

DEPARTMENT OF  
ENGLISH & CREATIVE  
WRITING

GRADUATE HANDBOOK  
2024-2025



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 and 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.)



## WRITER-IN-RESIDENCE

We have a rich scholarly and creative culture: traditionally, Writers-in-Residence are present for consultations and readings (past writers include Nino Ricci, Alistair MacLeod, Madeline Sonik, Phil Hall, Ray Robertson, Alan Davies, Rosemary Nixon, Terry Griggs, M. NourbeSe Phillip, David French, Cole Pauls, Cecily Nicholson, Scott Chantler and Nasser Hussain).

## 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. 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 also 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
- Coursework Option

## LITERATURE AND CREATIVE WRITING

- Creative Writing Project

## M.A. LANGUAGE AND LITERATURE

Within the Literature stream, there are two different options: the thesis option and the coursework option. The coursework 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:

### COURSEWORK OPTION

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

### THESIS OPTION

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

**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 defence and final deposit.

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 the graduate committee. Subsequent to prospectus approval, students in the thesis option must register in ENGL-8970 Thesis/Project in every term in which they use university facilities for their work.

The principal advisor normally has full responsibility for the direction of the student's work. The other members of the thesis committee may or may not be involved at the early stages of the research and writing, but will read the final draft of the thesis and participate in the examination of the candidate during the thesis defence.

**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

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

**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 creative writing project, and meet the project milestones in terms of productivity in preparation for thesis defence and final deposit. Prior to beginning work on the creative writing project, students must submit a prospectus, prepared in consultation with their advisor(s). The prospectus (approximately 1,000 words) is a formal, detailed plan of work that 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 the graduate committee. Subsequent to prospectus approval, 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. 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 entail 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 be considered for the Language and Literature stream.



## THESIS AND PROJECT DEADLINES

Students are expected to confirm their thesis/project 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 defences/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 consult the [Faculty of Graduate Studies](#) website.

## SCHOLARSHIP AND THE PROFESSION

In addition to the specified course loads and thesis work, all students must complete 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 strongly 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 options 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% average in all undergraduate English courses
- 77% average in all English courses in the last two years of study

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

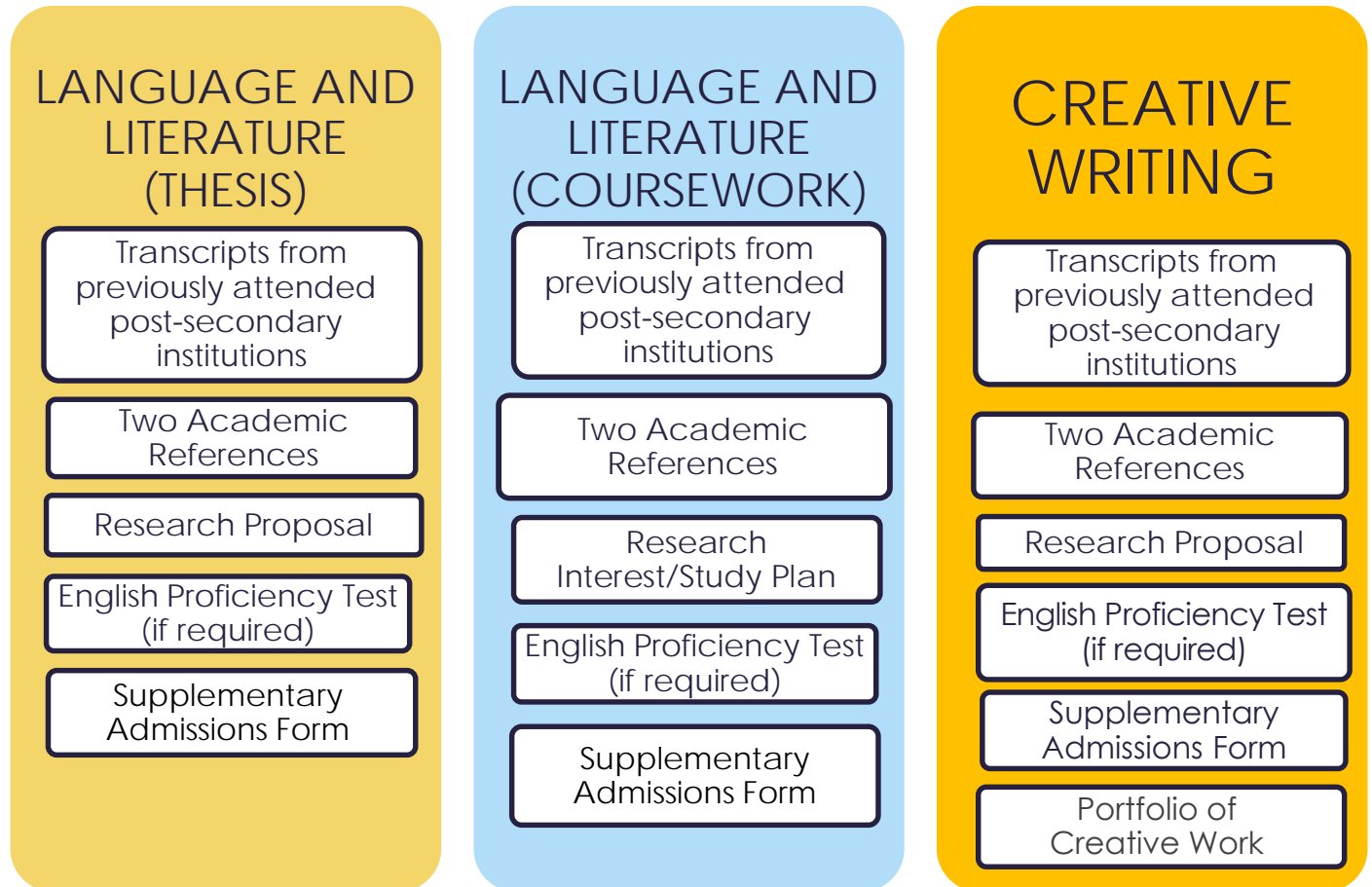
*Some courses, normally four, in the pre- and early modern periods, from Old English through the eighteenth century*

