

DEPARTMENT OF ENGLISH & CREATIVE WRITING

GRADUATE HANDBOOK 2025-2026



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 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).

READING SERIES

The Department has a lively culture of creative reading and performance. Public readings at local venues take place frequently throughout the year. Faculty, students, and alumni participate each year in BookFest Windsor, an annual celebration that brings together poets, novelists, graphic artists, and short story writers. We also participate in the activities of the Humanities Research Group, bringing distinguished scholars, authors, and artists to campus.

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, Nasser Hussain and Marty Gervais).



M.A. IN ENGLISH LITERATURE

Admission does not guarantee thesis supervision or successful completion. 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.

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 interest.

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 is due **April 15th** of the first year of study. The approximate deadlines for the submission of academic theses 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 30th for Spring convocation and September 15th 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 options. Program of study involving a thesis may require additional time. Students in the thesis option should plan their programs carefully; normally, the topic for a thesis 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 LITERATURE

ADMISSION REQUIREMENTS

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

- An Honours Bachelor of Arts degree in English Literature
- A minimum 70% cumulative average in the last two years of study
- 75% average in all undergraduate English Literature courses
- 78% average in all English Literature courses in the last two years of study

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

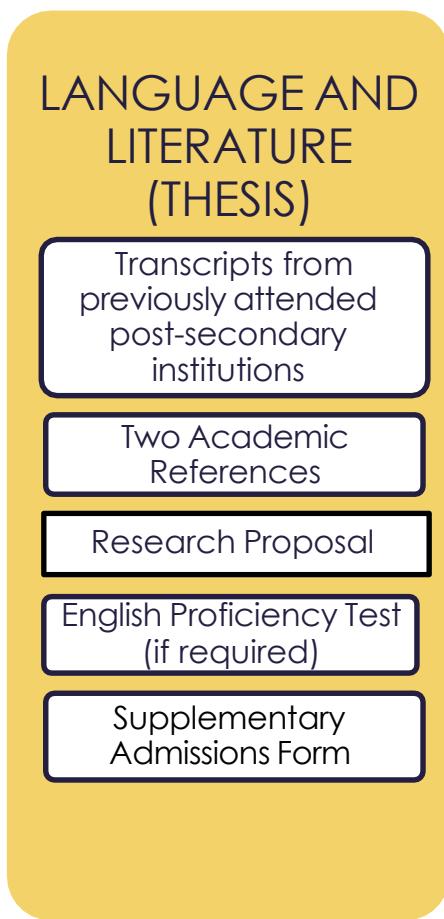
Some courses, normally four, in the pre- and early modern periods, from Old English through the eighteenth century

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 Proposal

Applicants 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.

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 2025 (September start)

- **March 30th 2025**: To be considered for departmental and entrance scholarships and awards
- **May 1st, 2025**: To be considered for entrance scholarships
- **July 1st, 2025**: Final deadline without scholarship consideration

WINTER 2026 (January start)

- **September 1st, 2025**: To be considered for entrance scholarship
- **November 1st, 2025**: Final Deadline without scholarship consideration

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 option: \$7,500 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 1st** of their first year of study in the graduate program. Applicants should have an 80% grade average or better in most recent two years of study. 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 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, 2025**. 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 \$5,900 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 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, 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 assignments 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: Postcolonial 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

2025-2026 PROPOSED GRADUATE SEMINARS

Full course descriptions of the proposed graduate seminars for 2025-2026.

SUMMER 2025

ENGL – 8150 Literature of the Middle English Period

INSTRUCTOR: Dr. Joanna Luft

TOPIC: Medieval and Modern Romance

FALL 2025

ENGL – 8400 Romantic Literature

INSTRUCTOR: Dr. Douglas Kneale

TOPIC: Wordsworth and Coleridge: Lyrical Ballads

ENGL – 8650 Postcolonial Literature

INSTRUCTOR: Dr. Jason Sandhar

TOPIC: Edward Said

WINTER 2026

ENGL - 8850 Literature of the United States

INSTRUCTOR: Dr. Robert D. Aguirre

TOPIC: The Idea of the West in American Culture

ENGL – 8600 Canadian Literature

INSTRUCTOR: Dr. Sandra Muse Isaacs

TOPIC: Graduate Seminar in Indigenous Literatures with a focus on the “Scary Beings” from Indigenous communities and cultures as presented in horror fiction

FALL 2025 & WINTER 2026

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.

SUMMER 2025

ENGL – 8150 Literature of the Middle English Period

INSTRUCTOR: Dr. Joanna Luft

TOPIC: Medieval and Modern Literature

Course Description:

This seminar will consider each work in its own right as well as in relation to the others. We will examine the representations of Queen Guinevere and Criseyde alongside those of Daisy and Eilis. Each of these women may be accused of infidelity, yet are they portrayed sympathetically? What is being suggested about love and loyalty under the circumstances in which each woman finds herself? We will also consider how *The Great Gatsby* (1925) and *Brooklyn* (2009) may be read as re-castings of *Troilus and Criseyde*. We will begin the seminar with a study of the medieval genre of romance; and we will end with a discussion of how a knowledge of romance conventions and these particular medieval romances enrich a reading of the two later works.

