

DEPARTMENT OF  
ENGLISH & CREATIVE  
WRITING

GRADUATE HANDBOOK  
2020-2021



University  
of Windsor

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# INTRODUCTION

## 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. 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. The University of Windsor has been committed to expanding graduate education and renewing its focus on research. Of the approximately 16,000 students enrolled at the university, there are over 2,000 full and part-time graduate students.



## LIBRARY RESOURCES

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 resources and to a number of resources at institutions in Michigan.

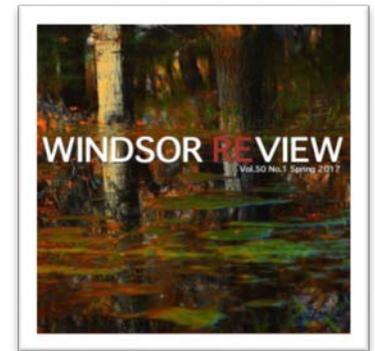
## THE DEPARTMENT OF ENGLISH AND CREATIVE WRITING

The Department of English & Creative Writing 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 (Our department's teaching is consistently ranked among the highest in the University.)



### IN-HOUSE PUBLICATIONS

We publish one professional, international-recognized journal- *The Windsor Review*, which has been publishing for over 50 years. Student work is showcased in a yearly anthology *Generation*, and in numerous in-house chapbooks and "zines". The Department also hosts an internationally-acclaimed website on gothic literature, *The Sickly Taper*, under the editorship of Dr. Carol Margaret Davison.



### WRITER-IN-RESIDENCE

We have a rich scholarly and creative culture: traditionally, Writers-in-Residence are 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 Phillip, David French, and Christopher Dewdney). In fall 2015, the Department hosted one of Canada's first cartoonists-in-residence, Scott Chantler.

### READING SERIES

The Department has a lively culture of creative reading and performance. Our reading series, which includes acclaimed writers from Canada and abroad, is active and ongoing. Public readings at local venues take place frequently throughout the year, sometimes in collaboration with the Schools of Dramatic Art, Creative Arts, the Art Gallery of Windsor, or Arcite, 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. We participate in the activities of the Humanities Research Group, which brings distinguished scholars, authors, and artists to campus throughout the year.



# M.A. IN ENGLISH

The Department of English and Creative Writing offers two streams within the M.A program:

## LANGUAGE AND LITERATURE

- Thesis Option
- Course Work Option

## LITERATURE AND CREATIVE WRITING

- Thesis Project

## M.A. LANGUAGE AND LITERATURE

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

### COURSE WORK OPTION

- EIGHT Graduate Seminars
- ENGL-8000 Scholarship and the Profession (a pass/fail 3-week course)

### THESIS OPTION

- FIVE Graduate Seminars
- ENGL-8970 Thesis/Project
- ENGL-8000 Scholarship and the Profession (a pass/fail 3-week course)

**NOTE:** Students in the thesis option must register in ENGL-8970 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 and Creative Writing for feedback and approval.

The principal advisor normally has full responsibility for the direction of the student's work. The other members of the thesis 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.

**Applicants are not required to have a faculty advisor in order to be accepted into the program. However, we encourage thesis applicants to propose a potential supervisor for their work on their Supplementary Admissions Form.** Students in program are required to select an advisor within their first term of study. Please visit our [Faculty page](#) to view each faculty members' research/teaching interests.

## M.A. LITERATURE AND CREATIVE WRITING

The Literature and Creative Writing stream 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.

### CREATIVE WRITING PROJECT OPTION

- FOUR Graduate Seminars
- ENGL-8910 Creative Writing Seminar A
- ENGL-8920 Creative Writing Seminar B
- ENGL-8940 Creative Writing Project
- ENGL-8000 Scholarship and the Profession (a pass/fail 3-week course)

**NOTE:** Students in the Creative Writing stream must register in ENGL-8940 (Creative Writing Project) in every term in which they use university facilities for their work.

Prior to beginning work on the creative writing project, 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 and Creative Writing for feedback and approval.

The project, which normally emerges from work in ENGL-8910/8920 Creative Writing Seminars, is a book-length manuscript (approximately 70-120 pages). The manuscript must 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.)
- Situating the work within contemporary creative practice

The student will work independently on this project with 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). The principal advisor normally has full responsibility for the direction of the student's work.

