

## COURSE DESCRIPTIONS – 2008-2009

### 100-Level Courses

ENG110Y5Y	NARRATIVE		
L0101	MWF	9-10	Patrascu-Kingsley
L0201	MWF	12-1	Newman
L0301	TR	1-2/1-3	Wood
L6001	T	6-9	DiPietro
L6002	R	6-9	Hamilton

**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, biography, drama, movies, songs, travel writing, journalism, the graphic novel, blogs, digital hypertexts and interactive narratives online. These different kinds of narratives tell stories using specific generic conventions, which we will examine in detail, considering their rhetorical effects. About each story we will ask: how is it constructed? by whom? for whose benefit? to what purpose?

**Required Reading:** Conrad's *Heart of Darkness*; Nabokov's *Lolita*, Kingston's *The Woman Warrior*, Thomas King's *The Truth about Stories*, McCarthy's *No Country for Old Men*, Chester Brown's *Louis Riel: A Comic-Strip Biography*, Ondaatje's *Running in the Family*, Rigoberta Menchu's *I, Rigoberta Menchu: An Indian Woman in Guatemala*, Brothers Grimm's "Cinderella," Sharon Pollock's *Blood Relations*, Tony Harrison's "V," a selection of short stories (coursepack), blogs and other online material TBA.

**Films:** *Citizen Kane*; *No Country for Old Men*; *Pan's Labyrinth*; *Shrek*

**First Three Texts/Authors to be Studied:** Mistry's "Squatter" (coursepack), Gilman's "The Yellow Paper" (coursepack), King's *The Truth about Stories*

**Method of Instruction:** Lecture/discussion

**Method of Evaluation:** Short close readings; 2 short assignments; Essay; Exam

**Course Description: (L0201)** This course offers an overview of how people have told and understood stories from antiquity to the present day. Students will look at the structure and function of different modes of narratives including myth, fiction, memoir, journalism, film, and comics. Through a wide range of texts, we will explore the technical, thematic, historical, and moral dimension of stories.

**Required Reading:** Homer, *The Odyssey*; Achilles Tatius, *Leucippe and Clitophon*; Shelley, *Frankenstein*; Conrad, *Heart of Darkness*; Achebe, *Things Fall Apart*; Kingston, *The Woman Warrior*; Thomas King, *The Truth about Stories*; Art Spiegelman, *MAUS I*.

Brian Vaughan, *Pride of Baghdad*; W.S. Merwin, *Sir Gawain and the Green Knight*; Raymond Chandler, *The Big Sleep*; William Gibson, *Neuromancer*; selected biblical excerpts, short stories, and works of narrative journalism; A complete reading list will be provided in the first class.

**First Three Texts/Authors to be Studied:** Poe, "The Purloined Letter"; Munro, "Royal Beatings"; Gilman, "The Yellow Wallpaper"

**Method of Instruction:** Lecture/discussion

**Method of Evaluation:** In-class writing (15%); Three (3) essays (40%); Final examination (35%); Participation (10%).

**Course Description: (L0301)** This course examines a variety of ways stories are told in our culture, including oral narrative in European and non-European traditions, narrative literary verse in English, myth, epic, ballad, allegory and fiction. Issues to be brought to the fore include cultural and personal identity, the supernatural, and narrative theory and strategy.

**Required Reading:** Achebe, Chinua, *Things Fall Apart* (Heinemann); Atwood, Margaret, *Alias Grace* (M&S); Coleridge, Samuel, *Rime of the Ancient Mariner* (Dover); Douglass, Frederick, *Narrative of the Life of Frederick Douglass* (Modern Library); Freud, Sigmund, *Dora: An Analysis of a Case of Hysteria* (Simon & Schuster); James, Henry, *Turn of the Screw* (Dover); King, Thomas, *The Truth About Stories* (Anansi); Merwin, W.S., *Sir Gawain and the Green Knight* (Knopf); Pope, Alexander, *Rape of the Lock* (Dover); Shelley, Mary, *Frankenstein* (Broadview) Course pack.

**First Three Texts/Authors to be Studied:** Folk/fairy tales, *The Truth About Stories*, *Sir Gawain and the Green Knight*.

