetics of fiction.

Texts: TBA

ENGL3361.2 WORLD LITERATURE IN ENGLISH

Time: TR 1:00-2:15

Instructor: G. Hlongwane

Description: This course will attempt to redress what Anne Adams Graves calls the “inattention to women in African literary scholarship.” These otherwise unheard voices will be privileged in a course that exposes African women writers’ special difficulties and special achievements. Important topics will include the politics of the canon in African, postcolonial counter-discourse, tensions between tradition and modernity, as well as the intersections of race and gender.

Texts: TBA

ENGL3381.0 WRITING POETRY

Time: M 4:00-6:30

Instructor: B. Bartlett

Additional prerequisite: Submission of samples of work, and permission of creative-writing coordinator. Before registering, please e-mail 10-15 pages of your poetry to bbartlett@eastlink.ca.

Description: This course should help you appreciate both the excitement and the difficulty – the rewards and the demands – of writing poetry. As Don McKay recently wrote: “In poetry, language is always a singer as well as a thinker; a lover as well as an engineer. It discovers and delights in language in its own physical being, as though it were an otter or a raven rather than simply the vice president in charge of making sense.”

We will begin with the belief that writing poetry should go hand in hand with reading a wide range of published poems. Discussions will cover such topics as the sources of poetry, the tension between influence and originality, the differences between poetry and prose, the values of metaphor, and the contrasting models of the poem as a built object

and the poem as a relative of speech. Such matters as line lengths and breaks, stanzaic structure, sound, rhythm, and associative leaps will be tackled in writing assignments. You will experiment with a wide range of poetic structures, styles, and voices. You will read a few essays by poets, and write a report on a public reading. The course will also feature visits from poets.

Roughly half of our class time will consist of workshops. You will distribute copies of your work to your classmates, accept comments and suggestions from them, and do the same for them. We will spend some time exploring processes of revision, and look at drafts by poets whose worksheets have been published. *Due to the intensive workshop format of this course, attendance and participation in discussion are crucial.*

NOTE: If you are in a degree program at Saint Mary's, you are advised to take this course only if you've completed or are concurrently taking *EGL 2393.1(2) The Study of Poetry*.

Texts: Course pack of assorted poems and essays

ENGL3405.2 TROILUS AND CRISEYDE

Time: TR 2:30-3:45

Instructor: S. Morley

Description: This course is an introduction to the poet Geoffrey Chaucer with a detailed study-of Troilus and Criseyde. The focus will be on reading Chaucer's poetry in Middle English and on the literary, social and historical context in which it was produced.

Note: This course will be offered in rotation with ENGL 3404; please see the department handbook for offerings year-to-year. Students are not required to have any prior knowledge of Middle English.

Texts: TBA



ENGL3416.0 THE ROMANTIC MOVEMENT

Time: MW 1:00-2:15

Instructor: M. Barr

Description: In this course, we will interpret Romantic literary production (works completed roughly between 1790 and 1832) in its cultural and historical context, with a specific emphasis on the relationship between artistic expression and action in the political, legal and social spheres. Romantic poetry is not meant merely to be read and appreciated -- it's supposed to spark revolution, to make you rewrite and re-envision the world around you.

A sequential study of the canonic Romantic authors (Wordsworth, Coleridge, Blake, Keats, Shelley and Byron) will comprise approximately 2/3 of the course, leaving the remainder for a self-directed investigation on a particular area of interest to you. Although this could take the form of a traditional "term paper" and conference-style presentation on a text, author or subject we have not covered, it could equally be something more closely related to the course theme. I will especially encourage students to undertake non-traditional projects or seek out service learning opportunities so as to actually translate into civic action the Romantic ideals studied in the first section of the course.

Texts:

Norton Critical Editions of William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Shelley and Lord Byron.

Fully illustrated editions of William Blake's *Songs of Innocence and Experience*, *The Marriage of Heaven and Hell*, and *The Book of Urizen*.