**Applicants are not required to have a faculty advisor in order to be accepted into the program. However, we encourage applicants to propose a potential supervisor for their work on their Supplementary Admissions Form.** Students in program are required to select an advisor within their first term of study. Please visit our [Faculty page](#) to view each faculty members' research/teaching interests.

NOTE: Applicants who are not admitted to the Creative Writing stream may also be considered for the Language and Literature stream.

## THESIS AND PROJECT DEADLINES

Students are expected to confirm their thesis supervisors by January in their first year of study. The Thesis Prospectus for both program streams is due **April 15<sup>th</sup>** of the first year of study. 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 April 30<sup>th</sup> for Spring convocation and September 15<sup>th</sup> for Fall convocation. For more details, and current dates and regulations, please visit the [Faculty of Graduate Studies](#) website.

## SCHOLARSHIP AND THE PROFESSION

In addition to the specified course loads and thesis work, all students must complete the ENGL-8000 Scholarship and the Profession, which is a 3-week 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. Students are required to attend mandatory workshops that cover areas such as grant/scholarship writing, careers post-graduation, research methods, etc.

## NON-ENGLISH COURSES

In certain cases, up to two 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 and the Faculty of Graduate Studies. Approval must be granted in advance of enrollment.

## LENGTH OF PROGRAM

Although work on a Master's degree must be completed within **three consecutive calendar years after a full-time student's initial registration**, the usual duration of the program is between three and five terms of full-time study (1-2 years) 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 Faculty of Graduate Studies. 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 must complete their work within five years of their initial registration.**

For more details, and current dates and regulations, see the current [Graduate Calendar](#).

# ADMISSION TO GRADUATE STUDIES IN ENGLISH

## ADMISSION REQUIREMENTS

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

- An Honours Bachelor of Arts degree in English
- A minimum 70% cumulative average in the last two years of study
- 75% (B) average in all undergraduate English courses
- 77% (B+) average in all English courses in the last two years of study

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, from the areas of critical history, theory, scholarship and bibliography, and language and linguistics*

*Additional courses from any of the additional areas to make up the total number of courses required for an Honours B.A. in English*

**NOTE:** Students who do not have an Honours B.A. in English or its equivalent may be admitted on the condition that they fulfill the above requirements by completing undergraduate courses determined by the English department.

## APPLICATION MATERIALS

### LANGUAGE AND LITERATURE (THESIS)

Transcripts from previously attended post-secondary institutions

Two Academic References

Research Proposal

English Proficiency Test (if required)

[Supplementary Admissions Form](#)

### LANGUAGE AND LITERATURE (COURSEWORK)

Transcripts from previously attended post-secondary institutions

Two Academic References

Research Interest/Study Plan

English Proficiency Test (if required)

[Supplementary Admissions Form](#)

### CREATIVE WRITING

Transcripts from previously attended post-secondary institutions

Two Academic References

Research Proposal

Portfolio of Creative Work

English Proficiency Test (if required)

[Supplementary Admissions Form](#)

#### Research Interest/Study Plan

Applicants to the Literature coursework stream must provide a 500-word description of their program intentions, including the following elements: relevant past experience, literary and/or theoretical interests, and future study plans/career goals.

#### Research Proposal

Applicants to both Literature and Creative Writing thesis streams must provide a 500-word description of their projects, including the following elements: proposed topic, past experience, qualifications/interests, literary and theoretical frameworks, and future research plans.

#### Portfolio of Creative Work

Applicants to the Creative Writing stream must additionally provide a 20-25 page portfolio of various samples showcasing their best creative writing.

#### Minimum English Proficiency Scores:

TOEFL: 250    IBT-100    IELTS: 7.0    Pearson: 68

\* The names you list as referees on your application will be emailed a confidential report form to complete.

