

COURSE DESCRIPTIONS – 2007-2008

100-Series Courses

The 100-series courses are designed to increase students' skills in close reading, interpretation, and effective writing; emphasize the development of analytical and essay-writing skills; and build acquaintance with major literary forms and conventions that students need in more advanced courses. They are open to all students who have standing in no more than one full course in English. ENG100H5 is a course in general writing skills relevant to wide range of university subject areas. ENG110Y5 explores the nature of narrative in a wide variety of fictional and non-fictional, poetic and cinematic forms. ENG140Y5 focuses on contributions made to modern and contemporary English literature in various areas of the world. DRE/ENG121H and DRE/ENG122H look at drama and performance from classical times to the present. ENG110Y5 and ENG140Y5 are equivalent to one another in that either one can be used in fulfillment of a Specialist, Major, or Minor Program, as can the combination of

DRE/ENG121H and DRE122H. ENG100H5 may not be used to meet the requirements of any English Program.

ENG 110Y5Y	NARRATIVE		
L0101	MWF	9-10	O'Flynn
L0201	MWF	9-10	Koenig- Woodyard
L0301	MWF	10-11	Janes
L0401	MWF	1-2	Buurma
L0501	TR	3-5/3-4	DiPietro
L6001	M	6-9	Meer

Course Description: (L0101) Stories and story-telling are integral to our perceptions of and interaction with the world around us. This course examines the way that narrative functions in a variety of traditional and non-traditional forms such as the novel, fairy tales, the short story, autobiography, movies, travel writing, journalism, the graphic novel, blogs, digital hypertexts and interactive narratives online.

Required Reading: Heaney *Beowulf*; Shelley, *Frankenstein*; Conrad, *Heart of Darkness*; Carver, *Short Cuts: Selected Stories*; Kingston. *The Woman Warrior*; O'Brien, *The Things They Carried*; Russell Hoban, *Riddley Walker*; Thomas King, *The Truth about Stories*; Art Spiegelman. *Maus I*. Blogs TBA.

Films: Welles, *Citizen Kane*; Altman, *Short Cuts*.

Course Reader: Selections from Raymond Queneau's *Exercises in Style*; selections from Graphic Novels such as: J. P. Stassen, *Deogratias: A Tale of Rwanda*; Sid Jacobson & Ernie Colon, *The 9/11 Report, A Graphic Adaptation*; other excerpts TBA.

First Three Texts/Authors to be Studied: Heaney, Shelley, Conrad.

Method of Instruction: Lecture/discussion.

Method of Evaluation: 4 short analyses 20% (5% each); 2 short assignments 20% (4 pages; 10% each); Essay thesis 5%; Essay (7 pages) 20% (7 pages); Participation 5%; Exam 30%.

Course Description: (L0201) This course explores the stories that are all around us and that shape our world: traditional literary narratives such as ballads, romances, and novels, and also non-literary forms. The course surveys a wide array of genres, and generally, focuses on American, British, and Canadian literature.

Required Reading: TBA; see website late summer 2007.
<http://ots.utoronto.ca/users/woodyard/index.htm>

First Three Texts/Authors to be Studied: *Beowulf*; John Gardiner, *Grendel*; *Beowulf and Grendel* (movie).

Method of Instruction: Lecture and Discussion.

Method of Evaluation: Essay, presentations, and tests.

Website: <http://ots.utoronto.ca/users/woodyard/index.htm>

Course Description: (L0301) In this section of the course, we will study a diverse group of texts, from antiquity to the present, which reflect the human experience through narrative. We will examine a variety of genres, including novels and short stories; epics and mock epics; poetic narratives (e.g. ballads, dramatic monologues); traditional and revisionist fairy tales; the medical case study; historical narratives; and films. One of the goals of this course is to develop students' knowledge of literary terms and methodologies, and to build skills in critical reading and writing which will prepare them for further studies in literature and other disciplines.

Required Reading: Conrad, *Heart of Darkness*; Carroll, *Alice's Adventures in Wonderland*; Brontë, *Jane Eyre*; Rhys, *Wide Sargasso Sea*; Shelley, *Frankenstein*; Stevenson, *Dr. Jekyll and Mr. Hyde*; James, *The Turn of the Screw*; Freud, *Dora: An Analysis of a Case of Hysteria*; Douglass, *Narrative of the Life of Frederick Douglass*. Other texts by authors including Homer, Pope, Coleridge, Browning, Wilde, Eliot, Joyce, and Angela Carter will be included in a course reader. Students will also view Welles' *Citizen Kane* and Hitchcock's *Vertigo*.

First Three Texts: Homer (excerpts from *The Odyssey*), Tennyson ("The Lotos-Eaters" and "Ulysses"), Pope (*The Rape of the Lock*) in the course reader.

Method of Instruction: Lecture and discussion.

Method of Evaluation: response paper (5%), four short essays (40%), mid-term test (10%), final exam (35%), participation (10%).

Course Description: (L0401) This writing-intensive course will introduce you to the study of literature in English through a focus on narrative. As we learn the mechanics of analyzing literary narratives, we will also examine how narrative shapes everything from global politics to pop-up advertising, ask whether it is possible to live outside of narrative, question whether narrative forms are universally interpretable or culturally specific, and study the assumptions that different narrative styles and techniques are built upon. The critical skills we learn in this class should make us into better readers, both of literary texts and of the narratives we encounter in life outside the classroom.

We will begin by reading stories by writers like Margaret Atwood and Henry James as we work to develop a common set of terms with which to talk about narrative. We will then move on to study a wide range of narrative genres and forms – including novels, poems, memoirs, t.v. dramas, fairy tales, films, and case histories – organized within thematically-framed units. These units focus on detectives and detection (Edgar Allan Poe's "The Purloined Letter," Wilkie Collins's *The Moonstone*, Arthur Conan Doyle's "The Speckled Band," Alfred Hitchcock's *Rear Window*), fairy tales (Wilhelm Grimm's "Ashypet," Charles Perrault's "Cinderella, or the Little Glass Slipper"), travel, tourism, and immigration (Jamaica Kincaid's *A Small Place*, Salman Rushdie's *East, West*, Anthony Trollope's "An Unprotected Female at the Pyramids), medicine (Freud's "A Fragment of an Analysis of a Case of Hysteria," the *New York Times*'s "Diagnosis" columns, episodes of *House, M.D.*), and fictional life narratives (V. S. Naipaul's *A House for Mr. Biswas*, Orson Welles's *Citizen Kane*, F. Scott Fitzgerald's "The Curious Case of Benjamin Button").

Required Texts: (to be confirmed): H. Porter Abbott, *The Cambridge Introduction to Narrative*; Samuel Taylor Coleridge, Wilkie Collins, *The Moonstone*; Sigmund Freud, *Dora: An Analysis of a Case of Hysteria*; Alfred Hitchcock, *Rear Window*; Jamaica Kincaid, *A Small Place*; V.S. Naipaul, *A House for Mr. Biswas*; Orson Welles, *Citizen Kane*; and several short stories and poems, including Margaret Atwood, "True Trash"; Samuel Taylor Coleridge, "The Rime of the Ancient Mariner"; Arthur Conan Doyle, "the Speckled Band"; F. Scott Fitzgerald, "The Curious Case of Benjamin Button"; Wilhelm Grimm, "Ashypet"; Henry James, "The Figure in the Carpet"; Charles Perrault, "Cinderella, or the Little Glass Slipper"; Edgar Allan Poe, "The Purloined Letter"; Christina Rossetti, "Goblin Market"; Salman Rushdie, "Good Advice Is Rarer Than Rubies" Anthony Trollope, "An Unprotected Female at the Pyramids"; Alfred Tennyson, "Ulysses."

First Three Texts/Authors to be Studied: Margaret Atwood, "True Trash" and Henry James, "The Figure in the Carpet," along with selections from H. Porter Abbott, *The Cambridge Introduction to Narrative*.

Method of Instruction: Lecture and discussion.

Method of Evaluation: (subject to change): several short essays, final essay, take-home and in-class exercises, first-term test, final examination, informed class participation.

Course Description: (L0501) In this course, we will begin by exploring the kinds of narratives we encounter everyday in our lives to consider how narrative permeates our society and how aspects of narrative such as character, narration and genre help us to make sense of and articulate our lived experience. We will then move on to consider narrative historically and the role it has played in our shared cultural history. Through the year, we will consider a variety of different narrative forms including the narrative poem, short short story or flash narrative, short story, novella, casebook, history, film and novel. In addition to an introductory unit on narrative, the course will be organized into further themed topics including: Narrative and the Self; Narrative and History; and Narrative and the Other.

Required Reading: Selected flash narratives (online); Abbot, *The Cambridge Introduction to Narrative* (Cambridge UP); selected short stories (coursepack); Chaucer, *The Nun's Priest's Tale* (coursepack); Freud, selection from *The Interpretation of Dreams* (coursepack), *Dora* (Touchstone); James, *The Turn of the Screw* (in *The Turn of the Screw and Other Short Fiction*, Bantam Classic); Zemon-Davis, *The Return of Martin Guerre* (Harvard UP); Thomas, *The White Hotel* (Penguin); Woolf, *A Room of One's Own* (Penguin); Coleridge, "The Rime of the Ancient Mariner" (coursepack); Shelley, *Frankenstein* (Penguin Classics). A complete reading list will be supplied in the first class.

First Three Texts/Authors to be Studied: Abbot, *The Cambridge Introduction to Narrative* (Cambridge UP) alongside selected flash narratives and short stories (TBA).

