

DEPARTMENT OF
ENGLISH & CREATIVE
WRITING

GRADUATE HANDBOOK
2021-2022



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.

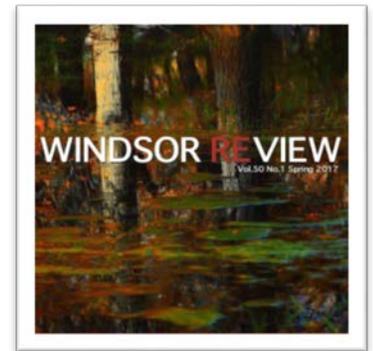
THE DEPARTMENT OF ENGLISH AND CREATIVE WRITING

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 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. 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. Students may apply to switch streams. 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: Admission to the thesis stream does not guarantee thesis supervision or successful completion in the thesis stream. Students must develop a project sufficiently attractive to a potential supervisor, find and secure that supervisor, develop and submit for approval a thesis prospectus in order to register in thesis/project, and meet the thesis milestones in terms of productivity in preparation for thesis defense and final deposit.

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: Admission to the Creative Writing project stream does not guarantee project supervision or successful completion in the project stream. Students must develop a project sufficiently attractive to a potential supervisor, find and secure that supervisor, develop and submit for approval a project prospectus in order to register in thesis/project, and meet the project milestones in terms of productivity in preparation for thesis defense and final deposit. 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 15th** 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 30th for Spring convocation and September 15th 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 2021 (September start)

- **March 30th, 2021**: To be considered for departmental and entrance scholarships and awards
- **May 1st, 2021**: To be considered for entrance scholarships
- **July 1st, 2021**: Final deadline without scholarship consideration

WINTER 2022 (January start)

- **September 1st, 2022**: To be considered for entrance scholarship
- **November 1st, 2022**: 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 1st** 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

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, 2021**. 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

2021-2022 PROPOSED GRADUATE SEMINARS

Full course descriptions of the proposed graduate seminars for 2021-2022 follow.

SUMMER SESSION 2021

ENGL-8600: Literature of Canada

INSTRUCTOR: Dr. Nicole Markotic

TOPIC: The Displaced Self: Subjectivity and Identity in Canadian Literature

FALL 2021

ENGL-8550: Literature of the United States

INSTRUCTOR: Dr. Richard Douglass-Chin

TOPIC: African American Literature

ENGL-8800: Literary Genres: Fiction

INSTRUCTOR: Dr. Dale Jacobs

TOPIC: 21st Century Irish

WINTER 2022

ENGL-8250: Renaissance Drama

INSTRUCTOR: Dr. Mark Johnson

TOPIC: Queer Children/Childhood in Shakespearean Drama

ENGL-8450: Literature of the Victorian Period

INSTRUCTOR: Dr. Carol Davison

TOPIC: The Brontes

FALL 2021 & WINTER 2022

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

INSTRUCTOR: Dr. Susan Holbrook

Regardless of program (critical or creative), all students are eligible to apply via portfolio to the Creative Writing seminar classes for course credit. The Creative Writing portfolio that you submit along with your MA application makes you eligible for acceptance into the 6-credit, two-term graduate Creative Writing seminar.

SUMMER SESSION 2021

SUMMER SESSION 2021

ENGL-8600: Literature of Canada

INSTRUCTOR: Dr. Nicole Markotic

TOPIC: The Displaced Self: Subjectivity and Identity in Canadian Literature

Course Description: In *The Educated Imagination*, Northrup Frye explains that the “story of the loss and regaining of identity” is “the framework of all literature” (21). And Philippe Lejeune believes that, “identity is the real starting point of autobiography” (24).

Uniform depictions of selfhood suggest not only that one grows into societal conformity, but also that the process of stabilizing a distinct self conflates multiple aspects of any character’s subjectivity into one, homogeneous personality. In this class, we will examine texts that allow for the presentation of “personality” as multiple and concurrent, as independent and contingent, as self-aware and involuntary: poetry that challenges the lyric persona, narrative that questions autonomy and compulsory identity, allowing a character’s multiplicity to unfold, even as societal delineations fabricate the self as discrete and innate.

This course will explore literary depictions of characters who interrogate notions of individuality by performing the self as potentially multiple, or divided, or even displaced within its own narrative. We will examine the projection of polyphonous conceptions of selfhood that readers encounter in poets such as Kroetsch and Murakami, novelists such as Bryan and Thomas, and even in filmic depictions that veer from representing a distinct character as a cohesive and unified self. We will read critical arguments that confront identity and difference (the gendered self, the sexualized self, the indigenous self, the plural self, etc.), rupturing notions of a cohesive or intact whole, and subverting representations of the stable subject in literature. During the class discussions, we will explore ideas surrounding gender dualism, the fractured or fragmented self, the autobiographical push, displaced narration, and mental (and emotional) diversity.