## APPLICATION DEADLINES

### FALL 2020 (September start)

- **March 30<sup>th</sup>, 2020**: To be considered for departmental and entrance scholarships and awards
- **May 1<sup>st</sup>, 2020**: To be considered for entrance scholarships
- **July 1<sup>st</sup>, 2020**: Final deadline without scholarship consideration

### WINTER 2021 (January start)

- **September 1<sup>st</sup>, 2020**: To be considered for entrance scholarship
- **November 1<sup>st</sup>, 2020**: Final Deadline without scholarship consideration

**NOTE:** Applicants to the Creative Writing stream are strongly discouraged from beginning the program in the Winter semester. Since the Creative Writing seminars (ENGL-8910 & ENGL-8920) run consecutively in the Fall and Winter semesters, students who begin the program in the Winter are likely to experience an extended program timeline.

# FINANCIAL ASSISTANCE

While there is no guarantee of financial support for individual students, the University of Windsor strongly supports and encourages graduate study. Please see the "[Scholarships and Funding](#)" page on the Faculty of Graduate Studies website for possible funding opportunities and application instructions.

## ENTRANCE SCHOLARSHIPS

Applicants with an admission average of at least 80% in the last two years of study will be considered for entrance scholarships. No separate application is required.

- thesis stream: \$7,500 for one year (non-renewable)
- non-thesis or non-major paper stream: \$3,750 for one year (non-renewable)

## 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 and first year of graduate study:

### THE ONTARIO GRADUATE SCHOLARSHIP (OGS)

This award, approximately \$5,000 per term of study (\$15,000 for twelve months for 3 consecutive terms of study), 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. Applicants should have an 80% grade average or better in most recent two years of study. It is a highly competitive scholarship.

### SOCIAL SCIENCE AND HUMANITIES RESEARCH COUNCIL OF CANADA FELLOWSHIPS (SSHRC): CANADA GRADUATE SCHOLARSHIP MASTER'S (CGS-M)

The CGS-M is a twelve-month, non-renewable award of \$17,500. Students submit their applications online by **December 1<sup>st</sup>** of their first year of study in the graduate program. A prestigious award, the SSHRC Master's scholarship is very competitive.

For more information on these scholarships please visit the Faculty of Graduate Studies at [www.uwindsor.ca/graduate-studies](http://www.uwindsor.ca/graduate-studies)

## INTERNAL AWARDS

### ALISTAIR AND ANITA MACLEOD SCHOLARSHIP

One scholarship will be awarded to the applicant with the highest major GPA of an 85% or higher who applies to the program by **March 30, 2020**. The value of the scholarship is \$2,500.

### CONFERENCE TRAVEL SUPPORT

The Faculty of Graduate Studies has limited funds available to graduate students who have made presentations of their research or creative writing at an academic conference. Funds are not available for archival research or conference attendance. In order to qualify for this award, students must 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. No more than one award is available to every graduate student during his or her candidacy in the department. The maximum award is \$500 CDN.

## GRADUATE ASSISTANTSHIPS

Most 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. Students holding GAs may be assigned a number of different duties within the Department. GAs are assigned to undergraduate literature and practicum courses, such as ENGL-4003 & ENGL-4004, Editing and Publishing Practica.

A typical GAship (140 Hours/term) requires approximately 10 hours of work per week during each term; a three-term GA secures approximately \$5,300 per term. Partial assistantships with prorated stipends may also be awarded. Graduate Assistants are represented by the Canadian Union of Public Employees (CUPE), local 4580.

To be eligible for a Graduate Assistantship, you must be:

- registered full-time in the program
- available to attend courses/exams at specified times
- in good academic standing in the program

# GRADUATE COURSES

## GRADUATE SEMINARS

The Department of English and Creative Writing offers between 2 to 3 graduate seminars in each of the fall and winter terms. Normally, one course is offered in the summer semester. Enrollment 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). With the exception of those pursuing thesis work/creative writing projects, full-time students are expected to enroll in at least two to three graduate seminars per term. Part-time students will enroll in one seminar per term.

Every student in a seminar is usually responsible for:

- a seminar presentation
- a seminar paper
- the reading necessary for each weekly meeting of the seminar
- a fair share of work within the seminar meeting, which includes asking questions, stating other points of view, probing the arguments that are advanced, querying documentation, etc.

## GRADING

Although some instructors provide assignment and grading information in their course descriptions, this information is subject to change. Any changes will be made in the syllabus, provided by the instructor within the first two weeks of class.