Method of Instruction: Lecture and discussion.

Method of Evaluation: A minimum of four writing assignments, including essays and take-home essays (40%); in-class tests, including a midterm test and pop quizzes (25%); Final Exam (35%).

Course Description: (L6001) This course is a history of story-telling or narrative through the ages and a study of the importance of narrative to people's experience of the world. More specifically, we will study narrative through the prism of epic literature, the oldest form of narrative. We will begin with the classical epics of the ancient Greeks, Romans and Hebrews, and investigate their function in ancient society. We will then trace the influence of the epic form into the present-day.

Required Reading: Abbot, *Cambridge Introduction to Narrative*; Homer, *The Odyssey*; Ovid, *Metamorphosis*; *Genesis*; Milton, *Paradise Lost*; Behn, *Oroonoko*; Defoe, *Robinson Crusoe*; Shelley, *Frankenstein*; James, *Turn of the Screw*; Spiegelman, *Maus, Volumes I & II*; Morrison, *Beloved*; Pope, "The Rape of the Lock"; Aesop, selections from the *Fables*; Chaucer, "The Nun's Priest's Tale"; Jacob and Wilhelm Grimm,

“Ashypet”; Charles Perrault, “Cinderella, or the Little Glass Slipper”; Thomas Percy, “Sir Patrick Spence: A Scottish Ballad”; Coleridge, “The Rime of the Ancient Mariner”; Faulkner, “A Rose for Emily”; Walcott, “The Schooner Flight” & selected small poems; as well as numerous flash narratives throughout the year.

First Three Texts: Abbot, *Cambridge Introduction to Narrative*; Homer, *The Odyssey* & Ovid, *Metamorphosis*.

Method of Instruction: Lecture and discussion.

Method of Evaluation: two in-class close reading exercises (10%); four short essays (45%); final exam (35%); participation (10%).

ENG 140Y5Y	LITERATURE FOR OUR TIME		
L0101	MWF	9-10	Casas
L0201	MWF	1-2	O’Flynn
L0301	MWF	9-10	Janes
L0401	TR	11-1/11-12	Wood
L0501	TR	1-2/1-3	DiPietro
L6001	T	6-9	Soper-Jones

Course Description: (L0101) Examines literary works from a variety of regional literatures through the fundamental concepts of our time: gender, race, and class. Is identity tied to nationality? is race related to skin colour? is Canada a classless society? are all feminisms the same? In the first term we will look at works from South Asia, England, Africa, the Caribbean, and African-America; in the second term, Canadian perspectives from African-Canadian and First Nations writers (Brand, Highway, Campbell, Halfe), as well as Margaret Atwood and Alice Munro. The latter part of the second term will be devoted to poetry by a range of writers in Canada, England, and the United States.

Required Reading: Short stories by Alice Munro, Anita Desai, Salman Rushdie (CK); Amitav Ghosh, *tba*; Joseph Conrad, *Heart of Darkness*; Chinua Achebe, *Things Fall Apart*; poetry by Kamau Brathwaite, Derek Walcott (CK); Toni Morrison, *Beloved*; Dionne Brand, *Thirsty*; George Bernard Shaw, *Pygmalion*; Tomson Highway, *The Rez Sisters*; Maria Campbell, *Halfbreed*; Richard Wagamese, *Keeper n’ Me*; poems by Pauline Johnson, Louise Halfe, Claire Harris, Adrian Rich, Margaret Atwood, Sylvia Plath, among others (CK=Course Kit).

NB. Do not buy books until the reading list has been finalized.

First Three Texts/Authors to be Studied: Munro, Desai, Rushdie.

Method of Instruction: Lecture, whole-class discussion.

Method of Evaluation: Three essays, close reading, participation, final exam.

Course Description: (L0201) Why literature? In an age of communication mediated by emergent new forms of digital media (blogs, social networks, and user-generated content proliferating on YouTube and MySpace), why spend time with the static/passive medium of the printed text? This course examines the richness of literary works in the twentieth and twenty-first century as a mode of response to periods of social upheaval and as a vehicle to imagine alternate futures (both positive and dystopic). We will consider literature as a form of communication that requires the reader to engage critically with texts that create complexity and narrative depth through intertextuality (the adaptation and reconfiguration of previous forms and works). To this end, the course will familiarize students with key literary terms and discourses.

Required Reading: Conrad, *Heart of Darkness*; T.S. Eliot, Poems TBA; Woolf, *Orlando* and excerpts from her essays; Beckett, *Waiting for Godot*; Stoppard, *Rosencrantz and Guildenstern are Dead*; Achebe, *Things Fall Apart*; V.S. Naipaul – TBA; Pico Iyer, *Imagining Canada: An Outsider's Hope for a Global Future*; David Mitchell's *Cloud Atlas*; Selected Poetry (Walcott, Yeats, Plath, Heaney, others TBA).
Two titles to be selected from the following: Cormac McCarthy, *The Road*; Joseph Byden, *Three Day Road*; Dionne Brand's *A Map to the Door of No Return*; Salaam Pax's *The Baghdad Blog*.

First Three Texts/Authors to be Studied: Conrad, Eliot, Woolf.

Method of Instruction: Lecture/discussion.

Method of Evaluation: 4 short analyses 20% (5% each); 2 short assignments 20% (4 pages; 10% each); Essay thesis 5%; Essay (7 pages) 20% (7 pages); Participation 5%; Exam 30%.

Course Description: (L0301) In this section of the course, we will study texts from the twentieth and twenty-first centuries that respond to and reflect contemporary social, political and aesthetic concerns. We will examine a variety of genres, including novels, short stories, poetry and drama drawn from a range of national literatures. One of the goals of this course is to develop students' knowledge of literary terms and methodologies, and to build skills in critical reading and writing which will prepare them for further studies in literature and other disciplines.

Required Reading: Conrad, *Heart of Darkness*; Woolf, *Mrs. Dalloway*; Ford, *The Good Soldier*; Hemingway, *For Whom the Bell Tolls*; Maugham, *The Razor's Edge*; Rhys, *Wide Sargasso Sea*; Carter, *The Bloody Chamber*; Ishiguro, *The Remains of the Day*; Shields, *Swann*; Vassanji, *The In-Between World of Vikram Lall*; Beckett, *Waiting For Godot*; MacDonald, *Goodnight Desdemona (Good Morning Juliet)*; Kushner, *Angels in America*. Short stories and poems by authors including Joyce, Yeats, Frost, Heaney, Page, Plath, Gallant, and Munro will be included in a course reader.

First Three Texts: Conrad, Joyce and Yeats.

Method of Instruction: Lecture and discussion.

Method of Evaluation: response paper (5%), four short essays (40%), mid-term test (10%), final exam (35%), participation (10%).

Course Description: (L0401) This course introduces students to the poetry, prose and drama of the twentieth century, focusing largely on North American culture and the changes in social relations and literary styles over the decades. The first term will focus on modernism and modernity and examine a variety of perspectives on the American empire. The second term will focus on tragedy, feminism, parent-child relations and race relations. Key authors to be studied include Yeats, Eliot, Steinbeck, O'Connor, Miller, Gowdy, Munro, Achebe, Morrison and Highway.

Required Reading: Gwynn, R.S. and Wanda Campbell, *Literature: a Pocket Anthology* Canadian Edition (Pearson Canada); Morrison, Toni, *Tar Baby* (Knopf); Achebe, Chinua, *Things Fall Apart* (Heinemann); Gowdy, Barbara, *Falling Angels* (Harper Collins); Steinbeck, John, *Of Mice and Men* (Penguin); Coursepack for B.Wood's section of ENG 140Y including short stories by Alice Munro and Flannery O'Connor.

First Three Texts/Authors to be Studied: Modernist poets from *Literature: a Pocket Anthology*, including Yeats, Cummings, Williams.

Method of Instruction: Lecture, discussion.

Method of Evaluation: Four essays, class participation, final exam.

Course Description: (L0501) In this course students will explore how the literature of the past century has responded to and informed our experience of the world. In the course, we will consider the major forms of poetry, drama and prose, while we also give emphasis to a number of topical areas such as the stylistic inventions of modernism and the avant-garde, the colonial and postcolonial experience, gender and sexuality, and utopia and science fiction.

Required Reading: Selected poetry (coursepack); Shaw, *Pygmalion* (in *Pygmalion and Major Barbara*, Bantam Classics); Beckett, *Happy Days* (coursepack), *Waiting for Godot* (Grove Press); Stoppard, *Rosencrantz and Guildenstern are Dead*; Conrad, *Heart of Darkness* (coursepack); Achebe, *Things Fall Apart* (Heinemann); selected short stories (coursepack); Woolf, *Orlando* (Harcourt); Orwell, *Nineteen Eighty-Four* (Penguin).

First Three Texts/Authors to be Studied: Selected poetry (coursepack); Shaw, *Pygmalion* (in *Pygmalion and Major Barbara*, Bantam Classics); Beckett, *Happy Days* (coursepack).

Method of Instruction: Lecture and discussion.

Method of Evaluation: A minimum of four writing assignments, including essays and take-home essays (40%); in-class tests, including a midterm test and pop quizzes (25%); Final Exam (35%).

Course Description: (L6001) This course considers a diverse range of twentieth and twenty-first century works in a variety of genres—poetry, drama, fiction, and short fiction. We will consider how literature documents and responds to the preoccupations of its time, both reflecting and shaping the collective imagination. The thematic and formal qualities of each text will guide us, as will a consideration of the specific rural and urban settings the authors evoke as they work through issues of cultural value in the modern and postmodern contexts.

