

**ENGLISH GRADUATE
HANDBOOK**

2017-2018

University of Windsor

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INTRODUCTION

1.1 The University of Windsor

Situated at the western end of Lake St. Clair, on the Detroit River, the University of Windsor is Canada's southernmost university. This strategic location on the Canada-U.S. border at the centre of the Great Lakes — and in the manufacturing heartland of North America — provides a special focus for academic and research initiatives in such areas as the environment, the automotive sector, and social justice. The rich literary and cultural heritage of the region is a boon to researchers and writers alike. Founded in 1857 as Assumption College and chartered as a public university in 1963, the University of Windsor has evolved into a comprehensive, mid-sized university offering a broad range of undergraduate, graduate, cooperative education, and professional programs. In its latest planning exercise, the University of Windsor committed to expanding graduate education and renewing its focus on research. Among the over 50 master's and doctoral programs at the University of Windsor, English is one of the largest graduate programs in the Faculty of Arts, Humanities and Social Sciences. Of the approximately 16,000 students enrolled at the university, there are over 1,200 full-time and over 150 part-time graduate students, many of whom are international students (see uwindsor.ca/isc).

1.2 The Department of English

The Department of English at the University of Windsor is a vigorous, vibrant place: our size enables us to cover British, Canadian, U.S., and world literatures while offering students a collegial and supportive environment in which to pursue their studies. We were the first in Canada to offer a combined English and Creative Writing degree. Our faculty members are widely-published, internationally-renowned scholars and creative writers who take pride in teaching (English is consistently ranked among the highest teaching departments in the University). We publish one professional, international journal — the *Windsor ReView*, which has been publishing for over 50 years — and support two, in-house undergraduate journals. The Department hosts an internationally-acclaimed website on gothic literature, *the sickly taper*, under the editorship of Dr. Carol Davison. We have a rich scholarly and creative culture: each year, a Canada Council Writer-in-Residence is present for consultations and readings (recent writers include Nino Ricci, Alistair MacLeod, Madeline Sonik, Phil Hall, Ray Robertson, Alan Davies, Rosemary Nixon, Terry Griggs, M. NourbeSe Philip, David French and Christopher Dewdney. In Fall 2015 the Department hosted one of Canada's first cartoonists-in-residence, Scott Chantler. Our reading series, which includes acclaimed writers from Canada and abroad, is active and ongoing. See “Additional Departmental Resources” for further information.

1.3 Library Resources

The Leddy Library currently houses a collection of 1,579,375 print volumes; 1,513,277 units of microform (microfilm and microfiche); 2,609 linear metres of manuscripts and archives; 5,870 audio items; and 7,310 items of film and video. The Library also provides access to 75,847 full-text online journals and 1,187,362 e-books. Leddy Library offers scholars access to all of the standard research tools plus an extensive range of primary source databases and digital archives for literary study, including the Early English Books Online, Eighteenth Century Collections Online, British Periodicals, British Literary Manuscripts, and numerous other resources. Our Special Collections Library and Archives is strong in the area of Canadian poetry and also features a Morley Callaghan collection, original letters by Katherine Mansfield, first editions of Virginia Woolf novels as well as materials related to slavery, abolition and the Underground Railway. Collections at the Leddy Library are able to support an array of graduate English studies. For materials not in our library, graduate students have free access to inter-library loan services and to a number of resources at institutions in Michigan.

1.4 Housing

The University of Windsor offers residence accommodation to graduate students (visit uwindsor.ca/residence for more information). Students are encouraged to read the terms of the contract carefully. Off-campus accommodation is plentiful and reasonably-priced (a one-bedroom apartment close to campus is approximately \$700-\$750 / month, for example). The University of Windsor Students' Alliance maintains an off-campus housing listing at uwsa.ca.

THE M.A. IN ENGLISH

1.1 Programs of Study

The Department of English offers two fields within the M.A. program: Language and Literature, and Creative Writing and Language and Literature.

1.2 The MA. in English: Language and Literature

Within the Language and Literature field, there are two different options: the thesis option and the course work option. The course work option offers exposure to a broad range and wide variety of topics in literature, composition, rhetoric, cultural studies, and intellectual history. The thesis option allows students to investigate a single topic in depth through independent, extended research with faculty supervision. The requirements for each option are as follows:

Course Work Option

Eight graduate seminars

26-500 Scholarship and the Profession (a pass/fail 3-week course)

Thesis Option

Five graduate seminars

26-797 Thesis / Project

26-500 Scholarship and the Profession (a pass/fail 3-week course)

Note: students in the Language and Literature field, thesis option, must register in 26-797 Thesis / Project in every term in which they use university facilities for their work.

For the thesis option, students are required to write a thesis paper (approximately 20,000 words) that incorporates the results of independent research. Prior to beginning work on the thesis, students must submit a prospectus, which will be prepared in consultation with their advisor(s). The prospectus (approximately 1,000 words) is a formal, detailed plan of work which includes a statement of the problem, the method or approach to be employed, an assessment of the relevant scholarly and critical work on the topic, some indication of the nature and significance of the expected results or conclusions, and a bibliography. The prospectus is circulated to a panel composed of specialists in the proposed field of study and other appropriate members of the Department of English. If the panel approves the prospectus, a committee consisting of a principal advisor, a departmental reader, and an outside program reader (a faculty member from another department in the University) will be recommended to the Executive Committee of the Faculty of Graduate Studies for approval.

The principal advisor normally has full responsibility for the direction of the student's work. The other members of the committee may be involved at the early stages of the research and writing, but all will read the final draft of the thesis and participate in the examination of the candidate during the thesis defense. Students should consult the current graduate calendar (uwindsor.ca/gradcalendar), the booklet *Procedures to Follow in Preparing a Thesis or Dissertation* (available from the Faculty of Graduate Studies), and the booklet *Guide to M.A. Theses* (available from the Department of English) before beginning or submitting the project.

1.3 The M.A. in English: Creative Writing and Language and Literature

The Language and Literature and Creative Writing field allows students to combine graduate-level study of literature with advanced work in a two-term creative writing seminar and a significant, independent creative writing project. Prior to beginning work on the creative writing thesis, students must submit a prospectus, which will be prepared in consultation with their advisor(s). The prospectus (approximately 1,000 words) is a formal, detailed plan of work which sets out clearly the scope and nature of the project, its particular use of genre and how the work is situated within contemporary creative and critical writing in Canada. The prospectus is accompanied by a bibliography of primary and secondary texts that provide a context

for the project. The prospectus will be circulated to appropriate members of the Department of English for approval.

Students in the Creative Writing and Language and Literature field must take the two-term 26-591/592 Creative Writing Seminar; admission to this seminar is by portfolio, which should be submitted along with application to the Department of English (see below). In addition, students must take four other graduate seminars from the regular course offerings and complete an independent writing project. The requirements are as follows:

- Four graduate seminars
- 26-591 Creative Writing Seminar A
- 26-592 Creative Writing Seminar B
- 26-794 Creative Writing Project
- 26-500 Scholarship and the Profession (a pass/fail 3-week course)

Note: students in the Creative Writing and Language and Literature field must register in 26-794 Creative Writing Project in every term in which they use university facilities for their work.

The independent writing project, 26-794, which normally emerges from work in 26-591/592 Creative Writing Seminar, is a book-length manuscript (approximately 70-120 pages). The manuscript will include creative work in a particular genre followed by an author's statement (approximately 3,000-4,000 words). This statement must contextualize the student's creative work, and might include one or more of the following: articulating the process of composition, reviewing the theory/history of a mode or genre featured in the thesis (for example, historical fiction, the elegiac, concrete poetry, etc.), and/or situating the work within contemporary creative practice. The student will work independently on this project under the guidance of a committee consisting of a principal advisor, a departmental reader, and an outside program reader (a faculty member from another department in the University). This committee will be recommended to the Executive Committee of the Faculty of Graduate Studies for approval.

The principal advisor normally has full responsibility for the direction of the student's work. The other members of the committee may be involved at the early stages of the research and writing, but all will read the final draft of the project and participate in the examination of the candidate during the project defense. Students should consult the current graduate calendar (www.uwindsor.ca/gradcalendar), the booklet *Procedures to Follow in Preparing a Thesis or Dissertation* (available from the Faculty of Graduate Studies), and the booklet *Guide to M.A. Theses* (available from the Department of English) before beginning or submitting the project.