*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/ bibliography, and language/linguistics*

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

## APPLICATION MATERIALS



### 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 Thesis and Creative Writing Project streams must provide a 500-word description of their research/writing plans including the following elements: proposed topic, past experience, qualifications/interests, literary and theoretical frameworks, and 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 individuals you list as referees on your application will be emailed a confidential report form to complete.

## APPLICATION DEADLINES

### FALL 2024 (September start)

- **March 30<sup>th</sup>, 2024**: To be considered for departmental and entrance scholarships and awards
- **May 1<sup>st</sup>, 2024**: To be considered for entrance scholarships
- **July 1<sup>st</sup>, 2024**: Final deadline without scholarship consideration

### WINTER 2025 (January start)

- **September 1<sup>st</sup>, 2024**: To be considered for entrance scholarship
- **November 1<sup>st</sup>, 2024**: 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 project streams: \$7,500 for one year (non-renewable)
- coursework 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 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 MACLEOD GRADUATE SCHOLARSHIP

One scholarship may be awarded to the applicant with the highest major GPA of 85% or higher who applies to the program by **March 30, 2024**. 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 their 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 require 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:

- at least one seminar presentation
- at least one 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 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 projects.

# 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-8940: Creative Writing Project
- ENGL-8970: Thesis/Project



# 2024-2025 PROPOSED GRADUATE SEMINARS

Full course descriptions of the proposed graduate seminars for 2024-2025.

## FALL 2024

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

INSTRUCTOR: Dr. C. Suzanne Matheson

TOPIC: Walking and the Landscapes of British Romanticism

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

INSTRUCTOR: Dr. Danielle Price

TOPIC: Contemporary Children's Literature: Theories and Method

## WINTER 2025

### **ENGL - 8200 Literature of the Renaissance**

INSTRUCTOR: Dr. Stephen Pender

TOPIC: Reading Burton Reading: Passions and the Anatomy of Melancholy

### **ENGL - 8650 Postcolonial Literature**

INSTRUCTOR: Dr. Jason Sandhar

TOPIC: Bad Vibes Only: Literary Pessimism and Postcolonial Despair

## FALL 2024 & WINTER 2025

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

INSTRUCTOR: Dr. Louis Cabri

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-year credit, two-term graduate Creative Writing seminar.