Required Reading: selected poetry (available as a coursepack); George Bernard Shaw, *Heartbreak House* (Dover); Virginia Woolf, *To the Lighthouse* (Broadview); William Faulkner, *As I Lay Dying* (Vintage); Ralph Ellison, *Invisible Man* (Viking); Samuel Beckett, *Waiting for Godot* (Grove); Don DeLillo, *White Noise* (Penguin); Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (Grove / Atlantic); Alice Munro, *Open Secrets* (Penguin); Karen Tai Yamashita, *Tropic of Orange* (Coffee House); Dionne Brand, *What We All Long For* (Vintage).

First Three Texts/Authors to be Studied: Shaw, Woolf, and Faulkner (in addition to the poetry coursepack).

Method of Instruction: Lecture/discussion.

Method of Evaluation: participation (10%); two 500-word assignments (5% ea); four 1500-word essays (11.25% ea); final exam (35%).

DRE/ENG 121H5F	TRADITIONS OF THEATRE AND DRAMA		
L0101	MWF	10-11	Wolfe

Course Description: This introductory survey course will examine some key traditions and developments in theatrical performance and playwriting from the time of the ancient Greeks until the late 18th century. Playwrights to be studied include Sophocles, Euripides, Aristophanes, Plautus, Shakespeare, Racine, Wycherley, and Schiller. Though we will be examining specific play-texts in detail, we will always be considering these plays as entities that were performed live in particular historical moments and cultural contexts. This course will also provide students with weekly opportunities to participate in or assist with scene performances.

Required Reading: Selections from *The Broadview Anthology of Drama (Volume One)*, and other readings made available on-line or in photocopy. We will be reading eight plays during the term, as well as some supplementary material.

First Three Plays to be Studied: *Oedipus Tyrannos* (Sophocles), *Hippolytos*

(Euripides), and *The Frogs* (Aristophanes).

Method of Instruction: Each week we will have two informal lectures, with much opportunity for class discussion. The third class of the week will be held in the MiST performance space. During this class we will stage parts of the plays that we are studying.

Method of Evaluation: In-class test (15%); First essay (1250 words:15%); Second essay (1750 words: 20%); Participation (in class discussions and performance projects: 20%); Final exam (30%).

Exclusion: ENG125Y1Y

DRE 122H5S	CONTEMPORARY THEATRE AND DRAMA		
L0101	MWF	10-11	Wolfe

Course Description: This course provides an introductory survey of dramatic works and theatrical forms in the 19th and 20th centuries. We will be examining some key theatrical movements of the times, including Melodrama, Naturalism, Expressionism, Epic theatre, and Theatre of the Absurd. Playwrights to be studied include Boucicault, Dumas *fills*, Ibsen, Wilde, Strindberg, O'Neill, Beckett, Sartre, and others. This course will also provide students with weekly opportunities to participate in or assist with scene performances.

Required Reading: Selections from *The Broadview Anthology of Drama (Volume II): The Nineteenth and Twentieth Centuries*, and other readings made available on-line or in photocopy. We will be reading nine plays during the term, as well as some supplementary material.

First Three Plays to be Studied: *The Corsican Brothers* (Boucicault), *Camille* (Dumas), *Hedda Gabler* (Ibsen).

Method of Instruction: Each week we will have two informal lectures, with much opportunity for class discussion. The third class of the week will be held in the MiST performance space. During this class we will stage parts of the plays that we are studying.

Method of Evaluation: In-class test (15%); First essay (1250 words: 15%); Second essay (1750 words: 20%); Participation (in class discussions and performance projects: 20%); Final exam (30%).

Exclusion: ENG125Y1Y

200-Series Courses

All 200-series courses are open to students who are concurrently enrolled in ENGL10Y or ENGL140Y, or both DRE/ENGL121H and DRE/ENGL122H, or who have successfully completed at least 4.0 full credits.

ENG 201Y5Y	READING POETRY		
L0101	MWF	3-4	Casas
L0201	TR	2-3/2-4	Wood

Course Description: (L0101) This introduction to poetry emphasizes the development of close reading, interpretive, and writing skills. We will be reading aloud and discussing poems in class, reflecting on their traditional and contemporary forms, themes, techniques, and uses of language. Units within the course include Poetry and Music, Poetry and the Page, Poetry and Language, Versification, Imagery, and Sound. The poetry will be chosen from a broad range of time periods, with a special emphasis on the European tradition.

Required Reading: Hunter, Booth and Mays, *The Norton Introduction to Poetry*, 8th ed.; Shakespeare, *Sonnets*; Pope, *Rape of the Lock*; Eliot, *The Waste Land*; Campbell, *Stories of the Road Allowance People*; course kit.

NB. Do not buy books until the reading list has been finalized.

First Three Texts/Authors to be Studied: Hunter, Booth and Mays

Method of Instruction: Lecture, whole-class discussion, group work, in-class written work.

Method of Evaluation: Seminar, in-class close reading (first term), term paper (second term), participation, final exam.

Course description: (L0201) This course introduces students to the theory and history of poetry in English from the Elizabethan age up to the present day, including Canadian, American, British, and Caribbean poetry. The dimensions and elements of poetry are explored early in the course using examples drawn from the larger text pool. Following this we explore later twentieth century poetry on the themes of feminism and colonialism. The second term moves through the canon of Anglo-American poetry from the Elizabethan era to the second World War. In addition to the poems themselves students will be required to read instructional material in the textbooks.

Required Reading: Kalaidjan, Walter. *Understanding Poetry* (Houghton-Mifflin) Rosengarten, Herbert and Amanda Goldrick-Jones, eds. *Broadview Anthology of Poetry* (Broadview).

First Three Texts/Authors to be Studied: Poetic rudiments in *Understanding Poetry*; modernist examples in the *Broadview Anthology*.

Method of Instruction: Lecture, discussion.

Method of Evaluation: Three essays, short assignments, class participation, final exam.

ENG 202Y5Y	BRITISH LITERATURE: MEDIEVAL TO ROMANTIC		
L0101	MWF	10-11	Koenig- Woodyard
L0201	MWF	12-1	Scoville

Course Description: (L0101) An introduction to influential texts that have shaped the British literary heritage, covering approximately twelve writers of poetry, drama, and prose, from Chaucer to Keats (from the Middle Ages to the Romantics), with attention to such questions as the development of the theatre, the growth of the novel form, and the emergence of women writers.

Required Reading: (available at the UTM bookstore; books are bundled together :

The Longman Anthology of British Literature. Third Edition. Edited by David Damrosch et al. [volumes 1a, 1b, 1c, and 2a only, covering eth Middle Ages to the Romantics]

William Shakespeare, *Othello*.

First Three Texts/Authors to be Studied: Beowulf, The Wife's Lament, Marie de France, *Lanval*.

Method of Instruction: Lecture and Discussion.

Method of Evaluation: Essays, tests, and presentations.

Website: <http://ots.utoronto.ca/users/woodyard/index.htm> (see site in late summer 2006 for more details).

Course Description: (L0201) A historical survey of eight centuries of literature in England. We will be studying major writers in their contexts, and exploring how the history of ideas intertwines with the history of literary forms and genres. Topics will include changing attitudes about gender and relationships; attitudes about the foreign and unknown; the relationship of civilization to the natural world; and the changing face of social class. Texts/authors studied will include *Beowulf*, Marie de France, Chaucer, Herrick, Spenser, Shakespeare, Donne, Milton, Behn, Pope, Johnson, Austen, Wordsworth, and Keats.

Required Reading: Most texts will be available in the *Norton Anthology of English Literature*.

First Three Texts/Authors to be Studied: *Beowulf*, Marie, Chaucer.

Method of Instruction: Lecture/discussion. Certain Fridays will function as seminar classes, driven by student questions and presentations.

Method of Evaluation: Seminar presentation 10%; Seminar participation 10%; Two in-class tests 40%; Midterm paper 20%; Final paper 20%.

ENG 205H5S	RHETORIC		
L0101	MWF	11-12	Scoville

Course description: A historical survey of the major theorists of rhetoric from the ancient world to the present day, including such writers as Plato, Aristotle, Cicero, Augustine, Ramus, Vico, Spencer, I. A. Richards, Kenneth Burke, Wayne Booth, Jacques Derrida, and Stanley Fish. We will explore the roots of rhetoric in Athenian political culture, trace its development through Roman law and medieval religion and literature, and consider some of its modern and postmodern varieties. Along the way, we will see the centrality in Western thought of the study and practice of persuasive speech and writing, and its relationship to politics, science, history, literature, and more.

Required Reading: Readings will be taken from Bizzell and Herzberg's *The Rhetorical Tradition*.

First Three Texts/Authors to be Studied: Bizzell and Hertzberg, "General Introduction," Plato, Aristotle.

Method of Instruction: Lecture/discussion. Certain Fridays will be set aside for seminar work, and will be driven by student questions and presentations.

Method of Evaluation: Seminar presentation 10%; Seminar participation 10%; Mid-term paper 20% Two in-class tests 30%; Final paper 30%.