The Faculty of Graduate Studies requires that students maintain at least a 70% cumulative GPA at all times. The Department of English and Creative Writing requires that any student who receives more than one final grade below 70% withdraw from the program. Only courses in which a grade a 70% or higher is received will be accepted for graduate credit.

On rare occasions and for exceptional circumstances the Department of English and Creative Writing 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 departmental office. **Normally, a student may carry only one**

**"Incomplete" grade at a time.** Graduate students carrying more than one "Incomplete" grade at the end of the 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.

# LIST OF GRADUATE SEMINARS

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

The specific topics of individual courses may vary, depending upon the interests and needs of professors and students. Special topics courses having the same course number may be taken more than once providing the course content is different and with permission of both the program coordinator and professor offering the course.

- ENGL-8000: Scholarship and the Profession
- ENGL-8010: Tutorials
- ENGL-8050: The English Language and Linguistics
- ENGL-8100: Literature of the Old English Period
- ENGL-8150: Literature of the Middle English Period
- ENGL-8200: Literature of the Renaissance
- ENGL-8250: Renaissance Drama
- ENGL-8300: Literature of the Restoration Period
- ENGL-8350: Literature of the Eighteenth Century
- ENGL-8400: Literature of the Romantic Period
- ENGL-8450: Literature of the Victorian Period
- ENGL-8500: Literature of the Twentieth Century
- ENGL-8550: Literature of the United States
- ENGL-8600: Literature of Canada
- ENGL-8650: Post-Colonial Literature
- ENGL-8700: Literary Genres: Poetry
- ENGL-8750: Literary Genres: Drama
- ENGL-8800: Literary Genres: Fiction
- ENGL-8850: Literary Genres: Criticism/Cultural Studies
- ENGL-8910/8920: Creative Writing Seminar A and B
- ENGL-8960: Composition Pedagogy: Theory and Practice
- ENGL-8940: Creative Writing Project
- ENGL-8970: Thesis/Project

# 2020-2021 PROPOSED GRADUATE SEMINARS

Full course descriptions of the proposed graduate seminars for 2020-2021 follow.

## **SUMMER SESSION 2020**

**ENGL-8750: Literary Genres: Drama**

INSTRUCTOR: Dr. Johanna Frank

TOPIC: Non-Realist Drama

## **FALL 2020**

**ENGL-8300: Literature of the Restoration Period**

INSTRUCTOR: Dr. Katherine Quinsey

TOPIC: "New World" Encounters 1640-1800

**ENGL-8450: Literature of the Victorian Period**

INSTRUCTOR: Dr. Carol Davison

TOPIC: The Brontës

**ENGL-8800: Literary Genres: Fiction**

INSTRUCTOR: Dr. Nicole Markotic

TOPIC: Childhood Monsters & the Monstrous in Literature for Children

## **WINTER 2021**

**ENGL-8400: Literature of the Romantic Period**

INSTRUCTOR: Dr. Suzanne Matheson

TOPIC: William Blake and the Infinite Book

**ENGL-8850: Literary Genres: Criticism/Cultural Studies**

INSTRUCTOR: Dr. Sandra Muse Isaacs

TOPIC: Indigenous Literature: Oral Tradition

## **FALL 2020 & WINTER 2021**

**ENGL-8910 & ENGL-8920: Creative Writing Seminars A & B**

INSTRUCTOR: Dr. Karl Jirgens

## SUMMER SESSION 2020

**ENGL-8750: Literary Genres: Drama**  
**INSTRUCTOR: Dr. Johanna Frank**  
**TOPIC: Non-Realist Drama**

**Course Description:** In what ways might we characterize drama that departs from realism as reactionary, experimental, or avant-garde? How do we understand these terms historically and aesthetically, and are there limits in how we use them? This course situates the study of 20th century drama as a tradition marked by difference: breaks in form, shifts in content, and manipulations of literary, theatrical, and cultural expectations. While each play we study emerges from a specific historical, cultural, and/or national moment, we will consider how each explores notions of “modern” and challenges ideas of “theatrical” and “literary.”