1.4 Thesis and Project Deadlines

The approximate deadlines for the submission of academic theses and creative writing projects for Committee approval are mid-March for Spring Convocation and mid-July for Fall Convocation. The approximate deadlines for oral defenses/presentations/readings are 30 April for Spring Convocation and 15 September for Fall Convocation. The approximate dates by which completed theses and projects must be deposited in the Faculty of Graduate Studies office are 31 May and 30 September. For more details, and current dates and regulations, see the graduate calendar (www.uwindsor.ca/gradcalendar).

1.5 Scholarship and the Profession

In addition to specified course loads and thesis work, all students must complete 26-500 Scholarship and the Profession, which is a pass/fail course, normally offered in the fall term of each academic year. It is recommended that this course be completed in the first term of graduate study.

1.6 Non-English Courses

In certain cases, relevant graduate seminars from cognate departments at the University of Windsor or other institutions may be taken for credit with written permission from both departments and/or institutions. Approval must be granted in advance of enrolment.

1.7 Duration of Study and Time to Completion

Although work on a master's degree must be completed within three consecutive calendar years after a full-time student's first registration, the usual duration of the program is between three and five terms of full-time study for both course work and thesis/creative writing project options. Programs of study involving a thesis or a creative writing project may require additional time. Students in the thesis or creative writing project option should plan their programs carefully; normally, the topic for a thesis or creative writing project and the student's advisory committee should be determined by the end of the first or second term of study.

All full-time students are required to maintain continuous registration through all terms of their graduate program. Students wishing to take a leave of absence for a term must apply to the Dean of the Faculty of Graduate Studies and pay the appropriate fee. All students must be registered in the term preceding the deadline for spring or fall convocation in order to graduate.

Part-time students admitted to candidacy should complete their work within five years of their first registration.

For more details, and current dates and regulations, see the current graduate calendar (www.uwindsor.ca/gradcalendar).

ADMISSION TO GRADUATE STUDIES IN ENGLISH

1.1 Admission Requirements

In addition to the documents specified in the current graduate calendar (www.uwindsor.ca/gradcalendar), applicants must submit a detailed program of study (about 500 words) with their applications, indicating the program and field to which they are applying and discussing such issues as their areas of academic or creative interest, their undergraduate training, their academic or career goals, and how these might be reflected by the available faculty and resources at the University of Windsor. Students with an Honours B.A. in English may apply to either of the M.A. fields and to any of the options.

The *minimum* qualifications for admission to the Faculty of Graduate Studies for the Master of Arts programs in English are:

An Honours Bachelor of Arts degree in English
75% average in all undergraduate English courses
77% average in English courses in the final year

In addition, acceptance to the program requires the following undergraduate preparation:

- some courses, normally four, in the pre- and early modern periods, from Old English through the eighteenth century;
- some courses, normally four, in the modern period, from the nineteenth and twentieth centuries, including Canadian and American literature;
- some courses, normally two (each), from the areas of critical history, theory, scholarship and bibliography, and language and linguistics;
- additional courses from any of the above areas to make up the total number of courses required for an Honours B.A. in English.

Students who do not have an Honours B.A. in English or its equivalent may be admitted to the Faculty of Graduate Studies on the condition that they fulfill the above requirements by completing undergraduate courses determined by the English Department.

In order to be considered for awards and scholarships, students should apply by March 15, 2017. The final application deadline for admission to the program is July 1, 2017.

1.2 Admission to the Creative Writing Field

In addition to the above requirements (3.1), students applying to the Creative Writing and Language and Literature field must submit, with their application, a portfolio representative of their best creative work (20-25 pages) for faculty evaluation. It is, in part, on the basis of this submission that students will be admitted to the Creative Writing and Language and Literature field and to 26-591/592 (Creative Writing Seminar). Students not accepted to the Creative Writing and Language and Literature field, but who meet other requirements, will automatically be considered for the Language and Literature field. Students may reapply to the Creative Writing and Language and Literature field the following year.

FINANCIAL ASSISTANCE

While there is no guarantee of financial support for individual students, the University of Windsor strongly supports and encourages graduate study. See the section “Scholarships and Awards” on the Faculty of Graduate Studies website for funding opportunities (uwindsor.ca/grad).

1.1 External Scholarships

There are two highly competitive external scholarships for students pursuing graduate studies in English; students are encouraged to apply for both in the final year of undergraduate study.

The Ontario Graduate Scholarship (OGS)

This award, approximately \$5,000 per term of study (\$15,000 for twelve months), is tenable only in Ontario. You may hold the award for up to two years at the master’s level, four at the doctoral level. It is a highly competitive scholarship, with a total of 2,000 awards, approximately 60 of which are awarded to international students.

Application forms and further details are available at:
<http://www1.uwindsor.ca/graduate/>

Social Sciences and Humanities Research Council of Canada Fellowships (SSHRC): CGSM

The J. A. Bombardier Canada Graduate Scholarships Program from SSHRC is a twelve-month, non-renewable award of \$17,500. A prestigious award, the SSHRC master’s scholarship is very competitive.

Application forms and further details are available at:
<http://www.sshrc-crsh.gc.ca/home-accueil-eng.aspx>

Other Scholarships

There are many other scholarships available for graduate study that are not associated either with the University of Windsor or awarded by OGS or SSHRC. The following websites are worth exploring:

www.studentawards.com

www.scholarships.com

If you are pursuing creative work at the graduate level, you might also wish to apply for funding (for your creative projects) through the **Ontario Arts Council's** Writers' Reserve awards. These awards are specifically for new writers and are awarded and administrated through third-party organizations, which are mostly literary journals, magazines, and small presses. Applications and further details are available at:

www.arts.on.ca/

1.2 Internal Awards

University of Windsor scholarships and tuition bursaries are awarded by the Faculty of Graduate Studies on a competitive basis. Entrance scholarships may be worth up to \$7,000 paid out over a year. See uwindsor.ca/grad for more details.

4.2.1 Alistair and Anita MacLeod Scholarship

Four of these scholarships will be awarded to applicants with the highest major GPAs who apply to the program by March 15, 2017. The value of each scholarship is \$3,000. A major GPA of 80% is required.

4.2.2 The Graduate English Conference Award

The Department of English has limited funds available to graduate students who have made presentations of their research or creative writing at an academic conference. These funds are devoted to graduate students who are presenting at conferences; funds are not available for archival research or conference attendance. In order to qualify for this award, students must also apply for Conference Travel Support from the Faculty of Graduate Studies.

Students seeking support for presenting at academic conferences must provide written proof of invitation or acceptance, or a copy of the final conference program indicating their participation. Applications for conference travel reimbursement should be made after the conference has taken place.

Deadlines for applications are 30 September, 15 January, and 15 April each year, and no more than one award is available to every graduate student during his or her candidacy in the department. The maximum award is \$1,000 CDN.

1.3 Graduate Assistantships

Most of full-time candidate-level students are awarded graduate assistantships (GAs). The number of positions may vary each year according to institutional funding. Positions are awarded on a competitive basis. Preference is given to eligible graduate students accepted after the first round of entrance applications and to returning students in good standing. Students holding GAs may be assigned a number of different duties within the Department. For example, students may be assigned as instructors in the first-year course, 26-100 Composition. Teaching Composition allows students to combine theory and practice within their educational experience. (Note: GAs assigned to teach 26-100 Composition are **required** to enroll in 26-596 Composition Pedagogy: Theory and Practice). GAs are also assigned to other undergraduate literature and practicum courses, such as 26-305/306 Editing and Publishing Practicum.

A typical Graduate Assistantship (140 hours/term) requires approximately 10 hours of work per week during each term; a three-term GA secures approximately \$5,135.20 (2016-2017) per term. Partial assistantships with prorated stipends may also be awarded. GAs are represented by the Canadian Union of Public Employees (CUPE), local 4580, www.4580.cupe.ca, 253.3000.3902; cupe4580@uwindsor.ca.