Exclusion: WRI 330H5

ENG 215H5S	THE CANADIAN SHORT STORY		
L6001	W	6-9	O'Flynn

Course Description: In this course we examine a range of authors critically acclaimed for their contribution to the evolution of the Canadian short story. We will consider the shifting definitions of what is 'Canadian' and the formation of a Canadian 'canon,' with particular attention to the themes of regionalism, place, identity, and gender. The variety of stories studied will also allow for a thorough consideration of the conventions of the short story genre (aspects of plot, tone, character, point of view, and imagery), and the way individual writers have altered, challenged or subverted the traditional short story

form.

Required Reading: *New Oxford Book of Canadian Short Stories in English*. Eds. Atwood and Weaver, Oxford.

First Three Texts/Authors to be Studied: Ross, Callahan, Wilson.

Method of Instruction: Lecture/discussion.

Method of Evaluation: 2 short assignments 30% (4 pages; 15% each); Essay (7 pages) 30%; Participation 10%; Exam 30%.

ENG 220Y5Y	SHAKESPEARE		
L0101	MW	3-4 / 3-5	Syme
L0201	TR	10-12 / 10-11	DiPietro

Course Description: (L0101) We will study twelve of Shakespeare's plays, from all phases of his career as a professional playwright and from all the major genres he worked in: comedy, history, tragedy, and "romance." The course will contextualize these plays historically and culturally, exploring early modern notions of, for instance, governance, religion, and gender and sexuality. We will pay particular attention to Shakespeare's works as *plays* written for and within a specific set of theatrical conventions. The ways in which these texts have been received and transmitted over time (in print, on stage, on the screen) will also be a major theme of our discussions. Plays will include: *The Taming of the Shrew*, *Titus Andronicus*, *Midsummer Night's Dream*, *Henry IV part 1*, *Much Ado About Nothing*, *Merchant of Venice*, *As You Like It*, *Julius Caesar*, *Hamlet*, *Anthony and Cleopatra*, *Coriolanus*, *The Tempest*.

Text(s): First three texts: *The Taming of the Shrew*, *Titus Andronicus*, *Midsummer Night's Dream*.

Other text: Stephen Greenblatt et al., eds., *The Norton Shakespeare* (New York: W. W. Norton, 1999).

Method of Instruction: Lecture.

Method of Evaluation: Three papers, regular scheduled quizzes. Students will also present a performance of a scene from one of the plays.

Course description: (L0201) In this course we will examine plays by Shakespeare that span the course of his career as a dramatist and include all the dramatic genres within which he worked. We will also consider a short selection of his non-dramatic literature. By the end of the course, students will have become familiar with a significant portion of the Shakespeare canon and will be able to approach the texts with an informed awareness of early modern culture, contemporary methods of critical analysis and traditions of performance. We will also consider some relevant film versions as time

allows.

Required Reading: *Titus Andronicus, Romeo and Juliet, A Midsummer Night's Dream, The Merchant of Venice, 1 Henry IV, As You Like It, Measure for Measure, Othello, Macbeth, Anthony and Cleopatra, The Tempest*, "Venus and Adonis" (available online) and selected sonnets (online). We will be using the single-volume editions of the Oxford World's Classics series (note, not the Oxford Complete Works), which will be available for purchase in the UTM bookstore as a package set for reduced cost.

First Three Texts/Authors to be Studied: *Titus Andronicus, Romeo and Juliet*, and *A Midsummer Night's Dream*.

Method of Instruction: Lecture and discussion.

Method of Evaluation: Two essays (2000 words, 20% each), in-class tests (20%), class participation (10%), and a final exam (30%).

ENG 234H5F	CHILDREN'S LITERATURE		
L0101	MWF	12-1	O'Flynn

Course Description: The stories we hear as children form the basis for our evolving understanding of literature and most broadly, of human interrelationships. We will consider key aspects such as the classic themes of maturation and escape, the construction and performance of gender, the significance of animal protagonists, and the often didactic function of children's literature. We will also attend to the importance of historical context and the presence of "adult" concerns filtered (or not) through the presumably more limited perspective of children's fiction and poetry.

Required Reading: L. Carroll, *Alice in Wonderland*; Twain, *The Adventures of Huckleberry Finn*; Milne, *Winnie the Pooh*; Norton, *The Borrowers*; Fitzhugh, *Harriet the Spy*; Opper, *Silverwing*; Rushdie, *Haroun and the Sea of Stories*; Pullman, *The Golden Compass*; Pullman, *The Subtle Knife*; selected Fairy Tales and selected tales from *The 1001 Nights*.

First Three Texts/Authors to be Studied: Fairy Tales, Carroll, Norton.

Method of Instruction: Lecture/discussion.

Method of Evaluation: 2 short assignments 30% (4 pages; 15% each); Essay (7 pages) 30%; Participation 10%; Exam 30%.

ENG 236H5S	DETECTIVE FICTION		
L0101	MWF	12-1	Crimmins

Course Description: This course will examine the historical development of detective fiction from Poe and Doyle to contemporary variants by Amanda Cross, Sue Grafton, Sarah Paretsky, Ian Rankin, and others. To get a sense of the historical and multicultural scope of detective fiction, we will study a number of short stories. In addition, we will study four detective novels, focusing on Sherlock Holmes and Philip Marlowe for a contrast between the classic and hard-boiled detectives, and examining Patricia Highsmith’s magnificent representation of the criminal character, Tom Ripley, and Sjowall and Wahloo’s brilliant example of the police procedural. For illustration, we will also examine film clips from classic detective films (including our major texts), Japanese anime, East Asian cult cinema, seventies grit realism, French nouvelle vague, and contemporary ventures in the cinematic representation of the detective figure.

Required Reading: *The Oxford Book of Detective Stories* (Ed. Patricia Craig); Arthur Conan Doyle: *The Hound of the Baskervilles* (Oxford World’s Classics); Raymond Chandler: *The Lady in the Lake* (Vintage Crime/Black Lizard); Patricia Highsmith: *The Talented Mr. Ripley* (Vintage Crime/Black Lizard); Maj Sjowall and Per Wahloo: *The Laughing Policeman* (Vintage Crime/Black Lizard).

First Three Texts/Authors To Be Studied: Poe: “The Purloined Letter”; Doyle: “The Blue Carbuncle”; Christie: “The Adventure of the Egyptian Tomb.”

Method of Instruction: Lecture and discussion.

Method of Evaluation: Two Short Papers (20% each); Midterm Test (25%); Final Test (25%); Participation/Quizzes (10%).

ENG 239H5F	FANTASY AND HORROR		
L6001	W	6-9	Scoville

Course Description: The genres of fantasy and horror emerged in part as reactions to modern anxieties about science, technology, race, and gender. This course will explore the ways in which writers (and certain filmmakers) in these genres react to those anxieties, as well as attempting to define the formal characteristics of these genres. The course will also explore the lace of fantasy and horror in the overall body of writings we call “literature,” and to understand why its reputation among scholars is frequently at odds with its undoubted popularity among general readers and fans.

Required Reading: Horror texts will include Mary Shelley, *Frankenstein*; Bram Stoker, *Dracula*; and H. P. Lovecraft, “The Call of Cthulhu.” Fantasy texts will include J. R. R. Tolkien, *The Children of Húrin*; Sheri S. Tepper, *Beauty*, and Ursula Le Guin, “The Ones Who Walk Away from Omelas.” We will also be looking at certain film and television representations of the fantastic and monstrous, including Peter Jackson’s adaptation of Tolkien’s *Lord of the Rings*, and Joss Whedon’s *Buffy the Vampire Slayer*.

First Three Texts/Authors to be Studied: Shelley, Stoker, Tolkien.

Method of Instruction: Lecture/discussion. Certain Fridays will function as seminar classes, driven by student presentations and questions.

Method of Evaluation: Seminar presentation 10%; Two in-class tests 30%; Final paper 30%; Final exam 30%.

ENG 250Y5Y	AMERICAN LITERATURE		
L0101	MWF	2-3	Crimmins

Course Description: This course will introduce students to the full historical spectrum of American Literature, from the timeless orality and myth of Native American tales to the multicultural poetry of Alberto Rios, Cathy Song, and Li-Young Lee. All the major periods and many of the major movements in American Literature will be examined by means of representative texts, from the Colonial to the Postmodern eras, from Jonathan Edwards's fiery Puritan sermons to Allen Ginsberg's *Howl*. Other major movements to be covered include: American Neoclassicism, Romanticism, Transcendentalism, Realism, Naturalism, and Modernism. This course offers students a unique experience in that it allows for a contemplation of an entire literary tradition and the phenomenal emergence, over two centuries, of a variegated, dynamic, and diverse national literature. We will study many stories in the course, but the story we will return to again and again will be the story of how and why American Literature was born and how and why it evolved. Major authors to be covered include: Wheatley, Poe, Emerson, Thoreau, Douglass, Whitman, Dickinson, Twain, James, Wharton, Crane, Frost, Eliot, O'Neill, Hemingway, Fitzgerald, Cather, Faulkner, Plath, Baldwin, and O'Connor.

Text: *The Norton Anthology of American Literature* (Shorter Seventh Edition, 2007). Ed. Tina Baym *et al.*

Marking Scheme: 2 Short Papers (15% each); 2 Tests (15% each); Final Exam (30%); Participation and Quizzes (10%).

ENG 252Y5Y	CANADIAN LITERATURE		
L0101	MWF	12-1	Janes

Course Description: This course introduces students to the breadth and diversity of Canadian literature through an examination of poetry, fiction, non-fiction prose, and drama. The reading list covers many genres, including nineteenth-century Gothic romance, adventure, and social reform writing, as well as twentieth-century psychological and family narratives, ruminations on the nature of identity and belonging, and examinations of the problems inherent in narrating history.