Tentative Assignments: Students will be asked to give a formal presentation during term, worth 20% of the course grade. As written supplement to this presentation, students will hand in a 4-6 page critical paper, based on their class presentation, worth 20% (due the week following their presentation). Participation in class discussions will count for 20%. The term paper (14-19 pp), is worth 40%.

Primary Texts: Bryan, Dawn. *Gerbil Mother*. NeWest Press, 2008.

Hanging Garden. Written and directed by Thom Fitzgerald. TakeOne Productions, 1997.

Kroetsch, Robert. *The Hornbooks of Rita K*. University of Alberta Press, 2001.

Mayr, Suzette. *Moon Honey*. NeWest Press, 1995.

Murakami, Sachiko. *Get Me Out of Here*. Talon Books, 2015.

Thomas, Audrey. *Mrs. Blood*. Talon Books, 1992.

Selected poetry and fiction: Annharte. from *Indigena Awry*, 2012.

Cooley, Dennis. from *Bloody Jack*, 2002.

Farrell, Dan. “Avail,” from *Last Instance*, 1999.

Gunnars, Krisjana. from *The Prowler*, 2002.

Plett, Casey. “Twenty Hot Tips to Shopping Success,” from *A Safe Girl to Love*, 2014.

Wah, Fred. from *Diamond Grill*, 1997.

FALL 2021**ENGL-8550: Literature of the United States****INSTRUCTOR: Dr. Richard Douglass-Chin****TOPIC: African American Literature**

Course Description: This course will examine African American literature in its modern and postmodern developments. Beginning with the crucial influence of African visual art and African philosophies upon European/American modernism in general, as well as the work of early postcolonial African-Caribbean writers Frantz Fanon and Aimé Césaire, we will investigate African American literature in particular—WEB DuBois' *Souls of Black Folk* (1903), the complex relationship of writers such as Alain Locke, Nella Larsen and Zora Neale Hurston to "primitivism"; the influence of jazz and blues aesthetics upon African American writers; the significance to African American literature of Negritude, the New Negro Movement, the Harlem Renaissance, the queer writing of James Baldwin, and the Black Arts Movement; how postmodern African American writing has emerged out of earlier modern literary forms. Finally, we will examine how and why the very parameters of African American literature have come into question, through the development of diasporic and transnational studies that stipulate what Paul Gilroy has termed the "Black Atlantic" rather than area studies based upon North American and European geopolitically-defined nations. In considering the work of Zora Neale Hurston, Ishmael Reed, Langston Hughes, and African Canadian poet NourbeSe Philip (whose *Zong!* was published by an American press) in conjunction with the petition of "Belinda" to the Legislature of Massachusetts in 1783, we will explore the ways in which America (in not only its Southern, but also its Northern states) has been powerfully shaped by its entanglements in the slave trade in the Caribbean, and how crucial connections have always existed among writers of what we might call, in terms of the Black Atlantic, African-diasporic literature of the Americas.

Tentative Assignments:

Insight papers	15%
Conference-style Seminar & moderation of class discussion	25%
Paper proposal	15%
Final Journal-style Paper	25%
In-class participation	20%

Primary Texts: Nella Larsen, *Quicksand* (1928) Penguin 2002Zora Neale Hurston, *Their Eyes Were Watching God* (1934) Harper 2006Ralph Ellison, *Invisible Man* (1952), Vintage 1995Ishmael Reed, *Mumbo Jumbo* (1972) Scribner 1996Toni Morrison, *Jazz* (1992) Vintage 2004Belinda, "The Cruelty of Men Whose Faces Were Like the Moon: Petition of an African Slave to the Legislature of Massachusetts," *The American Museum or Repository of Ancient and Modern Fugitive Pieces, Prose and Poetical* (1783)NourbeSe Philip, *Zong!* (2008) Wesleyan 2011

ENGL-8800: Literary Genres: Fiction**INSTRUCTOR: Dr. Dale Jacobs****TOPIC: 21st Century Irish**

Course Description: Irish writers have long chronicled what it means to be Irish, both individually and collectively, using fiction as a way to interrogate the state of the nation and the self. How do Irish writers working in the 21st century respond to the question of what it means to be Irish now? How do they examine the relationship between tradition and social change? How do they chronicle what it means to live in rural Ireland now? In urban Ireland? How do they think through issues like the Celtic Tiger and the financial collapse of 2008? How do they respond to issues of emigration? To the ongoing tensions in Northern Ireland? How do these writers confront their collective and individual pasts? How do they use formal innovation as a way to confront complex issues? In this seminar, we will examine these and other questions as we think through Irish fiction in the 21st century.