GRADUATE COURSES

1.1 Graduate Seminars

The Department of English offers between 3 to 5 graduate seminars in each of the fall and winter terms; there are usually seminars offered in intersession and summer terms as well. Enrolment in a graduate seminar is usually limited to 10 students, and each member is expected to make a significant contribution to class discussion. Normally, the corresponding undergraduate course is the prerequisite for a graduate seminar, although instructors may have other criteria (see individual course descriptions).

Each term all graduate students receive a seminar preference form. This form lists seminars offered in the coming term and requires that students rank their classes in order of preference. Every effort is made to accommodate students' preferences; however, demand may preclude some students from receiving their first choices. Among criteria used in allocating places in seminars are: students' stated preferences, the total number of courses and terms already completed, and the number of courses completed in a particular area. Normally, and with the exception of those pursuing thesis work/creative writing projects, students are expected to enroll in at least two to three graduate seminars per term.

1.2 Grading

Every student in a graduate seminar is usually responsible for a seminar presentation, a final research paper, the reading necessary for weekly seminar meetings, and substantial participation in the seminar, which is demonstrated by asking questions, probing arguments, querying documentation, and so forth. Individual instructors provide assignment and grading information in their course descriptions; however, the statements on grading and required texts in this booklet should be regarded as provisional. Any changes will be provided in writing by the instructor within the first two weeks of class.

The Faculty of Graduate Studies requires that students maintain at least a 70% cumulative G.P.A. at all times. Courses in which a grade of 70% or higher is received will be accepted for graduate credit.

The Department of English allows the grade of “Incomplete” to be assigned to a student who so requests, at the discretion of the instructor, after discussion between the student and the instructor concerning the nature of unfinished work and the time period for completion. A detailed letter, specifying the conditions required for completion, must accompany the “Incomplete” form, which is available from the graduate secretary in the Department of English. Both the student and the instructor must sign the form, which is then signed by the Head of Department. If courses are not completed within twelve months, they will be permanently designated “Incomplete” on the student’s transcript. **Normally, a student may carry only one “Incomplete” grade at a time.** In rare circumstances an application for a second Incomplete may be submitted in writing to the Graduate Chair for consideration. Not all requests may be granted. Graduate students carrying more than one “Incomplete” grade at the end of a term will have their progress reviewed by their program chair, and a recommendation will be forwarded in each case to the Faculty of Graduate Studies. “Incomplete” grades are not granted for major papers, theses, or dissertations.

1.3 Additional Departmental Resources

5.3.1 Publications:

The Department hosts the internationally-recognized periodical: the *Windsor Review* under the editorship of Marty Gervais. Student work is showcased in a yearly anthology, *Generation*, in the journal *Windsor Salt* and in numerous in-house chapbooks and ‘zines.

5.3.2 Reading Series:

The Department has a lively culture of creative reading and performance, grounded in the presence of a full-time Writer-in-Residence and a Canada Council series that brings nationally-acclaimed authors to campus every other month. Public readings at local venues take place frequently throughout the year, sometimes in collaboration with the Schools of Dramatic Art, Music or Visual Arts, or in conjunction with the

Art Gallery of Windsor, or Artcite, a local artist-run center. A number of our faculty, students, and alumni participate each year in BookFest Windsor, an annual three-day celebration of the printed word that brings together poets, novelists, graphic artists, and short-story writers. Among the 2016 participants were Alexander MacLeod, Catherine Leroux, and Johnnie Christmas. Literary Arts Windsor presented a tribute to Alistair MacLeod. Our Canada Council reading series for 2017-18 is featuring Anne Flemming, and Armand Ruffo. The Department of English has also presented talks by Ron Silliman, Michael Schoenfeldt and Margaret Christakos. We participate in the activities of the Humanities Research Group, which brings distinguished scholars, authors, and artists to campus throughout the year. In 2016-17 speakers included Dr. Thomas King, Dr. James Lockyer, and the Hon. MaryJo Nolan.

5.3.3 Student Conferences:

Yearly graduate student conferences at Windsor have been arranged under the auspices of the Department and the Humanities Research Group. For students invited to present papers at other institutions, there is the Graduate Conference Award (see 4.2.2).

5.3.4 Student Achievement - A Sampler

We have a strong rate of student acceptance into doctoral programs in Literature, Composition, and other areas of post-graduate study (for instance Publishing and Editing, Education, Law and Library Information Sciences). Students from the University of Windsor have entered Ph.D. programs at institutions throughout Canada (including Queen's, the University of Toronto, York, McMaster, Ottawa, the University of Victoria, the University of British Columbia, the University of Alberta, Memorial, McGill, and the University of New Brunswick), the United States (Carnegie-Mellon, the University of Michigan, Wayne State, University of Pennsylvania, Miami University, the University of Wisconsin, the University of Louisville, the University of California, Florida State University, and the University of South Florida), the United Kingdom, and Europe. Our alumni have gone on to teach at the University of Waterloo, Trent, Carleton, St. Mary's, the University of Michigan, and West Virginia University.

Our graduates are active in Canadian editing and publishing and have occupied positions with journals such as *Geist*, *The Walrus*, *White Wall Review*, and *Descant*, with academic and creative presses (Ryerson University Press, Palimpsest Press and Kededonce Press), and with publishers such as McClelland and Stewart.

A number of our students have garnered book contracts after graduation, most recently Shawna Partridge (M.A. 2015), Kate Hargreaves (M.A. 2012), Nasser Hussain (M.A. 2003), Marissa Reaume (M.A. 2009), Daryl Sneath (M.A. 2005), Micheal Laverty (M.A. 2011), Ava Homa (M.A. 2009), Michael Murphy (M.A. 2007), Jenny Sampirisi (M.A. 2006), Leslie Belleau (M.A. 2005), Leanne Lieberman (M.A. 2004) and Dean Serravalle (M.A. 2000). Phil Hall (B.A. 1976, M.A. 1978) won the 2011 Governor General's Award for Poetry for his collection *Killdeer*. Robin Robertson, (M.A. 1979) won the 2006 Forward Prize of £10,000 for his book *Swithering*; he also won the 1997 Forward First Collection Prize for *A Painted Field*.

List of Graduate Seminars

All graduate courses are seminars. Enrollment is limited in these courses because considerable contribution is expected from each member of the seminar.

Full course descriptions of the proposed graduate seminars for 2017-2018 can be found below.

- 26-500: Scholarship and the Profession
- 26-501: Tutorials
- 26-505: The English Language and Linguistics
- 26-510: Literature of the Old English Period
- 26-515: Literature of the Middle English Period
- 26-520: Literature of the Renaissance
- 26-525: Renaissance Drama
- 26-530: Literature of the Restoration Period
- 26-535: Literature of the Eighteenth Century
- 26-540: Literature of the Romantic Period
- 26-545: Literature of the Victorian Period
- 26-550: Literature of the Twentieth Century
- 26-555: Literature of the United States
- 26-560: Literature of Canada
- 26-565: Post-Colonial Literature
- 26-570: Literary Genres: Poetry
- 26-575: Literary Genres: Drama
- 26-580: Literary Genres: Fiction
- 26-585: Literary Genres: Criticism/Cultural Studies
- 26-591/92: Creative Writing Seminar A and B
- 26-596: Composition Pedagogy: Theory and Practice
(Required for Graduate Assistants assigned to teach 26-100)
- 26-797 Thesis/Project

PROPOSED GRADUATE SEMINAR INTERSESSION 2017

26-545 Literature of the Victorian Period

Seminar conducted by **Dr. Carol Margaret Davison**

VICTORIAN UNDERWORLDS

In this course, we will engage in the intellectual excavation of the idea of Victorian Underworlds as variously conceived and represented in a cross-section of novels spanning half a century, from the 1840s to the 1890s (*fin de siècle*). Whether they were literally excavating coalmines, fossils, bones, subway and sewer systems, or the remains of such civilizations as Assyria, Egypt, the Saxons, or Imperial Rome, or figuratively excavating the human mind, the criminal Underworld with its pickpockets and prostitutes, the impoverished underclass, or hell itself, the Victorians were ardent excavators whose discoveries allowed them to reflect on human civilization, their world, and themselves. Indeed, excavation was, as Virginia Zimmerman has said, “a powerful epistemological trope for the Victorians”. We will begin with a brief overview of ancient, classical, and Christian narratives of Underworld journeys (Homer, Virgil, Dante, etc.) and consider the transmutations of Underworlds and Underworld journeys in the Victorian era when various excavations – scientific, technical, industrial, cultural, and archaeological – were being undertaken both at home and abroad. With an eye to the various generic and modal engagements with, and theoretical assessments of, Victorian Underworlds – fairy tale, Gothic, fantasy, science-fiction, conduct literature, social/New realism, children’s literature, Utopian/dystopian fiction, investigative journalism, Christian literature – we will discuss the intertextual relationships — technical, ideological, and thematic — in the works under examination. Our assessment of the politics and poetics of various Underworld representations will consider issues of race, class, and gender; the excavation and the construction of “Britishness”; questions of history, progress, and Empire; scientific and religious debates involving such issues as Darwinian evolution and belief in/conceptualization of the Afterlife; Urban anxieties; Industrialization and Mechanization; catastrophe/Apocalypse narratives; engagement with the Death Question; the role of childhood/childlikeness (as per MacDonald); the Victorian reconfiguration of classical/Biblical Underworld narratives; Underworlds as conceptualized in the visual arts (illustration, painting, cinema, photography).