Required Reading: Fall Term: John Richardson, *Wacousta*; James De Mille, *A Strange Manuscript Found in a Copper Cylinder*; Agnes Maule Machar, *Roland Graeme, Knight*; Stephen Leacock, *Sunshine Sketches of a Little Town*; Sinclair Ross, *As For Me and My House*. Winter Term: Robertson Davies, *Fifth Business*; Michael Ondaatje, *Running in the Family*; Alice Munro, *Who Do You Think You Are?*; Thomas King, *Green Grass, Running Water*; MacDonald, *Goodnight Desdemona (Good Morning, Juliet)*; Guy Vanderhaeghe, *The Englishman's Boy*. Students will also read a selection of non-fiction prose, poetry, and short stories from *The New Anthology of Canadian Literature in English* (Bennett and Brown, eds.).

First Three Texts: Exploration narratives by Hearne and Thompson; travel and settler narratives by Jameson, Traill and Moodie (in Bennett and Brown).

Method of Instruction: Lecture and discussion.

Method of Evaluation: Response paper (5%); mid-term test (10%); two essays (40%); final exam (35%); participation (10%).

ENG 270Y5Y	COLONIAL AND POSTCOLONIAL WRITING		
L0101	TR	3-4 / 3-5	Bidaye

Course Description: This course will focus on works by colonial and postcolonial writers of the twentieth-century. The aim is to provide a strong introduction to the major authors, critical debates and reading strategies that have become central to this ever-growing field of literary study. Our approach will be interdisciplinary as we explore issues of empire, resistance, orientalism, nationalism, and hybridity, and how they are also modulated by race, gender, class, religion and other markers of identity. The geographic spread of our readings will touch on the diversity of South Asia (i.e., India and Pakistan), North, West and Southern Africa, the Caribbean, as well as Great Britain, North America and 'the West' in general.

Required Reading: Achebe, Chinua *Things Fall Apart*; Conrad, Joseph *Heart of Darkness*; Forster, E.M. *A Passage to India*; Head, Bessie *Maru*; Rao, Raja *Kanthapura*; Roy, Arundhati *The God of Small Things*; Rushdie, Salman *Midnight's Children*; Salih, Tayeb *Season of Migration to the North*; Selvon, Samuel *The Lonely Londoners*; Soyinka, Wole *Death and the King's Horseman*. Excerpts from various non-fictional works will be available in a course kit, and a small selection of cinematic texts will be made available through the library.

First Three Texts/Authors to be Studied: Achebe, Conrad, Forster.

Method of Instruction: Lecture and group discussion.

Method of Evaluation: Three essays, mid-course test and final exam, and class participation.

Exclusion: ENG 253Y5

ENG 271H5S	DIASPORIC LITERATURES OF TORONTO		
L6001	T	6-9	Tokaryk

Course Description: This course is a study of literature by diasporic writers who have strong connections to Toronto and who explore issues such as identity, nationality, place, origin, and the multicultural experience. We will be looking at texts that are set in and around Toronto and that seem to develop the idea of "Toronto" as an important, albeit shifting and unstable, marker of diasporic identity. We will pay particular attention to how "Toronto" functions as a transnational space within which the (re)constitution of the characters' sense of self occurs. The novels and short stories will be read in the context of contemporary theories of "diaspora."

Texts to Buy: 1. Austin Clarke, *The Origin of Waves* (McClelland and Stewart); 2. Judy Fong Bates, *Midnight at the Dragon Cafe* (Emblem); 3. M.G. Vassanji, *No New Land* (McClelland and Stewart); 4. Michael Ondaatje *In the Skin of a Lion* (Vintage); 5. Dionne Brand, *What We All Long For* (Vintage); Course Pack (short stories and theoretical essays).

First Three Texts: 1) short stories and theoretical essays in Course Pack; 2) Austin Clarke, *The Origin of Waves*; 3) Judy Fong Bates, *Midnight at the Dragon Café*.

Method of Instruction: Lecture and discussion.

Method of Evaluation: in-class quizzes (10%); mid-term test (20%); 8-10 page essay (30%); final exam (30%); participation (10%).

ENG 280H5F	CRITICAL APPROACHES TO LITERATURE		
L6001	M	6-9	Ruti

Course Description: This course presents some of the highlights of literary and aesthetic theory from the last two hundred years. We will consider the complex relationship between reader and text; the value, relevance, and pleasure of literature; the criteria of aesthetic judgment; the distinction between the beautiful and the sublime; the poetics and challenges of interpretation; as well as the often quite heated politics of criticism, including feminist, ethnic, and postcolonial challenges to the Western canon. Authors studied include Kant, Burke, Oscar Wilde, Walter Pater, Roland Barthes, Martin Heidegger, Jacques Derrida, Helene Cixous, Northrop Frye, Toni Morrison, and Edward Said.

Text(s): TBA.

Method of Instruction: lecture and discussion.

Method of Evaluation: two-in class tests; a 5-7 page essay.

Exclusion: ENG 267H5

ENG 299Y5	RESEARCH OPPORTUNITY PROGRAM
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Course Description: This course provides a richly rewarding opportunity for students in their second year to work on the research project of a professor. Students enrolled have an opportunity to become involved in original research, learn research methods, and share in the excitement and discovery of acquiring new knowledge. Professors' project descriptions for the following fall-winter session are posted on the ROP website in mid-February and students are invited to apply at that time. See Research Opportunity Program (299Y and 399Y) for more details.

300-Series Courses

300-series courses are open to students who have successfully completed at least 4.0 credits, at least 1.0 of which must be an ENG credit. Students should note the special prerequisites for ENG389Y5, ENG390Y5, and ENG391Y5.

ENG 300Y5Y	CHAUCER		
L0101	MWF	10-11	Scoville

Course Description: A reading of the major poetry and prose of Geoffrey Chaucer, considered in its social and historical context. This course will teach students to read Chaucer in the original Middle English, and will emphasize close and careful reading of Chaucer's language. We will also explore Chaucer's place in the courtly culture of his time in terms of class politics and intellectual and literary fashion; and we will analyze his writings as reflections of and reactions to medieval intellectual and religious culture.

Required Reading: Short poems; *The Book of the Duchess*, *The House of Fame*, *The Parliament of Fowls*, *Troilus and Criseyde*, *The Legend of Good Women*, *The Canterbury Tales*. The above readings may all be found in *The Riverside Chaucer*. Additionally, we will read Boethius, *The Consolation of Philosophy*, in modern translation.

First Three Texts/Authors to be Studied: Short poems, *The Book of the Duchess*, *The House of Fame*.

Method of Instruction: Lecture/discussion.

Method of Evaluation: Four in-class tests 40%; Two papers 60%.

ENG 304Y5Y	POETRY AND PROSE 1600 – 1660		
L0101	MWF	1-2	Matusiak

Course Description: This course examines English poetry and prose written between the accession of James I in 1603 and the restoration of the overthrown Stuart monarchy in 1660. The first term will introduce students to verse by Donne, Jonson, Lanyer, Wroth, and Herbert and prose by Andrewes, Bacon, Browne, and Hobbes. In the second term, we will read the lyric poetry of Marvell before turning to Milton's great religious epic *Paradise Lost* and his classically-structured drama, *Samson Agonistes*. Throughout, we will pay close attention to the distinctive formal features of these texts (prosody, imagery, rhetoric, etc); we will also explore the way these writers used the literary modes and genres of pastoral, elegy, ode, essay, sermon, memoir, and treatise to participate in the large-scale intellectual, religious, and political revolutions of the seventeenth century.

Required Reading: Rudrum, Nelson, and Black, eds. *The Broadview Anthology of Seventeenth-Century Verse and Prose* (Broadview Press); Milton, *Paradise Lost*, ed. Leonard (Penguin).

First Three Texts/Authors to be Studied: Chamberlain, "The Death of Queen Elizabeth"; James I, "Speech to the Lords and Commons"; Andrewes, "A Sermon Preached Before the King's Majesty at Whitehall" (in the *Broadview Anthology*).

Method of Instruction: Lecture/discussion.

Method of Evaluation: Informed participation (10%); close-reading assignments (4 x 5% = 20%); first-term essay (10%); first-term test (10%), second-term essay (20%); final examination (30%).

ENG 306Y5Y	POETRY AND PROSE 1660 – 1800		
L6001	W	6-9	Meer

Course Description: This course will examine major developments in the literature and culture of the British "long eighteenth-century." Authors to be discussed include Pepys, Cavendish, Milton, Dryden, Behn, Pope, Mandeville, Defoe, Swift, Johnson, Lillo, Walpole and Shelley; topics to be discussed include the rise of Enlightenment rationalism, Protestantism and religious dissent, commercial society and the middle-class, the coffeehouse-periodical, the novel and the Gothic. Texts will be read in their historical contexts, in particular, *those pertaining to the transition to liberal-capitalist modernity*. To that end, we will pay particular attention to the social location and class politics of the authors in question.

Required Reading: Damrosch & Dettmar, eds., *Longman Anthology of British Lit: Restoration and 18thC* (3rd ed.); Defoe, *Robinson Crusoe*, ed. Michael Shinagel

(Norton); Hay & Rogers, *Eighteenth-Century English Society: Shuttles and Swords* (Oxford); Johnson, *Dictionary*, ed. Jack Lynch (Levenger); Lillo, *The London Merchant* (Nebraska UP); Shelley, *Frankenstein*, ed. Maurice Hindle (Penguin); Walpole, *The Castle of Otranto*, ed. Frederick S. Frank (Broadview); Wood, *The Origin of Capitalism: A Longer View* (Verso).