Tentative Assignments:

Reading Journal	30%
Seminar Presentation	20%
Class Participation	20%
Final Project	30%

Primary Texts:

Barrett, Colin. *Young Skins*.
 Barry, Kevin. *Beatlebone*.
 Burns, Anna. *Milkman*.
 Costello, Mary. *Academy Street*.
 Enright, Anne. *Actress*.
 Healy, Dermot. *Long Time, No See*.
 McCormack, Mike. *Solar Bones*.
 McInerney, Lisa. *The Glorious Heresies*.
 Rooney, Sally. *Normal People*.
 Ryan, Donal. *The Spinning Heart*.

WINTER 2022

ENGL-8250: Renaissance Drama

INSTRUCTOR: Dr. Mark Johnson

TOPIC: Queer Children/Childhood in Shakespearean Drama

Course Description: This course will first consider the role of the Child and constructions of childhood in modern queer theoretical debates, and then (through deliberate anachronism) will apply those theoretical models and critiques to representations of children and childhood in selected dramatic works of Shakespeare in order to both elaborate the distinctions between modern and early modern constructions of children/childhood, and also to interrogate the relative cultural functions of those representations. Although we will use the *Queering Childhood* essay collection and its critical Introduction as a starting point for our enterprise, the course will study drama not considered in that text.

Tentative Assignments

Conference paper proposal and submission exercise (1)

Annotated bibliography of five secondary sources

Insight papers on two (2) plays

Two seminars focused on selected secondary readings

One conference-length final paper

Primary Texts

Higginbotham and Johnston, eds. *Queering Childhood in Early Modern English Drama and Culture* (Palgrave Macmillan).

Shakespeare, William. *Much Ado About Nothing*
 _____. *King John*
 _____. *The Winter's Tale*
 _____. *Macbeth*

Prerequisites: None, but undergraduate level Shakespeare coursework would be an asset.

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 critical and theoretical tools/approaches – interdisciplinary and otherwise – available to assess it. Topics for discussion will include the Brontës' engagement with Victorian socio-political, religious, and cultural issues, particularly as taken up in the periodical press and in Haworth/Yorkshire; the incredible influence of Patrick Brontë, libraries, and childhood education, reading, writing, and the visual arts; the significance of genre choices; the gender/genre question; the negotiation between self and community; intertextuality; the politics and poetics of constructing "Britishness", especially in relation to Ireland; contemporary debates about slavery/the slave trade, and 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.

Students are well advised to begin their reading in the summer of 2021.

Tentative Assignments:

1. 4-page critical evaluation of *Wuthering Heights*, 15%.
2. 4-page review of a recent critical article/chapter devoted to a Brontë work, 15%.
3. 30-minute Seminar Presentation with Q&A, 20%.
4. 12-15-page Final Essay and Annotated Bibliography of 4 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)

Prerequisites: While there are no prerequisites for this course, previous courses in Romantic and/or Victorian literature will serve as extremely helpful foundations.

FALL 2021 & WINTER 2022

ENGL-8910 & ENGL-8920: Creative Writing Seminars A & B INSTRUCTOR: Dr. Susan Holbrook

Course Description: This two-term Creative Writing Seminar is an advanced writing workshop focussing on process, development and completion of new writing.* The writing may be of any genre, including a mix of genres. The seminar is designed to improve students' writing skills, including editing skills and skills of reading as a writer. Students are expected to prepare high quality, polished work (revised, not first draft). The seminar operates primarily as a workshop, to which, with instructor guidance and feedback, students submit writing and discuss each other's work. Students are encouraged to cultivate an exploratory, experimental open-mindedness to writing, in order both to consider the possibilities of what it means to write as a contemporary practice, and to receive as well as make critical yet insightful, constructive commentary on peers' writing. The seminar engages the theories and practices of writing by contemporary authors. Students will read and respond to assigned readings by published contemporary writers in areas that might include poetry, poetics, theory, fiction, drama, and mixed genre.

Tentative Assignments:

Writing	50%
In-class critique and participation	35%
Presentations	15%

Texts:TBA. Seminar participants will be required to read a number of recently published books and essays. Some of the books will be selected during the term with input from participants themselves.

Prerequisites: Admission by acceptance of portfolio submitted together with application to the Department.

* "New" writing means work that is composed by the student during and for this course. Up to 15% of it may go towards shaping the thesis project (on this subject, see the Department's General Guidelines for MA thesis writing).

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](#)
- ❖ [Mark Johnston](#)
- ❖ [Nicole Markotic](#)
- ❖ [Suzanne Matheson](#)
- ❖ [Sandra Muse-Isaacs](#)
- ❖ [Stephen Pender](#)
- ❖ [Katherine Quinsey](#)

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