Assignments and Grading

Each student must present a 30-40-minute seminar on an assigned primary source. They will also present a theoretical critique of approximately 10-15 minutes. Written assignments consist of a 3-page theoretical critique (which will also be presented in class); three 3-page novel critiques; and a 12-page essay relating to at least 2 primary sources, which includes 4-item annotated bibliography. As participation is a vital component of any seminar, students are expected to come to the seminar prepared to provide feedback on the weekly readings and seminar presentations.

The grading breakdown is as follows: A 3-page critical presentation on an assigned critical/theoretical material (due on the day of the presentation) — 10%

Three 3-page novel critiques on works other than your seminar presentation focus — 35% (7% each)

Seminar Presentation and 1-page summary (due on the day of the presentation) — 20%

Essay, 12 pages considering at least 2 primary sources, with annotated bibliography consisting of 4 entries — 25%

Participation, 10%, which involves some minor discussion assignments.

Prerequisites: A previous course (or courses) in Romantic and/or Victorian literature.

Primary Texts:

Charles Dickens, *Oliver Twist* (1838) — Oxford University Press.
Edward Bulwer-Lytton, *The Coming Race* (1871) – Broadview Press.
George MacDonald, *The Princess and the Goblin* (1884) – Broadview Press.
H. Rider Haggard, *She* (1887) — Oxford University Press.
H.G. Wells, *The Time Machine* (1895) —Broadview Press.
Arthur Morrison, *A Child of the Jago* (1896) – Broadview Press

Secondary/Critical Texts:

A coursepack of relevant selected historical/cultural essays and theoretical/critical readings.

PROPOSED GRADUATE SEMINARS FALL 2017

26-500 SCHOLARSHIP AND THE PROFESSION

Seminars conducted **by faculty**

METHODOLOGIES AND PROFESSIONAL ISSUES

This course will prepare graduate students for advanced research, scholarly writing, and further educational or professional opportunities. Topics may include research strategies, archival resources, bibliography, careers in and out of the academy, writing conference proposals, grants and scholarship applications, manuscript submission and preparation of cover letters and curriculum vitae/résumés.

Guest lecturers from the Department of English, Leddy library, and/or research services will be invited to discuss particular topics as appropriate.

Assignments and Grading

This course is graded Pass/Fail. Students are expected to attend all classes and to complete all assignments to an acceptable standard. Assignments may include:

- a grant proposal
- a conference proposal
- a library research project
- a professional curriculum vitae or résumé

26- 535. LITERATURE OF THE EIGHTEENTH CENTURY

Seminar conducted by **Dr. Emily West**

TRIVIAL GENRES**Course Description**

This course takes up a collection of eighteenth-century texts that don't fit comfortably into available critical methodologies of literary analysis. These works have been variously

overlooked, suppressed, or mocked because of their failure to conform to models of literary merit. We will approach these works, and the critical apparatus that struggles (or does not attempt) to account for them, with attention to the qualities that have rendered the texts inappropriate for serious literary study, and to how these qualities intersect with the shifting systems of power that structure the production and reception of literature and literary criticism. We will likewise trace how various critical projects have attempted to recuperate these works, and how new digitization projects and publication platforms are implicated in these efforts. This investigation will allow us to explore how models of literary value were formed, defended, and challenged across the eighteenth century, and in critical evaluations of the period since the 1970s.

Assignments and Grading

In-class participation (15%)

Online discussion posts (15%)

In-class presentation (25%)

Final paper proposal and annotated bibliography (15%)

Final research paper (30%)

Required texts and organizing themes

The juvenile:

Jane Austen, *Love and Freindship*, *Frederic & Elfrida*, *Jack & Alice*, and *The History of England*

John Marshall, *The Infant's Library*

The amateur:

Selections from *The Lady's Magazine*

The ephemeral:

Sarah Sophia Banks' collection of theatrical materials

The anecdotal:

Hester Thrale Piozzi, selections from *Thraliana*

Frances Burney, selections from the *Journals*

The obscene:

John Cleland, *Memoirs of a Woman of Pleasure*

Horace Walpole, *The Mysterious Mother*

The ludicrous:

Henry Mackenzie, *The Man of Feeling*

The senescent:

Selections from Frances Burney's *The Wanderer*

Secondary/Recommended Texts

Claudia Johnson, "The Juvenilia and Northanger Abbey: The Authority of Men and Books,"
Jane Austen: Women, Politics, and the Novel (Chicago: University of Chicago Press,
1988)

Heather Klemann, "Locke, Newbery, and the Didactic Book-Toy Hybrid," *Eighteenth-Century Studies*, Vol. 44, Number 2 (2011): 223-244.

- Jennie Batchelor, "'Connections which are of service...in a more advanced age': The Lady's Magazine, Community, and Women's Literary Histories." *Tulsa Studies in Women's Literature* 30:245-267.
- Gillian Russell, "Sarah Sophia Banks's Private Theatricals: Ephemera, Sociability, and the Archiving of Fashionable Life," *Eighteenth-Century Fiction* Vol. 27, Num. 3-4 (2015): 535-555.
- Celia Barnes Rasmussen, "Hester Thrale Piozzi's foul copy of literary history," *Philological Quarterly*. 88.3 (2009): 283-304.
- Catherine Gallagher, "Nobody's Debt: Frances Burney's Universal Obligation," *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1820* (Berkeley: University of California Press, 1995).
- Ann Louise Kibbie, "Sentimental Properties: Pamela and Memoirs of a Woman of Pleasure," *ELH* 58.3 (1991): 561-577.
- George E. Haggerty, "Queering Horace Walpole," *SEL* Volume 46, Number 3 (2006): 543-561.
- Jill Campbell, 'I Am No Giant': Horace Walpole, Heterosexual Incest, and Love among Men *Eighteenth Century: Theory and Interpretation* 39.3 (1998): 238-260.
- G.J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth-Century Britain* (Chicago: University of Chicago Press, 1992).
- Devoney Looser, "Past the Period of Choosing to Write a 'Love-tale'? Frances Burney's and Maria Edgeworth's Late Fiction," *Women Writers and Old Age in Great Britain, 1750-1850* (Baltimore: Johns Hopkins University Press, 2008).

Prerequisites

None

26-585 – LITERARY GENRES: CRITICISM/CULTURAL STUDIES

Seminar conducted by **Dr. Nicole Markotić**

"CURE" IN CHILDREN'S LITERATURE

In Laurie Halse Anderson's YA novel, *Wintergirls*, the anorexic narrator starves herself in order to reach the magic number of 95 lbs, 90 lbs, 85 lbs, etc. on her ever-dissatisfied scale. The narrative focusses on how much Lia reacts to food as poison (including getting violently sick in the once scene where she gorges on treats), removing all traces of food and desire for eating from her diet as her only means of escaping into the strength of being "empty." Only in the book's final pages does Lia realize that if she doesn't eat she will die, and thus begins to embrace a therapy treatment that seeks to change her body image. "There is no magic cure," says Lia, letting go of an earlier wish for fairytale endings. This sentence comes on the last page of the novel and signifies Lia's hopeful recovery from what has been a fatal path. But despite its directive, the novel promises an idea of physical and mental remedy, implies that by taking "only small steps upward" Lia will manage to heal, will stop starving herself, and will eventually embrace her *whole* self, thus perpetuating an idea of the body as *either* sick or well (though Anderson does a remarkable job of demonstrating how messy the lines between those two can be).