First Three Texts/Authors to be Studied: The first two weeks will be spent learning about the period (via Hay & Rogers' *Eighteenth-Century English Society* and Wood's *The Origin of Capitalism*). We will then turn to the period's literature, beginning with Pepys, Cavendish & Milton.

Method of Instruction: Lecture and discussion.

Method of Evaluation: Includes Fall Essay, Mid-term Test, Spring Essay & Final Exam.

ENG 311H5S	MEDIEVAL LITERATURE		
L0101	WF	1-2 / 1-3	Gillespie

Course Description: This course will introduce students to some of the most famous non-Chaucerian texts of the Middle Ages: the love lyrics of the Harley manuscript; the dream vision *Pearl*; the social satire of *Piers Plowman*; the *Book of John Mandeville's* tales of travel to imaginary and/or Middle Eastern lands; the bawdy and violent spectacles of the play *Mankind*; the Arthurian adventures of the *Wedding of Sir Gawain and Dame Ragnell*; and the mystical utterances of the *Showings* of Julian of Norwich. We will spend 1-2 weeks on each of these texts. Our study of them will involve exercises in translation and commentary and consideration one or two critical approaches.

Text(s): TBA.

Method of Instruction: Lecture and discussion.

Method of Evaluation: Students will be assessed on their final essay (50%); essay plan (10%); and weekly exercises (40%).

ENG 322Y5Y	FICTION BEFORE 1832		
L0101	MWF	11-12	Buurma

Course Description: A study of early British fiction, focusing on the novel. We will trace the "rise" of the novel from that genre's seventeenth-century origins through its consolidation as a dominant literary form in the early nineteenth century. Trying to account for the novel's rapid growth in popularity and prominence during this time, we will study how changes in ideas about gender and sexuality, class and capitalism,

collectivities and individuals, and nations and nationalism influenced and were influenced by the writing and reading of fiction. Examining novels' outsides as well as their insides, we will learn what early novels looked like and study how they were published and circulated.

Required Reading: Aphra Behn, *Oroonoko* (Penguin); Daniel Defoe, *Robinson Crusoe* (Penguin); Samuel Richardson, *Pamela* (Oxford); Eliza Haywood and Henry Fielding, *Anti-Pamela* and *Shamela* (Broadview); Laurence Sterne, *Tristram Shandy* (Penguin); Horace Walpole, *The Castle of Otronto* (Oxford); Frances Burney, *Evelina* (Penguin); Ann Radcliffe, *The Romance of the Forest* (Oxford); Walter Scott, *Waverley* (Penguin), Jane Austen, *Northanger Abbey* (Broadview) and *Emma* (Broadview); Mary Shelley, *Frankenstein* (Broadview); Ian Watt, *The Rise of the Novel* (University of California Press) and a short course reader. (This list is tentative and will be confirmed in June.) Books will be available at the UTM bookstore.

First Three Texts to be Studied: As listed above.

Method of Instruction: Lecture and discussion.

Method of Evaluation: Two essays, first-term test, final examination, two short close reading assignments, informed class participation.

ENG 324Y5Y	FICTION 1832 TO 1900		
L0101	MWF	11-12	Koenig- Woodyard

Course Description: Explores the works of a great age of fiction and its responses to moral, social and political dilemmas. At least twelve novels by such authors as Dickens, Trollope, Thackeray, the Brontës, George Eliot and Hardy.

Required Reading (preliminary as of 25 April)—all are broadview editions, packaged together, and available at the UTM bookstore: Brontë, Charlotte. *Wuthering Heights*; Dickens, Charles. *Great Expectations*; Eliot, George. *Middlemarch*; Hardy, Thomas. *Tess of the d'Urbervilles*; Stevenson, R. L. *The Strange Case of Dr. Jekyll and Mr. Hyde*; Stoker, Bram. *Dracula*; Wells, H.G. *The Time Machine*; Wilde, Oscar. *The Picture of Dorian Gray*.

First Three Texts/Authors to be studied: Check website listed below, late summer 2007.

Method of Instruction: Lecture and Discussion.

Method of Evaluation: Essay, presentations, and tests.

Website: <http://ots.utoronto.ca/users/woodyard/index.htm>

ENG 328Y5Y	MODERN FICTION TO 1960		
L0101	MWF	1-2	Levene

Course Description: This course explores ten to twelve works by such writers as James, Conrad, Cather, Forster, Joyce, Woolf, Lawrence, Faulkner, Rhys, Hemingway, Achebe, Ellison, Spark, and Lessing.

Text(s): James, *What Maisie Knew*; Joyce, *Dubliners*; Conrad, *The Secret Agent*; Joyce, *Ulysses*; Lawrence, *Women in Love*; Woolf, *Mrs. Dalloway*; Waugh, *A Handful of Dust*; Faulkner, *Absalom, Absalom!*

Method of Instruction: Lecture and discussion.

Method of Evaluation: Two essays, class participation, mid-term test, final exercise, depending on class size.

ENG 329H5F	CONTEMPORARY BRITISH FICTION		
L6001	M	6-9	Crimmins

Course Description: This course will examine two authors (Golding and Burgess) who reached the peak of their considerable powers writing experimental fiction in the first two decades after World War Two; two authors (Barnes and Amis) whose stylistic prowess and linguistic ingenuity were much in evidence in their brilliantly postmodern fictions of the mid-Eighties; and four authors whose work is highly indicative and representative of the state of British fiction at the present time: master of the macabre, Ian McEwan; mistress of the grotesque, Nicola Barker; British literary bad boy extraordinaire, Will Self; and the Wunderkind of contemporary British fiction, Zadie Smith.

Required Reading: Anthony Burgess: *A Clockwork Orange* (1962); William Golding: *The Paper Men* (1984); Julian Barnes: *Flaubert's Parrot* (1984); Martin Amis: *Money* (1984); Nicola Barker: *The Three Button Trick* (1999); Ian McEwan: *Amsterdam* (1999); Will Self: *Tough, Tough Toys for Tough, Tough Boys* (1998); Zadie Smith: *The Autograph Man* (2002).

First Three Texts/Authors to be Studied: Burgess, Golding, Barnes.

Method of Instruction: Lecture and discussion.

Method of Evaluation: 2 Short Papers (20% each); Midterm Test (25%); Final Test (25%); Participation/Quizzes (10%).

ENG 330H5F	EARLY DRAMA		
L0101	WF	1-2 / 1-3	Gillespie

Course Description: This course will have two strands. Each week students will be required to translate and comment upon the literary and dramatic form of about 100 lines of a single medieval dramatic text - the *Croxton Play of the Sacrament* - a grotesque and spectacular mid-fifteenth-century "comedy" featuring corrupt Christians, a group of incredulous "Jewish" merchants who follow the teachings of "Machomete" (Muhammad), a quack doctor, and the miraculous appearance of a bloodied Christ child.

By the end of the course we will have discussed textual and staging problems, the uses of props, costumes, and performance spaces, and the possible meanings for, and history of critical responses to, this discomfiting play. As we proceed, we will also discuss the broader history of medieval drama - liturgical plays; Biblical plays organized by members of English town guilds; touring plays; and drama and minstrelsy in medieval noble households and courts.

Text(s): TBA.

Method of Instruction: Lecture and discussion.

Method of Evaluation: Students will be assessed on a final essay 50%; essay plan 10%; weekly exercises 40%.

ENG 331H5F	DRAMA TO 1603		
L0101	MWF	10-11	Matusiak

Course Description: This course introduces students to the breadth and variety of English drama produced between the fourteenth century and the death of Elizabeth I in 1603. We will examine the literary and theatrical features of civic biblical pageants, morality plays, academic comedies and tragedies, court shows performed by boys, and commercial plays written for the London stage by Kyd, Marlowe, and Shakespeare. How did early drama respond to – and shape – the interests of its first audiences? What kinds of properties, costumes, and performance spaces did early actors use? How did their scripts become the printed texts we read today? As we explore these historical questions, students will have an opportunity to practice close analysis of selected scenes and discuss ways in which early forms of drama continue to generate meaning for us today.

Exclusion: ENG332Y5

Required Reading: ed. Gassner, *Medieval and Tudor Drama* (Applause); ed. Bevington, *English Renaissance Drama: A Norton Anthology* (Norton); Shakespeare,

The Taming of the Shrew, *The Merchant of Venice*, and *Hamlet* (in any second-hand or inexpensive scholarly edition). NB: the anthologies will be available for short term loan at the UTM library.

First Three Texts/Authors to be Studied: “The Creation and Fall of Lucifer”; “Man’s Disobedience and the Fall of Man”; “The Deluge: Noah and His Sons” (each in Gassner)

Method of Instruction: Lecture/discussion.

Method of Evaluation: Informed participation (10%); in-class close reading exercises (3 x 5% = 15%); first essay (15%); second essay (20%); final examination (40%).