ENGL3437.2 CANADIAN DRAMA

Time: MW 10:00-11:15

Instructor: R. Hulan

Description: This course on Canadian drama and theatre history examines the creation of a Canadian "canon" of dramatic works by studying representative plays in historical and critical context with an emphasis on how performance theory enriches the interpretation of published plays. In addition to lectures and general discussion, classes will involve collective and collaborative study methods such as dramatic reading.

Texts:

Wasserman, Jerry, ed. *Modern Canadian Plays* Vol. I

Clarke, George Elliott, *Beatrice Chancy*

Highway, Tomson, *The Rez Sisters*

*Texts may change depending on availability

ENGL3438.1 AMERICAN DRAMA

Time: T 4:00-6:30

Instructor: A. Watson

Description: This course traces the origins and principal developments of drama and theatrical performance in the United States, and will draw connections between dramatic texts and traditions of musical theatre, political performance, dance, and performance art. Special reference is made to the work of leading dramatists, including O'Neill, Miller, Williams, Albee, Wilson, Shepard, Kennedy, Kushner, and Parks.

Texts: TBA

ENGL3443.2 IRISH POETRY

Time: TR 10:00-11:15

Instructor: S. Kennedy

Description: This course will examine contemporary Irish poetry, drawing on established voices like W.B. Yeats and Seamus Heaney to contextualise and frame a discussion of younger writers, such as Paula Meehan and Sinéad Morrissey. We will be reading the poems formally and in historical/cultural context.

Texts: TBA

ENGL3444.2 SHAKESPEARE I: COMEDIES

Time: TR 11:30-12:45

Instructor: T. Takševa

Description: In this course we will be studying a selection of Shakespeare's best loved comedies and romances. We will examine the plays in the context of Shakespeare's life and work, Shakespeare's language, and classical theories of comedy. We will also be concerned with the plays' status as performances in Early Modern England and their contemporary reception, as well as the revived interest in Shakespeare evidenced by many recent film adaptations of the plays. The objective of the course is to provide students with deeper understanding of Shakespeare's most popular comedies and romances and their modern interpretations in the context of popular culture.

Method of instruction:

Informal lectures followed by discussion/group-work.

Required texts:

The Taming of the Shrew (Cambridge University Press, 2009)

A Midsummer Night's Dream (Cambridge University Press, 2005)

Much Ado About Nothing (Modern Library, 2009)

Twelfth Night, or What You Will (Modern Library, 2010)

The Winter's Tale (Modern Library, 2009)

The Tempest (Modern Library, 2008)

Additional materials may be distributed in class or posted on the P: Drive.

All titles are available at the SMU bookstore.

ENGL3460.1 BRITISH LITERATURE 1900-1945

Time: MW 2:30-3:45

Instructor: R. Perkin

Description: This course surveys British literature in the first half of the twentieth century. The literary texts will be seen in the context of the major historical events of the period: the First World War, the Depression and political uncertainty of the 1930s, and the Second World War. We will study a play by George Bernard Shaw, fiction and prose by James Joyce, Virginia Woolf, D. H. Lawrence, Katherine Mansfield, and George Orwell, and a representative selection of

poetry. Poets studied will include Wilfrid Owen, W. B. Yeats, T. S. Eliot, and W. H. Auden.

Required Textbooks: *The Broadview Anthology of British Literature*, Vol. 6A *The Early Twentieth Century: From 1900 to World War II*, ed. Joseph Black (Broadview); Virginia Woolf, *Mrs Dalloway* (Oxford World's Classics); George Orwell, *Coming Up for Air* (Penguin).