In his essay, "Plato's Pharmacy," Jacques Derrida analyzes how the ancient Greek word "pharmakon" includes the contradictory meanings of both remedy and poison. In fact, he says,

“This pharmakon, this ‘medicine’, this philter, which acts as both remedy and poison, already introduces itself into the body of the discourse with all its ambivalence. This charm, this spellbinding virtue, this power of fascination, can be—alternately or simultaneously—beneficent or maleficent” (75). The *cause* then, not only for any illness, but for the discourse that subsequently defines and surrounds the body, infiltrates any and all notions of a “cure” for corporeal vigor and well-being. And According to Ann Dowker in, “The Treatment of Disability in 19th and Early 20th Century Children’s Literature,” both disability and its cure are “associated with character.” Because many 19C readers associated the notion of cure with a healthier attitude to life, Dowker argues, the narrative of cure, then implies “a voluntary relinquishment of the disabled role.” Dowker cites Colin in Burnett’s *The Secret Garden* (1911) and Clara in Johanna Spyris *Heidi* (1872) as two notable examples. Both Clara and Colin are cured at the end of each novel by exposure to nature, though there is a suggestion that Colin imagines some of illness until he meets and befriends other children.

This concept of a/the cure infiltrates many medical discourses about the body, even when a particular disability is not considered an illness by itself (for example, the many articles and commentaries on curing deafness). But few theorists have delved into the paradox and ambiguity of “cure” itself as a thorny idea that underlines, and even promotes, individual instability. Indeed, Derrida likens writing to the pharmakon: “the going or leading astray” (77). I wish to trace elements of this poison/cure via pre-literate European (and geographically wider) folk tales. In particular, the story “Snow White” hinges on the plot device of the pharmakon: the apple lodged in Snow White’s throat both assassinates and preserves her (allowing her body to continue growing and developing inside the glass coffin; she is seven when she bites into the witch’s apple and an adolescent when the prince first sees her unconscious form). Twice when the witch tries to murder her at the dwarfs’ cottage, Snow White falls down “as if she were dead.” But the third time, when she bites into the charmed apple, she “fell down on the ground dead.” And unlike contemporary version which wake her up with a kiss, Snow White only rouses when the apple piece gets dislodged by the prince’s footmen jostling her coffin. What has killed her has also safeguarded her. The story ends when the pharmakon ceases to matter.

In ancient Greece, the root of the word “pharmakon” also indicated the agent, hence the English word pharmacist. But that root reveals a primordial practice of attributing a city’s woes on one vulnerable (usually old, crippled, or a slave) individual, and violently (through beatings or sacrifice) ostracizing that individual so that the city may again flourish. Katerina Kolozova says of that “paradigmatic helpless, wounded, vulnerable and homeless body” (133) who must be expelled from the polis, that, “he or she becomes the source of purification, a *pharmakon*” (134). Kolozova goes on to compare Oedipus-the-Pharmakon to tragic figure of the already-fallen Christ. But in addition to narratives of illness, many children’s novels investigate varying representations of identity conflict, and how such conflicts can themselves emerge from a poison/cure mentality. Zizek, for instance, calls the phenomenon of pharmakon “madness” because throughout the entire philosophy of subjectivity, “from Descartes through Kant, Schelling and Hegel, to Nietzsche and Husserl,” the act of *thinking* (what Zizek terms *Cogito*) is related “to its shadowy double, pharmakon, which is madness” (23).

For my graduate course, I wish to analyze a series of children’s books looking at the pharmakon as a theoretical pivot. Many fairy tales hinge on an idea of immediate and immaculate “cure,” such as the unfortunately miller’s daughter in “The Maiden Without Hands” or the prince in “Rapunzel.” And stories through the 20th and 21st centuries rely on a bi-directional narrative wherein the protagonist must embrace he/r flaws in order to emerge

stronger, better, “cured.” In this course, we shall closely examine an assortment of children’s books that propose narrative directive as “cure” for the ill or disabled or culturally diverse character, in particular those texts that confound an easy or likely definition of what such a cure means to contemporary literary analysis.

Assignments and Grading

Students will be asked to give a formal presentation during term, worth 20% of the course grade. In addition, students will hand in a 4-5 page written handout based on their class presentation, worth 20%. Participation in class discussions will count for an additional 20%. And the final term paper (14-19 pp) will be worth 50% of the total grade.

SOURCE TEXTS (TENTATIVE):

Selected Fairy Tales

Anderson, Laurie Halse. *Wintergirls*. 2009

Banerjee, Anjali. *Maya Running*. 2005.

Burningham, John. *Would you rather....* 1994

Choldenko, Gennifer. *Al Capone Does My Shirts*. 2006

Francis, Brian. *Fruit: A Novel About a Boy and His Nipples*. 2004

Garret Freymann-Weyr. *When I Was Older*. 2002

Koertge, Ron. *Stoner and Spaz*. 2011

MacLeod, Doug. *Tumble Turn*. 2003.

McKay, Hilary. *Indigo’s Star*. 2003.

Nicholson, Lorna Schultz. *Born With: Erika & Gianni*. 2016

Philbrick, Rodman. *Freak the Mighty*. 1993.

Small, David. *Imogene’s Antlers*. 1988.

Tan, Shaun. *The Lost Thing*. 2000

Toten, Teresa. *The Unlikely Hero of Room 13B*. 2013

Trueman, Terry. *Stuck in Neutral*. 2001.

COURSE PACK OF SELECTED ESSAYS:

Ayeya, E. C. “‘Poor little things’ and ‘Brave little souls’: The portrayal of individuals with disabilities in children's literature.” 2010.

Baskin, Barbara Holland and Karen H. Harris. *Notes from a Different Drummer*. 1977.

Davidson, Woodill, and Bredberg’s “Images of Disability in 19C British Children’s Literature.” 2007.

Derrida, Jacques. “Plato’s Pharmacy.” *Dissemination*. Trans. and Intro by Barbara Johnson. 1981.

Dowker, Ann. “The Treatment of Disability in 19th and Early 20th Century Children’s Literature.” *Disability Studies Quarterly*. Winter 2004. Vol 24, #1.

Franks, Beth. “Gutting the Golden Goose: Disability in Grimm’s Fairy Tales.” 2001

Kolozova, Katerina. “Solidarity in Suffering with the Non-Human.” *Theology After Lacan: The Passion for the Real*. Eds. Creston Davis, Marcus Pound, and Clayton Crockett. 2014.

Keith, Lois. *Take Up Thy Bed and Walk: Death, Disability, and Cure in Classic Fiction for Girls*. 2001.

Schmiesing, Ann. *Disability, Deformity, and Disease in the Grimms' Fairy Tales*. 2014.
Trites, Roberta Seelinger. *Disturbing the Universe: Power and Repression in Adolescent Literature*. 2000.
Zizek, Slavoj. "Cogito, Madness and Religion: Derrida, Foucault and then Lacan." *Theology After Lacan: The Passion for the Real*. Eds. Creston Davis, Marcus Pound, and Clayton Crockett. 2014.

26-596 COMPOSITION PEDAGOGY: THEORY AND PRACTICE

Seminar conducted by **Dr. Dale Jacobs**

TEACHING COMPOSITION: THEORY AND PRACTICE

In this course, we will examine the relationship between theory and practice in the teaching of writing. We will look at a variety of composition pedagogies as a way to spur our discussion of current theoretical debates within the field. We will combine theory and practice by continually linking our readings and discussions to the actualities of teaching within our own writing classrooms. This course will introduce composition as a vibrant academic discipline and assist with critical and reflective thinking about teaching.

Assignments and Grading

Each student will be expected to write weekly teaching and reading journals, lead class discussion, observe and critique another student's class, and undertake a final project that links composition theory and practice.