### **Tentative Assignments:**

Weekly response papers  
Seminar presentation  
Prospectus  
Annotated bibliography  
Seminar paper

### **Primary Texts:**

Luigi Pirandello, *Six Characters in Search of an Author* (1921/1925)  
Thornton Wilder, *Our Town* (1938)  
Bertolt Brecht, *The Good Woman of Setzuan* (1938/1943)  
Tennessee Williams, *The Glass Menagerie* (1944)  
Ntozake Shange, *for colored girls who have considered suicide/when the rainbow is enuf* (1976)  
Caryl Churchill, *Top Girls* (1982)  
George C. Wolfe, *The Colored Museum* (1985)  
David Henry Hwang, *M. Butterfly* (1988)  
Suzan-Lori Parks, *Venus* (1990)

### **Prerequisites:**

n/a

**FALL 2020****ENGL-8300: Literature of the Restoration Period****INSTRUCTOR: Dr. Katherine Quinsey****TOPIC: "New World" Encounters 1640-1800**

**Course Description:** This course will examine engagement with racial and cultural difference in literature and other art forms of the seventeenth and eighteenth centuries, with particular focus on the interaction between European culture and the Indigenous cultures of North America and Africa. Works will be drawn both from Euro-British tradition and from writers marginalized by that tradition. Works to be studied range over a variety of genres: travelogues, diaries, and letters; poetry, plays, and novels with explicit references to the "New World," or authored by those indigenous to it. There will be some attempt to integrate the study of other artistic forms (primarily visual) with that of the literature.

**Tentative Assignments:** Bibliographical exercise (5%); oral reports (15%); prospectus and bibliography (10%); seminar presentation (20%); research paper (35%); class participation (15%).

**Primary Texts:** Students will be encouraged to do primary research in collating and studying non-canonical works and materials in their consideration of the course's theme. Materials for the course will be available both in published texts and as primary sources through online databases.

**Prerequisites:** Previous undergraduate courses in seventeenth- or early eighteenth-century literature are advisable though not essential. Courses in scholarship and bibliography, as well as courses in other fields with a post-colonial focus, are advantageous.

**ENGL-8450: Literature of the Victorian Period****INSTRUCTOR: Dr. Carol Davison****TOPIC: The Brontës**

**Course Description:** This seminar will examine six Brontë novels alongside various works of their juvenilia and poetry. The focus will be on the literature they wrote, its critical heritage, and the efficacy and variety of theoretical tools/approaches available to assess it. Topics for discussion will include the Brontës' engagement with Victorian socio-political, religious, and cultural issues; the significance of genre choices; the gender/genre question; the negotiation between self and community; intertextuality; the politics and poetics of constructing "Britishness"; the representation of empire; the writer and ethics/aesthetics; readership and literary production; narrative and character development strategies; poetic techniques; gender, race, and class representations and relations; and the manipulation of myth/folktale/fairy-tale.

**Tentative Assignments**

1. 5-page response to a critical evaluation of *Wuthering Heights*, 20%.
2. 3-page review of a recent critical article/chapter devoted to a Brontë work, 10%.
3. 30-minute Seminar Presentation, 20%.
4. 12-15-page Final Essay and 3-page Annotated Bibliography of 5 related essays, 30%.
5. Participation, 20%.

**Primary Texts**

Tales of Glass Town, Angria, and Gondal: Selected Writings – the Brontës (2010, ed.)

Poems by Currer, Acton, and Ellis Bell (1846)

Anne Brontë, *Agnes Grey* (1847)

Emily Brontë, *Wuthering Heights* (1847)

Charlotte Brontë, *Jane Eyre* (1847)

Anne Brontë, *The Tenant of Wildfell Hall* (1848)

Charlotte Brontë, *Shirley* (1849)

Charlotte Brontë, *Villette* (1853)

**ENGL-8800: Literary Genres: Fiction****INSTRUCTOR: Dr. Nicole Markotic****TOPIC: Childhood Monsters & the Monstrous in Literature for Children**

**Course Description:** Children's literature presents a catalogue of stories that include – and often embrace – the monster or the monstrous. From fairy tales such as the Grimms' "Little Red Riding Hood" and Hans Christian Andersen's "The Snow Queen" to Patrick Ness's *A Monster Calls*, stories for children have foregrounded versions of the embodied horrific. In this course, we will examine the history and proliferation of monsters in stories for children, and read and discuss a range of contemporary books aimed at younger readers (from picture books to YA to graphic novels to cinematic narratives). The aim is to analyze both the figurative and the literal (and stories that, often, present both). At the fore of this study is literature that promotes the pleasures of fear, the fascination with the grotesque, the role of the demonic or freak, and – especially – how children's literary texts challenge and tackle embodied monstrosities that suggest metaphorical confrontations with "the other" (ie, "monsters" as racialized, disabled, queer, or otherwise marginalized characters).