Tentative Assignments and Grading:

Seminar (25%)

Response Paper (15%)

Peer Review of Seminar (10%)

Term Paper (35%)

Participation (15%)

Required Texts:

Chaucer, *Troilus and Criseyde* (in translation)

Fitzgerald, *The Great Gatsby*

Malory, *Le Morte DArthur*

Tóibín, *Brooklyn*

Prerequisites:

None

FALL 2025

ENGL – 8400 Romantic Literature

INSTRUCTOR: Dr. Douglas Kneale

TOPIC: Wordsworth and Coleridge: Lyrical Ballads

Course Description:

Taking as its focus the revolutionary publication *Lyrical Ballads*, this course will study the history of collaboration and difference between Wordsworth and Coleridge. The anonymous little volume of 1798 that began with "The Rime of the Ancyent Marinere" and ended with "Lines written a few miles above Tintern Abbey" grew by the final edition of 1805 into a literary phenomenon that we now view as the signature event of English Romanticism. Surrounding this period were events with their own magnetic fields: Wordsworth's and Coleridge's radical politics of the 1790s; the ambivalent literary inheritance of classicism; Wordsworth's experimental Preface; his hidden epic *The Prelude*, composed throughout the period of *Lyrical Ballads*; and the anxieties of collaboration and friendship. We will trace the development of Wordsworth and Coleridge as poets and critics, their influence on each other, and the intertextual dialogue they sustained in their theory and practice.

Primary Texts:

Lyrical Ballads. Ed. Michael Mason. Longman, 1992. Or 2nd ed., Routledge, 2007, available as eBook.

William Wordsworth and Samuel Taylor Coleridge. "Lyrical Ballads" 1798 and 1800. Ed. Michael Gager and Dahlia Porter. Broadview, 2008.

Recommended Texts:

Coleridge, Samuel Taylor. *Biographia Literaria*. Ed. James Engell and W. Jackson Bate. Princeton UP, 1983.

Lyrical Ballads: An Electronic Scholarly Edition, ed. Ronald Tetreault and Bruce Graver. <<https://webarchive.loc.gov/all/20100407200921/http://www.rc.umd.edu/editions/LB/>>

"Lyrical Ballads, and Other Poems," 1797-1800. Ed. James Butler and Karen Green. Cornell UP, 1992.

"Lyrical Ballads" and Related Writings. Ed. William Richey and Daniel Robinson. New Riverside Edition. Houghton, 2002.

"Lyrical Ballads": Wordsworth and Coleridge. Ed. R.L. Brett and A.R. Jones. Methuen, 1968.

Wordsworth and Coleridge: "Lyrical Ballads" 1798. Ed. W.J.B. Owen. 2nd ed. Oxford, 1976.

NB. We are fortunate to have, just two hours up the road, one of the finest collections of original Wordsworth and Coleridge materials and first editions – the James M. Good Collection in the D.B. Weldon Library at Western University. I would plan to take students to the collection to have hands-on, experiential learning with these rare books.

ENGL – 8650 Postcolonial Literature**INSTRUCTOR: Dr. Jason Sandhar****TOPIC: Edward Said****Course Description:**

Two decades after his death, Edward Said remains an intellectual giant. His 1978 book, *Orientalism*, defined postcolonial studies for an entire generation while establishing discipline as a site of serious scholarly inquiry. Said continues to provoke intense debate to this day, with variations of *Orientalism*'s central idea—that representations of the “Orient” did not capture a geographical or cultural object so much as they projected Europe's will to power over its colonies—informing contemporary postcolonial criticism. As if launching an entire intellectual movement weren't enough, Said was also regarded as a world-leading authority on Palestine. Despite the fact that it first appeared 45 years ago, Said's *The Question of Palestine* is more urgent than ever if we are to understand the fallout from the Hamas attack of October 7, 2023. This course explores Said's ongoing importance for postcolonial studies and, indeed, the Arab world, through a sustained engagement with his major works. We will assess Said's influence by attending to his shifting interests throughout his career: The humanist and philological leanings of *Beginnings*; his fraught relationship with poststructuralism during his middle period, and interest in “late style” shortly before his death in 2003.