The final grade will be calculated as follows:

- | | |
|----------------------------|-----|
| • Journals | 30% |
| • Leading class discussion | 10% |
| • Class Observation | 10% |
| • Class participation | 20% |
| • Final project | 30% |

Texts

Vandenberg, Peter, Sue Hum, and Jennifer Clary-Lemon. Eds. *Relations, Locations, Positions: Composition Theory for Writing Teachers*. Urbana, IL: National Council of Teachers of English, 2006.

Other composition theory texts to be announced.

Prerequisites

This seminar is required for all Graduate Assistants assigned to Composition (26-100). Other students will be admitted with the consent of the instructor.

PROPOSED GRADUATE SEMINARS WINTER 2018

26-550 LITERATURE OF THE TWENTIETH CENTURY

Seminar conducted by **Dr. Louis Cabri**

THE CROWD

Obsessed, bewildered

By the shipwreck
Of the singular

We have chosen the meaning
Of being numerous

—George Oppen (1968)

Course Description

This course will consider theories and literary treatments of the crowd in twentieth-century poetry and theory. The individual is a key figure in standard accounts of the twentieth century, but the ideology of individualism, collectively borne, casts a long shadow, one that criss-crosses the solitary pathways – the shadow of the crowd. For some theorists, the crowd has a mind of its own that poses an amoral threat of social dissolution into mob and pack. For others, the crowd carries a prospect of solidarity and transindividual transformation – a necessary substratum to social change. In both positive and negative evaluations, “the crowd” is but one configuration drawn from related concepts with complex histories. These include sociality and the social, class and mass, group and community, multitude and people, and each will have some bearing on this course.

Our course will draw from a selection of texts that directly or indirectly articulate a relationship to and an identity for the multiple. We will read theories about the crowd from multidisciplinary perspectives, viewpoints including poetics, sociology, political philosophy, and psychology. Jeffrey T. Schnapp and Matthew Tiews’s anthology, *Crowds*, will be a constant reference, not least for the first-hand accounts of crowd experiences (from sports and music events, marches, rallies, and riots). In theorizing crowdness, we will start with two nineteenth-century foundational texts: the often-cited account of the modern crowd provided by French sociologist Gustave le Bon, and Karl Marx and Frederick Engels’s revolutionary *Communist Manifesto*. We will then turn to influential twentieth-century theories: by German novelist and playwright Elias Canetti; Freud’s concept of “group mind”; philosophers Michael Hardt and Antonio Negri’s account of “the multitude”; and political theorist Ernesto Laclau’s articulation of a “populist reason.” For poetry, we will likely examine booklength poems by modernist U.S. poets William Carlos Williams and George Oppen and by contemporaries Stacy Doris and Rodrigo Toscano. The course will also likely present two case studies, the first being of the Winnipeg General Strike of 1919 and of how it is enacted in poetic language by Canadian poets Jeff Derksen (in collaboration with artist Roy

Arden) and Rob Manery. The second case study may juxtapose an overlooked modernist aesthetic movement called Unanimism (founded by French poet and novelist Jules Romains) with prose poetry by Harlem Renaissance-affiliated writer Jean Toomer and by Québécois poet and journalist Jean Aubert Loranger.

Assignments and Grading

Presentation	20%
Verbal Responses + handouts (X3)	30%
Essay 1	20%
Essay 2	30%

Texts

Depending on availability, texts may include:

Literary

Roy Arden and Jeff Derksen, "Through"
Stacy Doris, *Cheerleader's Guide to the World: Council Book*
Jean Aubert Loranger, *Atmospheres*
Rob Manery, *It's Not As If It Hasn't Been Said Before*
George Oppen, *Of Being Numerous*
Jean Toomer, *Cane*
Rodrigo Toscano, *Partisans*
William Carlos Williams, *Paterson*

Theoretical

Gustave le Bon, *The Crowd: A Study of the Popular Mind*
Elias Canetti, from *Crowds and Power*
Friedrich Engels and Karl Marx, *The Communist Manifesto*
Sigmund Freud, *Group Psychology and the Analysis of the Ego*
Michael Hardt and Antonio Negri, from *The Multitude*
Ernesto Laclau, from *On Populist Reason*
Jules Romains, "Unanimism: A Manifesto"
Jeffrey T. Schnapp and Matthew Tiewes, eds., *Crowds*

On Reserve or Secondary/Recommended Texts

Bill Buford, *Among the Thugs*
Judith Butler, *Notes Toward a Performative Theory of Assembly*
Jodi Dean, *Crowds and Party*
Sigmund Freud, *Totem and Taboo*
Tess Girard, *A Simple Rhythm* (film)
Fredric Jameson, "An American Utopia"
Jacques Lacan, *The Seminar of Jacques Lacan, Book VII (The Ethics of Psychoanalysis, 1959-1960)*
Wilhelm Reich, *Mass Psychology of Fascism*
Howard Rheingold, *Smart Mobs*
George Simmel, "The Metropolis and Mental Life"

Steven Strogatz, *Sync*
King Vidor, *The Crowd* (film)

Prerequisites: None

26-560: LITERATURE OF CANADA

Seminar conducted by **Dr. Susan Holbrook**

CONTEMPORARY CANADIAN POETRY AND POETICS

Course Description

In this course we will study the diverse field of Canadian poetry and poetics in the contemporary moment. Attending to the unique practices of each individual artist, we will also track some of the compositional strategies, thematic touchstones, formal impulses, and political investments emerging as key in shaping poetic output after the turn of the millennium. How have accelerated innovations in technology inspired new forms? What movements / schools from the last century continue to prove generative for poets writing now? Is nation a meaningful identification? How are indigenous poets contributing to current conversations around decolonization? The open questions always in play in discussions of creative practice remain: What is voice? What relationship does the work have with the reader / the world? What can art do?

Assignments and Grading

3 short response papers 30%

In-class seminar 25%

Final Research Paper 25%

In-class participation 20%

Texts

Jordan Abel. *The place of scraps.*

Gregory Betts. *The Others Raised in Me.*

Louis Cabri. *Posh Lust.*

Dennis Cooley. *the stones.*

Louise Halfe. *Burning in this Midnight Dream.*

Nicole Markotic. *whelmed.*

Daphne Marlatt. *Reading Sveva.*

Garry Thomas Morse. *Discovery Passages.*

Sachi Murakami. *Get Me Out of Here.*

M. NourbeSe Philip. *Zong!*

Sylvia Plath. *Ariel* (not Canadian! But key to reading the Queyras text)

Sina Queyras. *My Ariel.*

Jordan Scott and Stephen Collis. *Decomp.*

NOTE: the assortment of authors could change depending on the genre preferences of the

students (e.g.; greater weight given to poetry as opposed to prose, depending on the primary direction of the students).

-Information on publishers, contracts, grants, etc. will be provided by the instructor, as will information on literary organizations such as PEN Canada, League of Canadian Poets, Writers Union of Canada, etc.

Secondary Texts:

Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford, 1990 (or latest edition, as available).

Prerequisites / Course Entry:

Admission by portfolio submitted together with application to the department.
See Portfolio Submission link at the Department website, www.uwindsor.ca/english.

PROPOSED GRADUATE SEMINARS FALL AND WINTER 2017-2018

26-591/592 CREATIVE WRITING SEMINARS A and B

Seminar conducted by **Dr. Karl Jirgens**

GRADUATE CREATIVE WRITING SEMINAR

Course Description

The creative writing seminar is an advanced writing workshop focusing on process, development, and completion of new writing. This two-term course is designed to improve students' writing, editorial and publishing skills. While students are welcome to produce work towards their graduate creative writing thesis project, this class mainly provides a space in which they can experiment, both in their preferred genre and in those genres which they would like to investigate. This course involves the theory and practice of advanced writing skills. Particular attention will be given to literary structure as it integrates with literary concept. Throughout the two semesters, students will be expected to prepare and present approximately 100 pages of high quality, polished writing (revised, not first draft, and, double-spaced). Literary forms can include prose, poetry, drama, or mixed genre, to be submitted and critiqued regularly.