FALL 2024

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

**INSTRUCTOR: Dr. C. Suzanne Matheson**

**TOPIC: Walking and the Landscapes of British Romanticism**

**Course Description:**

Leslie Stephen famously stated that the literary production of the late eighteenth-century was due "in great part, if not mainly to the renewed practice of walking". This seminar will test Stephen's premise by examining walking as an image, position and strategy within Romantic poetry and prose. Drawing upon a diverse body of poetry, essays, travel narratives and journals -- the work of authors such as John Clare, Samuel Taylor Coleridge, William and Dorothy Wordsworth, William Hazlitt, John Keats and Charlotte Smith, as well as lesser-known travel writers and tourists -- we will consider the ways in which walking challenged contemporary social, cultural and political categories. Several critical studies of Romantic pedestrianism, along with topographical, geographical and historical materials, will be consulted to provide a material context for our discussions. Particular interest will be paid to the relationship between walking, talking and writing, the aesthetic implications of moving through a landscape on foot, and the ways in which walking was theorized in the period.

**Required Texts:**

Stephen Greenblatt, et. al. *The Norton Anthology of English Literature: The Romantic Age*. 10th edition. Norton, 2018.

Frederic Gros, *A Philosophy of Walking*. Trans. John Howe. Verso, 2015.

Rebecca Solnit, *Wanderlust: A History of Walking*. Penguin, 2000.

Dorothy Wordsworth, *The Grasmere and Alfoxden Journals*, ed. P. Woof. Oxford World's Classics, 2008.

**Recommended Texts may include:**

Kerri Andrews. *Wanderers: a History of Women Walking*. Reaktion Books, 2020.

Kerri Andrews, ed. *Way-Makers: an Anthology of Women's Writing about Walking*. Reaktion Books, 2023

Erling Kagge, *Walking: One Step at a Time*. Penguin, 2020.

**Proposed Evaluation Scheme:**

Informal Presentations: TBD

Individual and group presentations on specific primary works, for example a passage from Wordsworth's *The Prelude*, a portion of Dorothy Wordsworth's *Grasmere Journal* or the prose narrative of one Romantic-era pedestrian tourist

**Prerequisites:**

A previous course in Romantic Literature or permission from the instructor.

**ENGL - 8800 Literary Genres: Fiction****INSTRUCTOR: Dr. Danielle Price****TOPIC: Contemporary Children's Literature: Theories and Method****Course Description:**

"*Contemporary Children's Literature: Theories and Method*" examines children's literature from the last twenty years through a variety of perspectives, including disability studies, African American literary theory, and ecocriticism. Students will read widely in current children's fiction with an eye to genre and narrative and specialize in one of the perspectives given. We will engage in close readings of theory, critical articles, and a variety of novels including such texts as Akwaeke Emezi's *Pet*, Ann Clare LeZotte's *Show Me A Sign*, Rita Williams-Garcia's *Once Crazy Summer*, and David A. Robertson's *The Barren Grounds*. Students will be encouraged to produce final essays in the style of the periodical article or the conference paper. There are no prerequisites.

**Primary Texts:**Curtis, Christopher Paul. *Elijah of Buxton*Draper, Sharon. *Out of My Mind*.Emezi, Akwaeke. *Pet*.LeZotte, Ann Clare. *Show Me A Sign*.Robertson, David A. *The Barren Grounds*.Torday, Piers. *The Last Wild*.Williams-Garcia, Rita. *Once Crazy Summer*.**Secondary Texts will include:**Nel, Philip, et al. *Keywords for Children's Literature, 2nd ed.*Price, Danielle E. *Speech and Silence in Contemporary Children's Literature*.**Tentative Assignments:**

Reading Journal 30%

Seminar Presentation 20%

Class Participation 20%

Final Project 30%

**Prerequisites:**

None.

## WINTER 2025

**ENGL - 8200 Literature of the Renaissance**

**INSTRUCTOR: Dr. Stephen Pender**

**TOPIC: Reading Burton Reading: Passions and the Anatomy of Melancholy**

### **Course Description:**

Robert Burton claims the “chiefest cure” for melancholy is rectifying the passions. His therapy takes several forms, all of which exhibit a distinctly humanist faith in emotional mollification and management: individual rectitude, inuring oneself against affective turbulence; redescription; diversion, which might occlude or assuage immoderate, unhealthy feeling; mastering one passion with another; and counsel, including reading. As Burton urges, “persuade him, advise him,” for “the body cannot be cured till the mind be satisfied.” A work he revised and expanded until his death, as if to question its own remedial efficacy, *The Anatomy of Melancholy* (1621-1651) is baggy, complex, dilatory, animated by the concerns that organise this seminar: what are the effective means of curing melancholy? how are passions moderated? what are the consolatory and curative claims of reading? We will explore these issues by reading all of the *Anatomy* in the context of scholarly conversation concerning Burton and his text.