**Tentative Assignments:**

A short response paper (approximately 6 pp), worth 20%

A term paper (15-18 pp), worth 40%

Students will give a formal presentation during term, worth 20%

Participation in class discussions will count as 20% towards the final grade

**Primary Texts:**

Assorted fairy tales.

Beowulf selections.

Laurie Halse Anderson's *Winter Girls*.

Jennifer Bryan's *The Different Dragon*.

Lewis Carroll's "Jabberwocky."

Julia Donaldson's *The Gruffalo*.

Walter Dean Myers's *Monster*.

Patrick Ness's *A Monster Calls*.

R.J. Palacio's *Wonder*.

Rodman Philbrick's *Freak the Mighty*.

Shaun Tan's *The Lost Thing*.

## WINTER 2021

### ENGL-8400: Literature of the Romantic Period

**INSTRUCTOR:** Dr. Suzanne Matheson

**TOPIC:** William Blake and the Infinite Book

But first, the notion that man has a body distinct from his soul, is to be expunged; this I shall do, by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid.

*-The Marriage of Heaven and Hell*

**Course Description:** William Blake's aesthetic and political challenges to the conventions of late eighteenth/early nineteenth century book production will be examined through a close analysis of illuminated works such as *The Songs of Innocence and of Experience*, *The Book of Thel*, *Visions of the Daughters of Albion*, *The Marriage of Heaven and Hell*, *America: A Prophecy*, *Europe: A Prophecy* and *The First Book of Urizen*. Blake's experimentation with the divisions between text and image, his use of the book as a metaphor, and his play with the conception, space and poetics of books will be addressed. The seminar will consider reconstructions and re-evaluations of Blake's process of illuminated printing, the notions of authority and publicity manifested in his work, and the author/artist's conception of audience. Our investigation will be informed by theories of textuality, new approaches to bibliography and book history, and reader-response theory.

#### Tentative Assignments:

2. Informal Presentations	20%
3. Seminar Presentation	20%
1. Prospectus and Bibliography	10%
4. Term Project/Paper	30%
5. Term Participation	20%

#### Primary Texts

Erdman, David, ed. *The Complete Poetry and Prose of William Blake*. New York: Anchor, 1992.

Haggarty, Sarah. *William Blake in Context*. Cambridge University Press, 2019

Makdisi, Saree. *Reading William Blake*. Cambridge University Press, 2015

#### Prerequisites

A previous course in Romantic Literature, Romantic art history or permission of the instructor

**ENGL-8850: Literary Genres: Criticism/Cultural Studies****INSTRUCTOR: Dr. Sandra Muse Isaacs****TOPIC: Indigenous Literature: Oral Tradition**

“...we are storytellers from a long way back. And we will be heard for generations to come.” – James Welch, Blackfeet and Gros Ventre.

“The truth about stories is, that's all we are.” – Thomas King, Cherokee.

**Course Description:** Oral tradition and storytelling are the foundation of every Indigenous culture on Turtle Island (North America). Each nation's oral tradition includes stories of Creation and explanation of their certain Earth spot and sacred sites; community and history narratives; songs and sacred formulas; teachings of human and non-human responsibilities; practices concerning hunting, planting, gathering, fishing, food preparation, and housing; clan duties; child-raising, and; numerous other rituals. Since most contemporary Indigenous writers are said to write for their people and home community, the use of their nations' oral tradition and stories are often woven into their works. In many tribes/communities, the oral tradition remains strong while in others, colonization has destroyed much of those oral teachings. This course will examine how the oral tradition continues to function within particular communities, how some of those stories are employed by modern writers, and how the Indigenous worldview regarding relationships with non-human beings and the Earth herself could teach humans to again live in harmony with Nature.