One portion of the class will serve as a manuscript workshop. Students will conduct intensive readings of each other's works, and will be expected to be prepared to discuss and to offer short written evaluations of their colleagues' writing while applying a well-tempered critical approach. In addition, students will be expected to read a series of texts by established authors and/or theorists (critics) as a means of learning about the techniques and stylistics of contemporary writing. A variety of texts by other authors will range from the traditional to the innovative, and will be introduced by the instructor. Students will also be invited to bring in texts (in the broadest sense of that term) that are of interest to them to be shared with the group. Workshop participation in this course is aimed at developing skills in perception, pattern recognition,

critical reading, and articulation of complex literary perspectives. These skills may contribute towards a range of possible career options in writing, publishing, editing, education, and/or digital media. As such, full attendance is essential in order to successfully complete this course.

Grades will be based on writing, oral and written abilities, as well as class participation, productive critiquing of fellow students' works, and formal presentations of the students' works.

Assignments and Grading

On a rotating basis, students will regularly submit writing packages of their own work (approx. 20 pp. double-spaced) for workshop review. Students will also be responsible for preparing thoughtful, detailed, and insightful one-page written critiques of others' works. Shorter ancillary assignments will also be required. In addition, students will be required to present two seminars per semester.

Workshop and Written Contributions: 10%

Students are expected to participate in the weekly workshops actively, and must also present thoroughly articulated and critically useful one page response papers providing feedback to their fellow students each week (with duplicate to the instructor).

Seminars: 20%

Students will contribute one 30-45 minute Seminar per semester on researched material (topic to be determined in consultation with the instructor). The parameters of these Seminars will be arranged with student interests in mind.

Writing Portfolio: 40%

In addition to creative exercises assigned by the instructor, students will be required to submit a compilation of polished writing by the end of each semester (approximately 50 pages of text -- double-spaced -- length may vary depending upon chosen genre).

Class Project: 10%

There will be a group class-project at the end of each semester. Students will be expected to participate by organizing and presenting their works in a public forum, either through a publication of their own design, and/or a public presentation of their writing which could take a variety of forms including a live reading at a public venue, and/or a presentation of their works in some electronic or digital format (e.g.; radio, video, web-site, etc).

Short Assignments: 20%

In addition to creative assignments, students will submit 2 shorter literary critiques per semester covering works by selected authors. Students will be invited to choose the authors for these critiques.

Required Texts

Students will be provided with a series of handouts to read as part of their course-work. These handouts will feature texts from two different categories. One set will feature critical and theoretical perspectives on contemporary writing. The second set will feature examples of

contemporary writing. These texts will provide the foundation and subject matter for the literary critiques expected in the course. A survey will be conducted at the start of the course to determine which genre students prefer to pursue (e.g.; short fiction, poetry, non-fiction, prose, drama, performance, inter-media, etc.). Depending on the results of the survey, and a consensus among students in the class, texts may be added to, or withdrawn from the primary reading list in order to pursue student interests.

Primary Texts:

-Excerpts from periodicals and on-line sources (to be supplied by the instructor) will be part of the required reading. Authors covered could include but will not be limited to those appearing in periodicals such as *Rampike* or, *The Paris Review*, as well as the CBC archives, or internet publications (free commons): Lillian Allen, Rae Armantrout, Paul Auster, Di Brandt, Nicole Brossard, George Bowering, Janet Cardiff, Italo Calvino, Margaret Christakos, George Elliot Clarke, Frank Davey, Chris Dewdney, Marilyn Dumont, Phil Hall, Tomson Highway, Linda Hutcheon, Tom King, Julia Kristeva, Robert Kroetsch, Clarice Lispector, Alistair MacLeod, Daphne Marlatt, Erin Mouré, Nino Ricci, Jerome Rothenberg, Tom Stoppard, Steve Tomasula, Diane Schoemperlen, John Updike, Nico Vassilakis, Gerald Vizenor, Fred Wah, among others.

ENGLISH GRADUATE FACULTY

LOUIS CABRI,

B.A. (Carleton), M.A. (Calgary), Ph.D. (University of Pennsylvania), teaches modernist, postmodernist, and contemporary American poetry and poetics, with secondary specializations in literary theory and Canadian poetry and poetics. His areas of interest include poetry's social address, poetic formal innovation, poetry in relation to theory, philosophy, politics, linguistics, art, and movements / moments / institutions. His recent essays and papers consider work by Bruce Andrews, Peter Inman, Frank O'Hara, Roy Miki, Catriona Strang, Fred Wah, Pound, and Zukofsky, poetry's "social command" propounded by Osip Brik and Vladimir Mayakovsky, and the literary nonce-word. He has recently edited a selection of poems by Fred Wah, *The False Laws of Narrative* (Wilfrid Laurier UP) and with Peter Quartermain a special issue of *ESC: English Studies in Canada* on sound and poetry. Cabri's poetry includes *Poetryworld* (forthcoming from Capilano University Editions), —*that can't* (Nomados), and *The Mood Embosser* (Coach House Books), which was acclaimed a 2003 Book of the Year by the Small Press Traffic Literary Arts Center (San Francisco). Current projects include a study of Zukofsky and the Language Poets, a collection of essays on contemporary poetics, and anthologizing a poets-in-dialogue series he edited and curated (PhillyTalks, 1997-2001).

CAROL MARGARET DAVISON,

B.A. Hons. (With Distinction, Dean's List), (Concordia), M.A. (York), Ph.D. (Dean's Honour List), (McGill), is a specialist in Gothic and Victorian literature, African-American literature, women's writing, and cultural teratology. A former Canada-U.S. Fulbright scholar, she is currently working, with the assistance of a SSHRC Standard Research Grant, on *Gothic Scotland/Scottish Gothic*, a theoretical examination of the Scottish Gothic tradition. She continues in her role as the Director of the sickly taper website, the world's largest and most comprehensive website devoted to Gothic bibliography (www.thesicklytaper.com), and has published *Anti-Semitism and British Gothic Literature* (Palgrave Macmillan 2004), which was shortlisted for the J.I. Segal Award, and *History of the Gothic: Gothic Literature, 1764-1824* (University of Wales Press, 2009). The author of numerous articles and book chapters, she is also the editor of a special issue of *Gothic Studies* on the Gothic and Addiction (2009), co-editor of a special issue on Marie Corelli for *Women's Writing* (UK, 2006), and the editor of *Bram Stoker's Dracula: Sucking Through the Century, 1897-1997* (Oxford: Dundurn Press, 1997), which won the Lord Ruthven Assembly Award (chosen by the International Association for the Fantastic in the Arts) for the best non-fiction book on Dracula and vampires for 1997.

THOMAS DILWORTH,

BA, MA, PhD (Toronto), FRSC, University Professor, Killam Fellow, specializes in Modern Literature and Romantic Poetry. Interdisciplinary in his interest in relationships between literature and visual art, he is the author of *The Shape of Meaning in the Poetry of David Jones*, which won the British Council Prize in the Humanities, *Reading David Jones*, and *David Jones in the Great War*. He edited Jones's illustrated *Rime of the Ancient Mariner*, Jones's *Wedding Poems*, and *Inner Necessities, the Letters of David Jones to Desmond Chute*, and co-edited of *The Letters of Gertrude Stein and Virgil Thomson*. He edited the Ad Solem bilingual (English/French) editions of Jones's works and is writing Jones's biography for Jonathan Cape and a commentary on Lear's illustrated limericks. He has published over a hundred chapters and

a primary source edition of WWII letters as well as a monograph, *Geographies of Performance*, which explores the link between epistolaries, the language of performance, and the idea of audience in the era of late-Modernism.

SUSAN HOLBROOK,

B.A. Hons. (Victoria), M.A., Ph.D. (Calgary) Susan Holbrook's poetry books are the Trillium-nominated *Joy Is So Exhausting* (Coach House 2009), *Good Egg Bad Seed* (Nomados 2004) and *mised* (Red Deer 1999), which was shortlisted for the Pat Lowther Memorial Award and the Stephan G. Stephansson Award. She co-edited (with Thomas Dilworth) *The Letters of Gertrude Stein and Virgil Thomson: Composition as Conversation* (Oxford U P, 2010). Her textbook, *How to Read (and Write About) Poetry*, was published by Broadview Press in 2015. She teaches North American literatures and Creative Writing. Susan Holbrook's research and writing is propelled by her interests in contemporary poetry and poetics, Canadian literature, American Modernism, gender studies, and creative writing. A new poetry collection, *Throaty Wipes*, will appear in 2016.