ENGL3461.2 BRITISH LITERATURE 1945-2000

Time: MW 2:30-3:45

Instructor: R. Perkin

Description: The course surveys British literature from the end of the Second World War to the conclusion of the twentieth century, and includes works of poetry, prose, fiction, and drama. Attention will be paid to the social, cultural, and historical contexts of the literature, with reference to topics such as the end of the British empire, the Cold War and its aftermath, and the increasing importance of the electronic media. We will consider the literary impact of the feminist movement and the writer's relationship to nature in an increasingly urbanized and mechanized country. Dramatists to be studied include John Osborne and Caryl Churchill; poets include Dylan Thomas, Philip Larkin, Ted Hughes, Geoffrey Hill, and Carol Rumens. We will read short fiction by Doris Lessing, Alan Sillitoe, and Zadie Smith, along with Graham Greene's novel set in Vietnam, *The Quiet American*, and Richard Adams's extremely popular fantasy novel, *Watership Down*.

Required Textbooks: *The Broadview Anthology of British Literature*, vol. 6B *The Late Twentieth Century and Beyond: From 1945 to the Twenty-First Century*, ed. Joseph Black (Broadview); Graham Greene, *The Quiet American* (Vintage); John Osborne, *Look Back in Anger* (Penguin); Richard Adams, *Watership Down* (Penguin).

ENGL3482.1 BRITISH NOVEL 1855-1910

Time: TR 1:00-2:15

Instructor: S. Malton

Description: In this course we shall read a range of British novels from the mid-nineteenth century to the advent of the twentieth, examining various developments in narrative form, from sensation and detective novels to the fiction of the *fin-de-siècle*. In doing so, we shall

consider the novel's relationship to such contemporary contexts as crime and the treatment of psychology; the growth of Empire and questions of national identity; the metropolis and modernity; the New Woman; and technology and print culture.

Tentative Texts:

George Eliot, *The Mill on the Floss* (1860)

Wilkie Collins, *The Moonstone* (1868)

Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde* (1886)

Arthur Conan Doyle, *The Sign of Four* (1891)

Thomas Hardy, *Jude the Obscure* (1895)

Francis O'Gorman, Ed. *A Concise Companion to the Victorian Novel* (Blackwell 2005).

ENGL3484.2 VICTORIAN POETRY AND PROSE II

Time: TR 1:00-2:15

Instructor: S. Malton

Description: This course focuses on the poetry and prose of the later Victorian period, including poets such as Matthew Arnold, The Rossettis, William Morris, Gerard Manley Hopkins, and Thomas Hardy, and prose writers such as John Henry Newman, Charles Darwin, Matthew Arnold, Walter Pater, and Oscar Wilde. It is intended to provide a means for conceiving of literature in the context of some of the major social and cultural concerns of the period; attention will therefore be paid to such issues as the aesthetic movement; the definition of culture; the crisis of religious faith; technology, industrialism, and imperialism; medievalism; and the Woman Question.

Texts: TBA

ENGL3511.2 FILM AND THE CITY

Time: W 4:00-7:30

Instructor: J. VanderBurgh

Description: Students will explore material and conceptual connections between film and the city—two of the most pervasive influences on the twentieth and twenty-first centuries. Guided by key theorists of city space and cinema, students will pursue textual

analysis of films that articulate social, cultural, spatial, and temporal concerns representative of urban lived experiences.

Classes 2 hours and Lab/Screening 2 hours.

ENGL4405.1 ADVANCED STUDIES MEDEIVAL LITERATURE

Time: TR 5:30-6:45

Instructor: S. Morley

Description: The emphasis in this course may include Theories of Authorship and Reading, Urban Literature, or the Heroic and the Monstrous. Readings may cover genres such as medieval romance, drama, or hagiography as well as works by Langland, Gower, Lydgate, Hoccleve, the Wakefield dramatist, and Julian of Norwich.

Texts: TBA

ENGL4425.2 GOTHIC LITERATURE (Advanced Studies in 18th- Century and Romantic Literature)

Time: MW 11:30-12:45

Instructor: D. Kennedy

Description: This course focuses on Gothic literature in the long eighteenth century, from the graveyard poetry of the early eighteenth century to the development of the Gothic novel.