ENG 335H5S	DRAMA 1603 TO 1642		
L0101	MWF	10-11	Matusiak

Course Description: This course examines English drama from the accession of James I in 1603 to Parliament’s prohibition of the stage in 1642. Plays such as Jonson’s *Volpone*, the anonymous *Revenger’s Tragedy*, Fletcher’s *The Woman’s Prize*, Webster’s *The Duchess of Malfi*, and Ford’s *’Tis Pity She’s a Whore* will allow students to explore subjects that fascinate us as much today as they did seventeenth-century dramatists and audiences, including: proper relations between women and men; the challenges of urban living; extreme psychological states; the corrupting influences of power and money; the omnipresence of violence; how to die well; and the philosophical problems of free will, fortune, and providence. As Shakespeare was active for part of this period, we will also consider the way three of his later works (*Measure for Measure*, *Anthony and Cleopatra*, and *Cymbeline*) share the period’s tendency to experiment with generic boundaries and challenge the expectations and sympathies of an audience.

Required Reading: ed. Bevington, *English Renaissance Drama: A Norton Anthology* (Norton); Shakespeare, *Measure for Measure*, *Anthony and Cleopatra*, and *Cymbeline* (in any second-hand or inexpensive scholarly edition). NB: The Bevington anthology will be available for short term loan at the UTM library.

First Three Texts/Authors to be Studied: Shakespeare, *Measure for Measure*; Anon. *The Revenger’s Tragedy*; Jonson, *Volpone*.

Method of Instruction: Lecture/discussion.

Method of Evaluation: Informed participation (10%); in-class close reading exercises (3 x 5% = 15%); first essay (15%); second essay (20%); final examination (40%) This course explores English drama from the death of Queen Elizabeth I to the closing of the theatres, with attention to such playwrights as Jonson, Middleton, Shakespeare, and Webster.

Exclusion: ENG 332Y5

ENG 336H5S	TOPICS IN SHAKESPEARE: SHAKESPEARE IN PERFORMANCE		
L0101	MW	12-2 / 12-1	Syme

Course Description: In this course we will study a small number of Shakespeare plays not as self-contained textual artifacts, but as scripts for theatrical (or more recently cinematic) performances. In order to pursue this approach, we will watch a number of films of each play and examine records of past stagings such as reviews, promptbooks, and scholarly performance editions. Beyond that, however, we will also explore the relationship between text and performance in a more practical way and regularly workshop scenes in class. Our investigations will be grounded in a number of recent theoretical debates about the differences between the ways in which stage and page generate meaning, and about the (im)possibility of creating a record of live performances.

Prerequisites: None formally, but ideally you should know the four plays already. Although our engagement with these texts will be intensive, the course is not designed to introduce you to Shakespeare's plays for the first time. You should also be interested in performance as both subject of study and practice. No background in theatre is required for this class, but you should come prepared to act and comment on other actors' performances.

Text(s): *Richard III, Midsummer Night's Dream, Hamlet, Othello*. Selections from the works of critics and practitioners including John Barton, John Russell Brown, Alan Dessen, Ric Knowles, Peggy Phelan, Patsy Rodenburg, W. B. Worthen, and others.

Method of Instruction: Lecture and discussion.

Method of Evaluation: Two papers, in-class close reading exercises, a number of prepared in-class performances.

ENG 340H5F	MODERN DRAMA TO WW II		
L0101	MWF	2-3	Stedman

Course Description: Modern drama displaced the nostalgic romanticism of a prior era and replaced it with, well, what? Modern drama is anything but a unified movement, yet the concerns of its various trajectories are not wholly dissimilar. Dramatic works by playwrights such as Maeterlinck, Ibsen, Strindberg, Pirandello, O'Neill, Eliot, and Brecht (this list is tentative) will be subjected to aesthetic, political, and dramaturgical inquiry. The reading of plays will be supplemented with other materials – both primary and secondary sources – that will assist in contextualizing and critiquing the work of these

dramatists, and perhaps in discovering the shape of their thought and work in relation to one another.

Required Reading: TBA; likely a custom courseware package.

First Three Texts/Authors to be Studied: (tentative) Maeterlinck, Ibsen, Strindberg.

Method of Instruction: Lecture; presentations; moderated discussion.

Method of Evaluation: TBA; likely two essays (midterm & final) and a presentation.

Exclusion: ENG 338Y5

ENG 341H5S	MODERN DRAMA SINCE WW II		
L0101	MWF	2-3	Stedman

Course Description: Modern drama was irrevocably changed after WW II. Existentialism (nihilism?) made more sense than it perhaps ever had before, and the optimism and energy of the first half of the twentieth century turned into a kind of relativistic dread. Through an examination of selected dramatic works by Beckett, Genet, Pinter, Miller, Churchill, Soyinka and Kane (this list is tentative), this course will interrogate the alleged shift from modernism to postmodernism and what it means to the shape of dramatic writing, the thought(s) this work harbours, and the techniques it employs. The reading of plays will be supplemented with other materials – both primary and secondary sources – that will assist in contextualizing and critiquing the work of these dramatists, and perhaps in discovering the shape of their thought and work in relation to one another.

Required Reading: TBA; likely a custom courseware package.

First Three Texts/Authors to be Studied: (tentative) Beckett, Genet, Pinter.

Method of Instruction: Lecture; presentations; moderated discussion.

Method of Evaluation: TBA; likely two essays (midterm and final) and a presentation.

Exclusion: ENG 338Y5

ENG 353Y5Y	CANADIAN FICTION		
L0101	TR	11-12 / 11-1	Hill

Course Description: An exploration of some of Canada's best modern and contemporary fiction. We will discuss novels and short stories by a diverse assortment of writers who engage the cultural conditions of the twentieth-century world. Topics will include (but are not limited to) modernism, urban / rural tensions, the artist figure,

gender, Canadian postmodernism and postcolonialism, multiculturalism, psychological and spiritual self-discovery, and Canadian social, cultural, and national identity.

Required Reading (tentative): First Term: 1) Irene Baird, *Waste Heritage*; 2) Sinclair Ross, *As For Me and My House*; 3) Elizabeth Smart, *By Grand Central Station I Sat Down and Wept*; 4) Hugh MacLennan, *Two Solitudes*; 5) Sheila Watson, *The Double Hook*; 6) Leonard Cohen, *Beautiful Losers*; 7) Short fiction from course anthology; Second Term: 8) Atwood, *Surfacing*; 9) Margaret Laurence, *The Diviners*; 10) Douglas Coupland, *Generation X*; 11) Yann Martel, *Life of Pi*; 12) Short fiction from course anthology.

Text(s): TBA.

Method of Instruction: Lecture and discussion.

Method of Evaluation: Participation 10%; First Term: Short essay (6 pages) 15%; Term test 20%; Second Term: Essay (10 Pages) 30%; Final Exam 25%.

ENG 354Y5Y	CANADIAN POETRY		
L0101	MWF	2-3	Casas

Course Description: What is Canadian poetry? In exploring this question we will consider the work of canonical Canadian poets such as Crawford, Roberts, Pratt, Birney, Layton, and Page, as well as poets often overlooked in the classroom, such as Aua, Kiyooka, and Allen. Attention will be given to the way in which Canadian poets have searched for “Canada” from Confederation onwards; to the different avant-garde impulses weaving through twentieth-century Canadian poetry; and to contemporary Canadian poets with roots in an oral tradition who make “talk walk on the page.”

Required Reading: *15 Canadian Poets X 3*, ed. Gary Geddes, 4th ed.; course kit.

First Three Texts/Authors to be Studied: Roberts, Crawford, Johnson.

Method of Instruction: Lecture, whole-class discussion.

Method of Evaluation: Seminar, in-class close reading (first term), term paper (second term), participation, final exam.

ENG 364Y5Y	20th CENTURY AMERICAN LITERATURE		
L0101	MWF	10-11	Crimmins

Course Description: This course will analyze, explicate, and contextualize work by a large number of Twentieth-Century American poets, three playwrights, and nine major

prose writers: in the first term, our scrutiny will fall principally on the rise of American Modernism and its eclectic cast of experimental prose practitioners; in the second term we will focus on postwar developments in American literature, exploring dramatic and filmic works that meditate on postwar American realities and unrealities, poetry that suggests the evolving nature of the contemporary American social landscape, and prose works that chart new directions in the evolution of the American language.

Required Reading: The Norton Anthology of Modern and Contemporary Poetry (3rd Edition, Ed.: Ramazani, Ellmann, and O’Clair); Tennessee Williams: *Cat on a Hot Tin Roof* ; Edward Albee: *Who’s Afraid of Virginia Woolf?*; Quentin Tarantino: *Reservoir Dogs—The Screenplay*; Willa Cather: *A Lost Lady*; Nella Larsen: *Passing*; William Faulkner: *As I Lay Dying*; Gertrude Stein: *The Autobiography of Alice B. Toklas*; Ernest Hemingway: *A Moveable Feast*; James Baldwin: *Go Tell it On the Mountain*; Saul Bellow: *Herzog*; Toni Morrison: *Beloved*; David Foster Wallace: *Brief Interviews with Hideous Men*.

Method of Instruction: Lecture and Discussion.

Method of Evaluation: Two Short Papers (20% each); Midterm (20%); Final Exam (30%); Participation and Quizzes (10%).

Exclusion: ENG 359Y5

ENG 380H5S	HISTORY OF LITERARY THEORY		
L6001	M	6-9	Crimmins

Course Description: This course will begin with a historical examination of literary concepts and theories from classical times to the Nineteenth Century before focusing on major theoretical developments in the Twentieth Century. Among the major trends and movements to be studied will be the rise of feminist, Marxist, psychoanalytic, and New Critical approaches to literature. Particular emphasis will be placed on the historical underpinnings and evolution of structuralist and poststructuralist thought. Major theorists to be covered will include ancient and medieval theorists such as Aristotle, Plato, Horace, Maimonides, Christine de Pizan, and Giambattista Vico; eighteenth and nineteenth century theorists such as Pope, Wollstonecraft, Wordsworth, Marx and Engels, Nietzsche, Matthew Arnold, and Oscar Wilde; and twentieth century theorists including Freud, Jung, Lacan, Saussure, Levi-Strauss, Barthes, Derrida, Foucault, Baudrillard, Edward Said, Bell Hooks, Gerald Vizenor, Gayatri Spivak, Julia Kristeva, and Judith Butler.