**Method of Instruction:** Lecture, discussion.

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

**Course Description: (L6001)** In this course, we will explore the many ways 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 also 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, flash fiction, short story, novella, case study, history, film, music video and novel. In addition to an introductory unit on narrative terminology and theory, we will also give emphasis to such topics as the writing of morality, identity, gender, and history.

**Required Reading:** Selected flash narratives (online); selected short stories (coursepack); selections from Aesop, Mother Goose nursery rhymes, and other short children's literature (coursepack); *My Neighbour Totoro* (1988, dir. Hayao Miyazaki); selected music lyrics and

music videos (online); Chaucer, *The Nun's Priest's Tale* (coursepack); Thomas King, *The Truth About Stories*; 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:** selected flash narratives and short stories by authors including Margaret Atwood, Neil Gaiman, and Angela Carter.

**Method of Instruction:** Lecture and discussion.

**Method of Evaluation:** A minimum of four writing assignments (40%); in-class tests (20%); participation (10%); and final exam (30%).

**Course Description: (L6002)** This course examines the fundamental importance of narrative to human experience. We will study a number of forms closely, including short stories, novels, plays, autobiographies, clinical diagnostics, political speeches, films, and popular music.

**Required Reading:** Course Pack (assorted works); *Cambridge Introduction to Narrative*, 2<sup>nd</sup> Ed., H. Porter Abbott; *Ruthless Rhymes for Heartless Homes*, Harry Graham; *Gulliver's Travels*, Jonathan Swift; *Open Secrets*, Alice Munro; *The Beast in the Jungle and Other Stories*, Henry James; *Narrative of the Life of Frederick Douglass, an American Slave*, Frederick Douglass; *White Noise*, Don DeLillo; *Waiting for Godot*, Samuel Beckett; *Dora: An Analysis of a Case of Hysteria*, Sigmund Freud.

**First Three Texts/Authors to be Studied:** *Cambridge Introduction to Narrative*, 2<sup>nd</sup> Ed., H. Porter Abbott; *Ruthless Rhymes for Heartless Homes*, Harry Graham; *Gulliver's Travels*, Jonathan Swift.

**Method of Instruction:** Lecture/discussion.

**Method of Evaluation:** Five Writing Assignments, Participation, In-Class Tests, Exam

DRE/ENG121H5F	TRADITIONS OF THEATRE AND DRAMA		
L0101	MWF	10-11	Wolfe
L0201	MWF	2-3	Wolfe

**Course Description:** This introductory survey course will examine some key traditions and developments in playwriting and theatrical performance from the time of the Ancient Greeks until the late 18<sup>th</sup> Century. We will be studying playwrights such as Sophocles, Euripides, Shakespeare, Racine and Schiller, as well as the social, cultural and historical contexts in which their plays were written and performed. A strong emphasis will be placed on contemporary relevance – we will discuss the importance that these plays hold

for today's world, and we will examine the ways in which their themes and techniques are reflected in current artworks. (Can *Antigone* inform the way we think about contemporary political issues? How does Aristotle's concept of "catharsis" relate to contemporary films such as *Fight Club*?) 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), *Antigone* (Sophocles), and *Miles Gloriosus* (Plautus).

**Method of Instruction:** Each week we will have two informal lectures, with much opportunity for class discussion. During the third class of the week we stage parts of the plays that we are studying.

**Method of Evaluation:** In-class test (12%); First essay (1250 words) (15%); Second essay (1750 words) (20%); Participation (in class discussions and performance projects) (20%); Exam (33%).

RE/ENG122H5S ONTEMPORARY THEATRE AND DRAMA			
L0101	MWF	10-11	Wolfe
L0201	MWF	2-3	Wolfe

**Course Description:** This course provides an introductory survey of plays and theatrical forms in the 19<sup>th</sup> and 20<sup>th</sup> centuries. We will be examining a variety of key theatrical movements, including Melodrama, Naturalism, Expressionism, and Theatre of the Absurd. Playwrights to be studied include Boucicault, Ibsen, Wilde, Strindberg, O'Neill, Beckett, Sartre, and others. Each week, students will have 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 eight 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. During the third class of the week we will stage parts of the plays that we are studying.