Texts: Jane Austen, *Northanger Abbey* (Penguin)
Ann Radcliffe, *The Mysteries of Udolpho* (Oxford)
Horace Walpole, *The Castle of Otranto* (Broadview)
A Miscellany of Gothic Poems and Stories (TBA)



ENGL4455.1 THE MODERN NOVEL

Time: W 4:00-6:30

Instructor: T. Heffernan

Aim of Course This course will serve as an introduction to the historical, philosophical, and social concerns of Modernism and the aesthetic innovations that gave rise to this movement, which gathered momentum at the turn of the century and reached its peak between the two great wars. A close critical analysis of some of the major novels and essays of the period will provoke questions about the nature of modernist art, the role of the artist, the relationship of art to the market; we will also address the politics of nationalism, feminism, sexuality, colonialism, and class and race politics that came to define the period.

Texts: Madox Ford, *The Good Soldier* (Broadview); Virginia Woolf, *To the Lighthouse* (Oxford); Nella Larsen, *Quicksand* (Dover); James Joyce, *Ulysses* (Penguin); *Modernism: An Anthology of Sources and Documents*, ed. Vassiliki Kolocotroni (University of Chicago Press).

ENGL4457.2 EARLY AMERICAN LITERATURE

Time: TR 2:30-3:45

Instructor: B. Bartlett

Description: Before Emerson, Thoreau, and Fuller, before Melville, Whitman, Dickinson, there was early American literature. This course will encompass many kinds of writing from the 16th, 17th and 18th centuries, especially from before the foundation of the United States in 1776 (in a sense, then, much of the material studied could be called Colonial or pre-American). Questions of genre and readership—why did men and women choose to write in certain forms as opposed to others, and what readership did they imagine?—will be important for this course. We will explore forms such as Native American creation myths and trickster tales from Iroquois, Navajo, and Sioux oral traditions; exploration and settlement literature (John Smith, William Bradford); accounts of captivity and slavery (Mary Rowlandson, Olaudah Equiano); diaries and letters (Samuel Sewall, John and Abigail Adams); autobiography (Jonathan Edwards, Benjamin Franklin); poetry (Anne Bradstreet, Edward Taylor, Ebenezer Cook, Phillis Wheatley) and the novel (Charles Brockden Brown). We will

examine how cultural, religious, and nation-building themes of the era—the New World as chance for a break from Europe and the past, confrontations between First Nations and colonial populations, slavery and racial conflict, materialism vs. spiritual questing, scientific progress, the precepts of evangelical Protestantism, the promotion of self-examination and self-improvement—helped establish some key obsessions that still haunt American culture.

We will also look at examples of texts written not *during* periods prior to 1800 but *about* them. These might include everything from Nathaniel Hawthorne's short stories set in Puritan and dawn-of-revolution New England, Washington Irving's remarkable pair of stories "The Legend of Sleepy Hollow" and "Rip Van Winkle," Fenimore Cooper's "Leatherstocking tales", and Melville's short novel *Israel Potter*, to twentieth-century poems such as John Berryman's inspired by Anne Bradstreet and Robert Lowell's rooted in early Massachusetts. We may also read excerpts from novels written during the past 25 years, such as Toni Morrison's *A Mercy* (set in the 1600s) and Bharati Mukherjee's *The Holder of the World* (a novel mixing 17th-century New England and India with 20th-century Boston). The one play in our course will be Arthur Miller's *The Crucible*, written in the 1950s and set in 1690s.

Note: A valuable Saint Mary's course to have completed before this one is *English 3347: American Literature 1820-1865*.

Texts (tentative):

Nina Baym, et al. *The Norton Anthology of American Literature, Vol. I: Beginnings to 1820, 8th edition*. (Please note it is important to have the 8th edition, not an earlier one.)

Arthur Miller, *The Crucible*.