### **Assignments and Grading:**

In addition to diligent and engaged class participation, students are responsible for five pieces of work during the seminar: [1] weekly response papers [maximum one, single-spaced page] to questions and issues related to the readings; [2] an brief analysis of a recent article on our topic [maximum two, double-spaced pages], in which you summarise and situate the author’s main arguments; [3] an oral report [approximately thirty minutes in length]; [4] a conference paper presentation at a colloquium organised by the instructor; and [5] a final research paper of publishable quality, which may be developed and refined from the oral report and / or the conference paper.

The final grade will be calculated as follows:

Participation / response papers 15%

Article review 10%

Oral report 15%

Conference paper 20%

Research paper 40%

### **Sample Texts**

Robert Burton. *The Anatomy of Melancholy*. 1621ff. Scholarly material devoted to Burton is vast, but we will begin with the work of Mary Ann Lund and Angus Gowland.

### **Prerequisites:**

At the very least, a previous course in Renaissance literature. Courses [or reading] in early modern intellectual or social history, philosophy and/or bibliography and scholarship would be advantageous.

**ENGL - 8650 Postcolonial Literature****INSTRUCTOR: Dr. Jason Sandhar****TOPIC: Bad Vibes Only: Literary Pessimism and Postcolonial Despair**

"We lack a vocabulary for thinking about pain as communal and public."

- Adrienne Rich

**Course Description:**

This course investigates pessimism and despair in postcolonial literature. Our aim is two-fold. First, we will consider how critical perspectives that valorize literary representations of "resistance" and "struggle" neglect the aesthetic and political importance of futility, failure and resignation as salient features of the postcolonial condition. What happens, this course asks, when we take seriously the way that postcolonial writers make despair and pessimism strange? Second, we will explore how bad feelings in postcolonial literature complicate philosophical pessimism and existential despair, fields of inquiry that limit themselves to the European tradition of continental philosophy after Kierkegaard, Schopenhauer, and Nietzsche.

**Tentative Assignments:**

Seminar presentation

Short paper (10pp)

Final Paper (20-25pp)

In-class participation

**Primary Texts:**

Chinua Achebe (Nigeria). *Things Fall Apart*.

Susan Abulhawa (Palestine). *Mornings in Jenin*.

J. M. Coetzee (S. Africa). *Disgrace*

Wilson Harris (Guyana). *Palace of the Peacock*.

Meena Kandasamy (India). *Exquisite Cadavers*.

Chandramohan Sathyathan (India). *Love After Babel and Other Poems*.

Kamila Shamsie (Pakistan). *Burnt Shadows*.

**Prerequisites:**

None. Some familiarity with literary theory or continental philosophy is helpful but not necessary.

## FALL 2024 & WINTER 2025

### ENGL-8910 & ENGL-8920: Graduate Creative Writing Workshop

**INSTRUCTOR: Dr. Louis Cabri**

#### **Course Description:**

This two-term Creative Writing Seminar is an advanced writing workshop focussing on process, development and completion of new and original writing. It aims to encourage technical and stylistic variety in the art of language, including methods related to editing and to skills of reading as a writer. Students are invited to discover what writing means on their own terms within a supportive context of reader response and a framework of antecedent literary example. Workshop participation and attendance are fundamental to the goals of the course.

#### **Primary Texts:**

Seminar participants will be required to read a number of books and essays in a variety of genres.

#### **Prerequisite**

Students applying to the Literature and Creative Writing Program submit, along with their application, a portfolio of representative creative work (20-25 pages) for faculty evaluation. Students in English who are not enrolled in Creative Writing are still eligible to be considered for this course on the basis of their submission of a creative writing portfolio. Please see the Department for details.

## ENGLISH AND CREATIVE WRITING 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](#)
- ❖ [Thomas Dilworth](#)
- ❖ [Johanna Frank](#)
- ❖ [Susan Holbrook](#)
- ❖ [Dale Jacobs](#)
- ❖ [Mark Johnston](#)
- ❖ [Joanna Luft](#)
- ❖ [Nicole Markotic](#)
- ❖ [Suzanne Matheson](#)
- ❖ [Sandra Muse-Isaacs](#)
- ❖ [Stephen Pender](#)
- ❖ [Danielle Price](#)
- ❖ [Jason Sandhar](#)



# CONTACT INFORMATION

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