Required Reading: Our text for the course will be *The Norton Anthology of Theory and Criticism* (2001), Ed. Leitch *et al.*

Method of Instruction: Lecture and Discussion.

Method of Evaluation: Two Short Papers (20% each); Midterm (20%); Final Exam (30%); Participation and Quizzes (10%).

Exclusion: ENG 367Y5

ENG 389Y5Y	CREATIVE WRITING		
L0101	R	1-3	Parker

Course Description: A workshop in writing fiction and poetry. Students will be expected to write poetry (in strict forms and free verse) and narrative prose. They will submit their work on a regular basis for group discussion. Admission to the course is limited. Students should submit a portfolio of their writing (10 - 15 pages) to the professor by June 1, and he will choose those most likely to benefit from the workshop.

Text(s): TBA.

Method of Instruction: A small number of lectures and many collaborative sessions in which students will discuss work in progress with each other and with the professor.

Method of Evaluation: Tests and small assignments, 20%; class participation, 30%; portfolio submitted at the end of the course, 50%.

ENG 399Y5	RESEARCH OPPORTUNITY PROGRAM
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Course Description: For senior undergraduate students who have developed some knowledge of a discipline and its research methods, this course offers an opportunity to work on the research project of a professor. Students enrolled will become involved in original research, develop their research skills, and share in the excitement and discovery of acquiring new knowledge. Professors' project descriptions for the following fall-winter session are posted on the ROP website in mid-February and students are invited to apply at that time. See Research Opportunity Program (299Y and 399Y) for more details.

400-Series Courses

400-series courses are open to students who have successfully completed at least 9.0 credits, including at least 5.0 ENG credits.

ENG 414H5S	ADVANCED STUDIES: THEORY, LANGUAGE, METHODS: THEORIES OF SIGNIFICATION		
L0101	M	3-5	Ruti

Course Description: This advanced seminar focuses on recent theories of subjectivity, language, signification, authorship, and creativity to investigate the processes of meaning

production through which texts - whether literary, cultural, or theoretical - come to signify on multiple and often contradictory levels at once. We will explore not only how the medium of language complicates the translation of authorial "intent" into meaning, but also how we, as readers and interpreters of texts, actively participate in the production of meaning. Authors considered include, among others, Roland Barthes, Michel Foucault, Jacques Derrida, Paul de Man, Julia Kristeva, Helene Cixous, Toni Morrison, Kaja Silverman, Barbara Johnson, Homi Bhabha, and Anne Anlin Cheng.

Required Reading: Selections from *Making a Difference: An Anthology of Ethnic Canadian Writing*, (ed. Smaro Kamboureli) and 2 or 3 novels, TBA.

Text(s): TBA.

Method of Instruction: Seminar and discussion.

Method of Evaluation: Seminar participation 15%; 5-7 page paper 35%; 10 page final 50%.

ENG 424H5S	ADVANCED STUDIES: CANADIAN AND INDIGENOUS NORTH AMERICAN LITERATURES: MULTI-CULTURALISM & CANADIAN LITERATURE		
L0101	R	3-5	Hill

Course Description: This course will explore the representation of multicultural experience and identities in Canadian literature, and issues affecting the production and reception of “ethnic” Canadian writing, through a reading of texts by writers such as Pauline Johnson, Irving Layton, Austin Clarke, Joy Kogawa, Fred Wah, Thomas King, Michael Ondaatje, Jeanette Armstrong, M. G. Vassanji, Dionne Brand, Neil Bissoondath, Miriam Toews, David Bezmozgis, and Rohinton Mistry. Our seminars will consider creative and critical texts by a diverse selection of Canadian writers in various relevant critical, cultural, social, theoretical, and political contexts.

Topics for discussion will include but are not limited to multiculturalism as a government policy, canonization, the “material production” of Canadian literature, gender, racism, postcolonialism, and how recent multicultural writing in Canada presents a challenge to established notions of our national literature. Students will be expected to attend regularly and to complete readings thoughtfully and on time. Students are also required to participate in the seminar discussions.

Required Reading: Selections from *Making a Difference: An Anthology of Ethnic Canadian Writing*, (ed. Smaro Kamboureli) and 2 or 3 novels, TBA.

Text(s): TBA.

Method of Instruction: Seminar discussion; short lecture segments; student seminar presentations.

Method of Evaluation: Short seminar presentation (20%); mid-term writing assignment (25%); research paper (40%); participation (15%).

ENG 460H5S	ADVANCED STUDIES: LITERATURE SINCE THE 19th CENTURY: SIR GAWAIN AND THE GREEN KNIGHT		
L0101	W	3-5	Gillespie

Course Description: This course is designed for those who have read some medieval texts, and those who wish to be introduced to Middle English literature by studying the most famous English romance of the medieval period — *Sir Gawain and the Green Knight*, which features King Arthur and his Camelot court: a brave knight; a giant green man; three mysterious women; a deadly Christmas game; a journey to a castle through a treacherous forest; hunting; feasting; and the workings of magic.

This course will be based on translation and commentary exercises: we will cover about 200 lines of the 2500 line poem each week. Work on Middle English language will be matched by in-depth discussion of a range of critical issues raised by the poem: its authorship and possible political or devotional contexts; the scribal and liminal forms of manuscript in which the text survives, and the texts it is grouped with there (*Pearl*, *Patience*, *Cleanness*); the dialect, language, and metre of this example of England's alliterative revival; matters of form and aesthetics; issues of gender and sexuality; the depiction of landscape; the function of violence; the texture of late medieval material culture.

Text(s): TBA.

Method of Instruction: Lecture and discussion.

Method of Evaluation: Students will be assessed on weekly exercises (30%); term test (20%); and final essay (50%).

ENG 462H5F	ADVANCED STUDIES: BRITISH LITERATURE TO THE 19th CENTURY: JOHN DONNE		
L0101	M	3-5	McLeod

Course Description: This course will consider John Donne's work from the point of view of textual criticism. Modern editions may present his poetry as if it were stable, but it is not so. Donne did not publish most of his work, though it circulated widely in manuscripts, which were copied without his control; only one poem, recently discovered, is in his own hand. The core of this course will be some 70 highly variant early seventeenth-century manuscripts of his famous elegy, "To his mistress going to bed", all scribal copies, which I am presently editing from photographs for a facsimile edition.

Text(s): Texts for the course (photocopies of the manuscripts) will be distributed free in class.

Method of Instruction: Lecture and discussion.

Method of Evaluation: The course will include memory work of the poem, with selected variants (15%), two tests on technical matters (2 x 10%) and two essays (20% and 45%).

ENG 471H5F	ADVANCED STUDIES: LITERATURE SINCE THE 18 TH CENTURY: THE PLAYS OF SAMUEL BECKETT		
L0101	W	3-5	Thomson

Course Description: In this course we will study the plays of Samuel Beckett, arguably the greatest playwright of the twentieth century. We will consider his plays as pieces written for performance and in the context of the medium for which they were written—stage, radio, or film. In particular, we will analyse the visual, verbal, and thematic elements characteristic of Beckett’s work in relation to the both the dramatic and philosophical reasons behind them. Filmed productions of some plays will be shown outside class for discussion in class; one of these can also be the basis of the required review.

Required Reading: All of Samuel Beckett’s plays (some for discussion in class, some for supplementary reading).

Text(s): Samuel Beckett, *The Complete Dramatic Works* (Faber); if you already own *Waiting for Godot*, *Endgame*, and *Happy Days*, there is also *The Collected Shorter Plays* (Faber).

Texts will be available at Theatre Books, 11 St. Thomas Street (take the Bloor subway to the Bay stop, come up to street level, walk south to Bloor, cross Bloor and look for St. Thomas; Theatre Books is a block south, on the east side of the street. This store is a treasure house of material, and should be visited by anyone interested enough in theatre to take a drama course.

First Three Plays to be Studied: *Waiting for Godot*, *Endgame*, *Happy Days*. Students will be expected to have read (or re-read) and be familiar with *Waiting for Godot* for the first class. If you can watch a filmed version during the summer, all the better.

Method of Instruction: Informal lecture; student seminar presentations; general discussion.

Method of Evaluation: In-class test (15%); seminar presentation (15%); annotated

bibliography (10%); essay outline (10%); performance review (10%); final essay (25%); participation (15%).

ENG 472H5S	ADVANCED STUDIES: BRITISH LITERATURE SINCE THE 18th CENTURY: JAMES JOYCE'S <i>ULYSSES</i>		
L0101	M	3-5	Levene

Course Description: We will have about 24 hours of class time to talk about Joyce's creation of (roughly) 20 hours on June 16, 1904, which is the overt period the narrative covers. The covert centuries within that day will also shape the discussions of the seminar.

Text(s): *Ulysses*

First Work: *Ulysses*

Method of Instruction: Seminar.

Method of Evaluation: two essays, seminar presentation(s), participation.

Exclusion: ENG423S offered in 2005-06