A course-pack of supplementary readings.

ENGL4462.2 NATIVE NORTH AMERICAN LITERATURE

Time: MW 1:00-2:15

Instructor: R. Hulan

Description: This course concerns literature written in English by Aboriginal and First Nations writers. The course explores representative works of literature in the context of theories generated by borderland studies and Native studies with an emphasis on the memoir form.

Texts:

Alexie, Sherman *The Toughest Indian in the World*
Campbell, Maria *Halfbreed*
Dumont, Marilyn *A Really Good Brown Girl*
Knockwood, Isabelle *Out of the Depths*
Momaday, N. Scott *The Way to Rainy Mountain*
Ruffo, Armand Garnet *Grey Owl: The Mystery of Archie Belaney*
Taylor, Drew Hayden *Funny You Don't Look Like One*
*Texts may change depending on availability

ENGL4475.0 WRITING FICTION ADVANCED

Time: TR W 7:00-9:30

Instructor: A. MacLeod

Description: . A course designed for students with some experience in writing fiction. Many aspects of the writer's craft, from the germination of a story to the polishing of a final draft, will be explored in workshops. Students who have not completed either ENGL 3375 or 3376 will be asked to submit a sample portfolio of their work before registration.

Additional prerequisite: Written permission of Creative Writing Coordinator.

Texts: TBA

**ENGL4485.2 VICTORIAN LITERATURE ADVANCED:
THE INDUSTRIAL NOVEL**

Time: TR 4:00-5:15

Instructor: R. Perkin

Description: The Industrial Revolution caused drastic social and political changes in England, and politicians, social commentators, and novelists all reacted to what they called the "condition of England," which they agreed was not good. We will read Thomas Carlyle's polemic on the state of the nation, *Past and Present*, along with Karl Marx's famous *Communist Manifesto*, and three novels from the early Victorian period that address the same issues. (One of the novelists, Benjamin Disraeli, later became the prime minister.) The last novel is

from 1988, and reworks material from the Victorian industrial novels to explore the state of England during the process of de-industrialization in the 1980s.

Required Textbooks: Thomas Carlyle, *Past and Present* (New York University Press); Karl Marx, *The Communist Manifesto* (Oxford World's Classics); Benjamin Disraeli, *Sybil* (Oxford World's Classics); Elizabeth Gaskell, *North and South* (Oxford World's Classics); Charles Dickens, *Hard Times* (Broadview); David Lodge, *Nice Work* (Vintage).

ENGL4555.1 HONOURS SEMINAR: AMERICAN WOMEN POETS

Time: F 10:00-12:30

Instructor: B. Bartlett

Description: This course will provide a more detailed study of several key American female poets than is usually possible at an undergraduate level. Two or three weeks will be dedicated to each of the major poets of the course: Emily Dickinson from the 19th century, then from the 20th century Marianne Moore, Elizabeth Bishop, Gwendolyn Brooks, and Sylvia Plath. Themes of the course may include Dickinson's rebellion against Christianity, her absorption of Emerson's thought, and her pervasive use of wit; Moore's radical rethinking of poetic structures and her fondness for Renaissance prose, scientific writings, and mass media; Bishop's status as a "New Englander Herring-choker Bluenoser" with deep roots in Nova Scotia as well as many years living in Brazil, her complicated friendship with Moore, and her extensive use of geographical motifs; Brooks's significance in giving voice to Afro-American voices and cultures; and Plath's layering of myth and autobiography, sex and childbirth, music and metaphor. Much attention will be given to these poets' poetic techniques and the individuality of their styles as well as their indebtedness to male and female, American and European, traditions of writing.