**Tentative Assignments:**

Insight papers 15%

Seminar 25%

Paper proposal 15%

Final Conference-style Paper 25%

In-class participation 20%

**Primary Texts:**

The Truth about Stories: A Native Narrative – Thomas King. House of Anansi Press, 2003.

Monkey Beach – Eden Robinson. Vintage Canada, 2001.

Ceremony – Leslie Marmon Silko. Penguin Classics, 2006.

Write it on Your Heart: The Epic World of an Okanagan Storyteller – Harry Robinson with Wendy Wickwire, ed. Talonbooks, 1989.

Ojibway Tales – Basil Johnston. Bison Book, 1993.

The Witch of Goingsnake and Other Stories – Robert J. Conley. U of OK Press, 1998.

Cherokee Stories from the Turtle Island Liars Club – Christopher Teuton, 2012. UNC Press.

## FALL 2020 & WINTER 2021

### ENGL-8910 & ENGL-8920: Creative Writing Seminars A & B INSTRUCTOR: Dr. Karl Jirgens

**Course Description:** The Creative Writing Seminar is the capstone in Windsor's English program in Creative Writing. The Fall 2020 Semester is aimed at assisting students in developing works of fiction and the Winter 2021 semester will be devoted to poetry and poetics. These graduate creative writing courses aim to help talented and serious students to become writers of distinction. This seminar will be run primarily as a workshop, where we will read and discuss works-in-progress. There will also be occasional assigned reading and writing exercises, and when possible visits with/by guest speakers will be provided for your inspiration. [Note; Both ENGL-8910 and ENGL-8920 are required to meet the degree requirements for the M.A. in English & Creative Writing program.]

#### Tentative Assignments/Grades Breakdown: (per semester)

1. 10%: Class Participation & In-Class Critiques (i.e.; responses to other students' works)
2. 20%: One "Influences Presentation" (a report on work of a chosen author, and/or a literary publication, and/or a literary style that you find inspirational or interesting).
3. 10% Emulation Project: (write a work in response to your "influences presentation.")
4. 10% Editing Project; hone specific works for submission to publications.
5. 30%: Class Projects: Fall public reading. Winter publication launch and public reading. For the winter semester students are asked to edit, design and lay-out a publication & organize, prepare, and present a launch event that will feature a public reading of the workshop's works.
6. 20%: Writing Portfolio (new and/or revised works compiled & submitted at ends of semesters).

N.B.: Alternate assignment ideas will be considered, please consult instructor (e.g.; works in other media, performance, digital, video, etc.) Flexibility & creativity go hand in hand.

#### Primary Texts:

Lodge, David. *The Art of Fiction*, Random House.

Photocopies of assorted essays, texts, publications (supplied by instructor).

Secondary Texts (Optional but useful – ok to use on-line versions of similar texts):

Baldick, Chris. *Concise Oxford Dictionary of Literary Terms*. Oxford UP.

Hawthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. 4th Edition.

Instructor will also provide additional resource & reading materials.

**Prerequisites:** An open and curious mind. A willingness to explore and take risks. A working understanding of literary form and technique based on studies in previous literature courses. Endurance & persistence.

# ENGLISH GRADUATE FACULTY

Click on the names below to view each faculty member's biography, areas of research, contact information, and recent publications. Please note that you are not required to arrange a thesis/creative writing project supervisor prior to being admitted to the program. Students in program arrange for a supervisor during their first semester.

- ❖ [Louis Cabri](#)
- ❖ [Carol Margaret Davison](#)
- ❖ [Thomas Dilworth](#)
- ❖ [Richard Douglass-Chin](#)
- ❖ [Johanna Frank](#)
- ❖ [Susan Holbrook](#)
- ❖ [Dale Jacobs](#)
- ❖ [Karl Jirgens](#)
- ❖ [Mark Johnston](#)
- ❖ [Nicole Markotic](#)
- ❖ [Suzanne Matheson](#)
- ❖ [Sandra Muse-Isaacs](#)
- ❖ [Stephen Pender](#)
- ❖ [Katherine Quinsey](#)

# CONTACT INFORMATION

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