DALE JACOBS,

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KARL E. JIRGENS,

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Press, Black Moss Press, and Mercury Press. Jirgens is a grand-master of the martial art of Tae Kwon Do. His theatre / performance works have been presented nationally and internationally including at the Ultimatum Fest in Montreal and at the INTER-Festival in Quebec City. Karl Jirgens has edited *Rampike*, the international literary journal of post-modern art and writing, since 1979.

MARK ALBERT JOHNSTON, B.A. Hons. (Western), M.A. (Queen's), Ph.D. (Western) specializes in early modern drama, including the plays of Shakespeare and his contemporaries, children's drama, the history of medicine, and gender studies/queer theories. His critical articles appear in *English Literary History* (ELH), *Studies in English Literature* (SEL), *English Literary Renaissance* (ELR), as well as in the collections *Masculinity and the Metropolis of Vice: London 1500-1700* (Palgrave Macmillan, 2010); *Thunder at a Playhouse: Essaying Shakespeare and the Early Modern Stage* (Susquehanna UP, 2010); and *A Cultural History of Hair in the Early Modern Age* (Bloomsbury, forthcoming). His recent publications include an essay on early modern boys as erotic objects, "Shakespeare's Twelfth Night and the Fertile Infertility of Early Modern Boys," *Modern Philology* 114.3 (February 2017). His first monograph, *Beard Fetish in Early Modern England: Sex, Gender, and Registers of Value* (Routledge, 2011) focuses on the significances of facial hair to early modern cultural constructions of sex, gender, and identity. His current projects include an essay collection on the queerness of early modern childhood, and research devoted to the activity networks of early modern English barber-surgeons.

JOANNA LUFT,

B.A., M.A. (Wilfrid Laurier University), Ph.D. (McMaster), works on medieval romance and Middle English mystical literature. She has published on *Le Roman de la Rose* (2011) and is currently writing about Julian of Norwich's *A Revelation of Love*, exploring how its message of love is conveyed through literary form and imagery. She is also interested in the phenomenon of twentieth and twenty-first century re-castings of medieval works and has published on the intertextual relationships between Alice Munro's "Wenlock Edge" and *Sir Gawain and the Green Knight* (2010) and between Chaucer's Prologue to *The Legend of Good Women* and *The Great Gatsby* (2010).

NICOLE MARKOTIĆ,

B.A. (Calgary), M.A. (Manitoba), Ph.D. (Calgary), is a scholar, poet, and fiction writer. She has published two novels: *Yellow Pages*, a prose narrative of Alexander Graham Bell and *Scrapbook of My Years as a Zealot*, which takes on notions of friendship, adult relationships with one's mother, the holocaust, and disability), and three books of poetry: *Connect the Dots, Minotaurs & Other Alphabets* (with Wolsak & Wynn) and *Bent at the Spine* (BookThug). She has also published the chapbook *more excess*, which won the bpNichol Chapbook award, and has been shortlisted for the Henry Kreisel and the Stephan G. Stephansson Awards. In 2002, she served as a Juror for the Governor General Poetry Awards. At the University of Windsor, she specializes in Canadian Literature, Poetry, Children's Literature, and Disability Studies. Her interests include theorizing what she terms the "problem body" (as distinct from the "normal" body), representations of disability in children's literature, feminist critical and body theory, and twentieth-century Canadian and North American literature and poetics. Critical articles include: "To All the Girls I've Loved (Before)..." (in *Open Letter*), "Widows and Orphans" (in *Biting the Error: Writers Explore Narrative*), and "Disabling the Viewer: in Tod Browning's *Freaks*" (in

Screening Disability). She has edited a collection of poetry by Dennis Cooley, *By Word of Mouth*, worked as a freelance editor, edited special issues for the literary journals *Open Letter* and *Tessera*, and has co-edited a collection of critical essays on film and disability (*The Problem Body: Projecting Disability on Film*, with Sally Chivers). She was poetry editor for Red Deer Press for six years and is now part of the NeWest literary board as one of its fiction editors. She publishes the poetry chapbook series, Wrinkle Press, which includes work by Dennis Cooley, Nikki Reimer, and Fred Wah, is completing a poetry manuscript, and also editing a collection of essays about Robert Kroetsch (forthcoming with Guernica).

C. SUZANNE MATHESON,

B.A. Hons. (McGill), M.A. (Toronto), D.Phil (Oxon), is a specialist in British Romantic literature, late eighteenth and early nineteenth century visual culture, aesthetic theory and book arts. She has worked extensively on the poetry and design of William Blake, particularly on the intermediation of Blake's early illuminated books. She is currently writing a social history of public art exhibition in Georgian England and the fraught 'invention' of art-viewing audiences in the period. A recent interdisciplinary project on Tintern Abbey, the subject of a 2008 exhibition at the University of Michigan and forthcoming monograph *Composing Tintern Abbey*, carries her interest in spectatorship, theories of the gaze and Romantic visual culture into the appraisal and representation of an iconic British site. Other interests include eighteenth century optical technology, especially the Claude mirror, which is the subject of a current collaborative study and related web installation. She has held fellowships at the Yale Center for British Art, The Lewis Walpole Library and Huntington Library. Matheson has contributed articles to the *Oxford Companion to the Romantic Age*, the *Times Literary Supplement*, and participated in the Courtauld's exhibition and catalogue *Art on The Line: The Royal Academy Exhibitions at Somerset House 1780-1836*. In 2008 she was a University of Windsor Humanities Research Group Fellow.

STEPHEN PENDER,

B.A. Hons. (Toronto), M.A. (Queen's), Ph.D. (Toronto), is a specialist in early modern literature and intellectual history, the history of rhetoric, and the history of medicine. Recently, he has published articles in *Rhetorica*, *Early Science and Medicine*, the *British Journal for the History of Science*, *Philosophy and Rhetoric*, and the *Intellectual History Review*, as well as several chapters in collections of essays including, most recently, a paper on the history of laughter (in a collection, here: <https://www.pickeringchatto.com/titles/1806-9781848935181-knowing-nature>), and a forthcoming chapter on John Donne and medicine for Cambridge University Press. He has a long piece on the natural philosopher Robert Boyle and illness forthcoming in the journal *The Seventeenth Century*. He is currently at work on the relationship between rhetoric, medicine, and the passions in early modern England, to be published in a monograph, *Therapy and the Passions in Early Modern England: Rhetoric, Medicine, Moral Philosophy*, which was supported by a SSHRCC grant in intellectual history. Dr. Pender has presented over forty papers at national and international conferences, and has been invited to the Project on the Rhetoric of Inquiry at the University of Iowa to contribute to their 'New Rhetorics, New Histories' project, has been a featured speaker at *Scientiae* (see <http://scientiae.co.uk/>), and at a Leiden University for a conference and collection of essays on pain in early modern Europe (see the book at <http://www.brill.com/sense-suffering-constructions-physical-pain-early-m>). With Nancy Struever, emerita, Johns Hopkins University, he has edited *Rhetoric and Medicine in Early*

Modern Europe (Ashgate, 2012; his introduction is available for download at <http://www.ashgate.com/isbn/9781409430223>). Dr. Pender was director of the Humanities Research Group, University of Windsor, and held a research leadership chair in the Faculty of Arts and Social Sciences (2006-2012). In 2003, he co-edited *The Common Sky: Canadian Writers against the War in Iraq* (Three Squares Press); he has been on the educational advisory board for *The Walrus* magazine (2008-2012); and he has published a collection of verse, *Histologies* (2007).

KATHERINE QUINSEY,

Has published extensively on Pope, Dryden, and Restoration drama and poetry. Her major publications include *Broken Boundaries: Women and Feminism in Restoration Drama* (1996), *Under The Veil: Feminism and Spirituality in Post-Reformation England and Europe* (2012), a special issue of *Canadian Poetry* devoted to the work of Margaret Avison (2006), and *Animals and Humans: Sensibility and Representation 1650-1790* (forthcoming, 2017). She is currently completing *Tempting Grace: The Religious Imagination of Alexander Pope*, and is working on another book on Pope, *The Spider's Touch: Pope and the Animal Experience*.