Over the summer preceding the course you would be wise to begin reading these poets extensively. Another valuable preparation would be to read biographies such as Cynthia Griffin Wolff's *Emily Dickinson*, Brett Millier's *Elizabeth Bishop: Life and the Memory of It*, George E. Kent's *A Life of Gwendolyn Brooks*, and Anne Stevenson's *Bitter Flame: A Life of Sylvia Plath* or Paul Alexander's *Rough Magic: A Biography of Sylvia Plath*. The critical work on these poets – especially Dickinson, Bishop and Plath – is extensive, and a bibliography of secondary readings will be provided at the start of the course.

It is important to purchase the editions of the poems listed below.

Texts: *The Poems of Emily Dickinson*, ed. R. W. Franklin (Belknap/Harvard)
The Poems of Marianne Moore, ed. Grace Schulman (Viking)
The Complete Poems: 1927-1979, by Elizabeth Bishop (Farrar Strauss Giroux)
Selected Poems, by Gwendolyn Brooks (Harper Perennial)
The Collected Poems, by Sylvia Plath, ed. Ted Hughes (Harper & Row)

ENGL4556.2 HONOURS SEMINAR: MEDIATING MOTHERHOOD: HISTORICAL AND CONTEMPORARY REPRESENTATIONS OF THE MOTHER

Time: F 10:00-12:30

Instructor: T. Takševa

Description: This course explores the construction and representation of motherhood over time. In the course, we will use literature, art, film and digital materials to engage with contrasting cultural perceptions about mothers through history. We will begin by considering mythological and biblical perspectives on motherhood, and trace the evolution of those perspectives into the Medieval and Early Modern periods, ending with contemporary Anglo-American ideas about mothers and motherhood. Our approach will be guided by feminist, political and sociological theories that will help us discuss what it means to be a mother, the political and religious battles to define motherhood, and the role of mothers as activists. While the course is firmly grounded in existing scholarship on the topic, students will also be encouraged to examine their own relations with those who have “mothered” them, or whom they have “mothered.” The course will provoke students to critically analyze the varied factors that shape and define motherhood as a social role, and its impact in particular historical contexts.

Method of instruction: brief informal lectures, active class participation and collaborative learning

Required text: instructor’s course pack.

ENGL4826.1 THEATRE ON THEATRE

Time: MW 11:30-12:45

Instructor: A. Watson

Description: This course explores metatheatre, or theatrical reflections on theatre. We will examine the various modes of metatheatre, from plays-within-plays and role-playing-within-roles to representations of ritual, theatrical self-reference, direct address, and methods of calling attention the layers of (un)reality of the theatrical space and event. Our syllabus will be divided into four thematic sections, encompassing plays from a variety of historical moments and national traditions:

1. What is theatre? (What is reality?): Metatheatre as Metaphysics
2. What does theatre do?: Metatheatre as Politics
3. Rehearsal and Performance: Metatheatre and Identity
4. The Theatricality of Revenge: Metatheatre as Violence

Playwrights and theorists may include: Abel, Stoppard, Plato, Calderon, Baudrillard, Pirandello, Genet, Aristophanes, Aristotle, Barish, Brecht, Handke, Boal, Gambaro, Walcott, Shakespeare, Beckett, Fugard, Kyd, and Kennedy.

Texts: TBA



Future Seminars:

Honours Seminars 2015-2016

Christopher Marlowe: Poet, Playwright, Radical –
G. Stanivukovic – Fall 2015

Metatexts Across Media –
J. VanderBurgh – Winter 2016

Honours Seminars 2016-2017

An Aesthetic Education: Literature, Beauty, Culture –
D. Heckerl – Fall 2016

Animate Life, Social Robots, and Cyborg Futures –
T. Heffernan – Winter 2017

Honours Seminars 2017-2018

Literature and Psychoanalysis –
S. Kennedy – Fall 2017

Theatre on Theatre –
A. Watson – Winter 2018

Honours Seminars 2018-2019

Spectacular History: Culture, Memory, Monument in C19 Culture –
S. Malton – Fall 2018

Politics and British Literature in the 1970s –
R. Perkin – Winter 2019