Tentative Assignments:

Seminar presentation
Short paper (10pp)
Final paper (20-25pp)
In-class participation

Primary Texts:

Beginnings
Orientalism
Culture and Imperialism
The World, The Text, and the Critic
The Question of Palestine
Covering Islam
Out of Place
Musical Elaborations
On Late Style
Freud and the Non-European

Prerequisites:

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

WINTER 2026

ENGL – 8850 Literature of the United States

INSTRUCTOR: Dr. Robert D. Aguirre

TOPIC: The Idea of the West in American Culture

Course Description:

At least since Frederick Jackson Turner declared the frontier closed in 1893, scholars of American culture have embraced the idea of the West as a signal and perhaps indispensable feature of the American imaginary. The meaning of the West, however, has been deeply contested, both by writers and their critics. This course situates competing ideas of the West in the broader field of American Studies, an interdisciplinary endeavor that considers imaginative literature alongside other cultural productions such as landscape painting, photography, cinema, popular entertainments, and grand spectacles such as world's fairs. Primary objects of study will include a variety of literary genres (focusing on post-WW II materials) but also a rich archive of cultural artifacts with which these materials are entwined, as well as influential theoretical statements from a range of contingent disciplines that have helped to define the field.

Course Texts:

John Muir, *My First Summer in the Sierra*

Visual works from Albert Bierstadt, Frederic E. Church, Carlton Watkins, Edweard Muybridge, Ansel Adams, et al.

Rebecca Solnit, *River of Shadows*

Zane Grey, *Riders of the Purple Sage* and/or Owen Wister, *The Virginian*

Robert Towne, *Chinatown* (screenplay)

Anna Deveare Smith, *Twilight: Los Angeles*, 1992

Raymond Carver, *Short Cuts*

Robert Altman, *Short Cuts* (film)

Mike Davis, *City of Quartz*

Sandra Cisneros, *Woman Hollering Creek*

Grading:

Students should expect a mix of short and long papers, a presentation, and perhaps some practice in scholarly genres such as a conference paper proposal, a query to the editor of a journal, and a literature review.

ENGL - 8850 Literary Genres: Criticism/Cultural Studies**INSTRUCTOR: Dr. Sandra Muse Isaacs****TOPIC: Graduate Seminar in Indigenous Literatures with a focus on the “Scary Beings” from Indigenous communities and cultures as presented in horror fiction.****Course Description:**

From Shapeshifters to Sasquatch, from Windigo to the Little People, and from Raven to Sedna, there have always been frightening “supernatural” beings that have roamed Turtle Island since ancient times, what the colonizing Europeans would call monsters. The Cherokee call them D’usgaseti, with a double meaning that translates to “Those who are to be avoided [because they are] dreadful; [and] Wondrous things.” Every Indigenous community has scary creatures from a wide “pantheon of deities” contained first in oral stories that have been passed down from generation to generation and have now made their way into contemporary Indigenous works of literature. Stories of the existence of powerful non-human creatures are meant to caution against certain behaviors or from entering particular areas, explain human nature, or to warn about an upcoming death in the community. Many of these scary stories have even made their way into modern colonizer society, such as B’gwus (Big Foot) or the cannibalistic Windigo. This course will examine how works from the newer genre of contemporary Indigenous Horror Fiction is permeated with these beings, though these stories – like so much of Indigenous literature – defy the usual Euroamerican critical theory.

Tentative Assignments:

Insight papers 15%

Seminar 25%

Paper proposal 15%

Final Conference-style Paper 25%

In-class participation 20%

Primary Texts (subject to change at the instructor’s discretion):*The Bone Picker*. Devon Mihesuah. Univ. of Oklahoma Press, 2024.*Zegaajimo: Indigenous Horror Fiction*. Kateri Akiwenzie-Damm & Nathan Adler (Eds.). Kegedonce Press, 2024.*Never Whistle at Night* – Shane Hawk & Theodore C. Van Last (Eds.). Penguin Random House, 2023.*Bad Cree*. Jessica Johns. Harper-Collins, 2023.*My Heart is a Chainsaw*. Stephen Graham Jones. Gallery/Saga Press, 2021.*Taaqtumi: An Anthology of Arctic Horror Stories*. Aviaq Johnston, Thomas Anguti Johnston, Richard Van Camp, & others. Inhabit Media, 2019.*Empire of the Wild* – Cheri Dimaline. Penguin Random House, 2019.*Son of a Trickster* – Eden Robinson. Penguin Random House, 2017.*The Night Wanderer: A Native Gothic Novel* – Drew Hayden Taylor. Annick Press, 2007.

FALL 2025 & WINTER 2026

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 focusing 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 the reader's 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.

- ❖ [Robert D. Aguirre](#)
- ❖ [Louis Cabri](#)
- ❖ [Johanna Frank](#)
- ❖ [Susan Holbrook](#)
- ❖ [Dale Jacobs](#)
- ❖ [Mark Johnston](#)
- ❖ [Douglas Kneale](#)
- ❖ [Joanna Luft](#)
- ❖ [Nicole Markotic](#)
- ❖ [Suzanne Matheson](#)
- ❖ [Sandra Muse-Isaacs](#)
- ❖ [Andre Narbonne](#)
- ❖ [Stephen Pender](#)
- ❖ [Danielle Price](#)
- ❖ [Jason Sandhar](#)

CONTACT INFORMATION

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