**Method of Evaluation:** In-class test (12%); First essay (1250 words) (15%); Second essay (1750 words) (20%); Participation (in class discussions and performance projects) (20%); Exam (33%).

ENG140Y5Y	LITERATURE FOR OUR TIME		
L0101	MWF	9-10	Hesemeier
L0201	MWF	10-11	Crimmins
L0301	MWF	12-1	Soper-Jones
L0401	TR	11-12/11-1	DiPietro
L6001	M	6-9	Casas

**Course Description: (L0101)** We live in a world of changing social organization that has highlighted different issues in different time periods, and this course will explore literary works of the 20<sup>th</sup> and 21<sup>st</sup> centuries through the perspective of fundamental issues of our time. These issues, such as environmentalism, globalization, multiculturalism, social class, gender/sexuality, new forms of community, and the “post-literature”/virtual, can be illuminated through a study of major works of prose, poetry, drama, and new media from the past century.

**Required Reading:** Chinua Achebe, *Things Fall Apart* (Knopf); Samuel Beckett, *Waiting for Godot* (Grove/Atlantic) and *Endgame* (course website); Joseph Conrad, *Heart of Darkness* (course website); Tim Flannery, *The Eternal Frontier: An Ecological History of North America and its Peoples* (Penguin or Grove/Atlantic); Michel Foucault, *The History of Sexuality: An Introduction (Volume 1)* (Knopf); Poetry by Frost, Page, Yeats, and others (course website); Thomas King, *Green Grass Running Water* (HarperCollins); Alice Munro, *Who Do You Think You Are?* (Penguin); George Orwell, *1984* (Signet); J. D. Salinger, *The Catcher in the Rye* (Little, Brown); G.B. Shaw, *Pygmalion* (Penguin); Virginia Woolf, *A Room of One's Own* (course website); also selected texts, new media works, and supplementary readings from the course website

**First Three Texts/Authors to be Studied:** Tim Flannery's *The Eternal Frontier: An Ecological History of North America and its Peoples*; Joseph Conrad, *Heart of Darkness*; Chinua Achebe, *Things Fall Apart*

**Method of Instruction:** Lecture and discussion

**Method of Evaluation:** Writing/close reading assignments, three essays, participation, final exam.

**Course Description: (L0201)** This course will examine the development of experimental writing early in the twentieth century before turning to mid-century and contemporary texts to study how English literature developed throughout the course of the last century. The object of the course will be to bring key Modernist texts and techniques under close scrutiny and to understand them in conjunction with their literary-historical contexts. Particular attention will be paid to how writers attempt to capture basic human realities (how our minds work; how we relate to other people; how we attempt to answer the timeless and timely questions of who we are, what we are, and how and why we change) with techniques that are by turns revolutionary and traditional, purely expressive and deeply philosophical. We will study major prose works by Joyce, Kafka, Hemingway,

Faulkner, Woolf, and Bellow; plays by Beckett and Tennessee Williams; contemporary fiction by Toni Morrison, Don DeLillo, and Mark Haddon; and a broad spectrum of poetry.

**Required Reading:** James Joyce: *Dubliners* (Dover); Ernest Hemingway: *In Our Time* (Scribners); Virginia Woolf: *Mrs. Dalloway* (Oxford World's Classics); Faulkner: *As I Lay Dying* (Vintage); Franz Kafka: *The Metamorphosis and other Stories* (Dover); Samuel Beckett: *Waiting for Godot* (Grove); Tennessee Williams: *A Streetcar Named Desire* (Signet); Saul Bellow: *Seize the Day* (Penguin); Toni Morrison: *Jazz*; Don DeLillo: *White Noise* (Penguin); Mark Haddon: *The Curious Incident of the Dog in the Night-Time* (Anchor); *Modern Poems: An Introduction to Poetry* (Eds. Ellmann and O'Clair) (Norton).

**Method of Instruction:** Lecture and Discussion

**Method of Evaluation:** Close readings, one short assignment, essay, final exam.

**Course Description: (L0301)** This course considers a diverse range of twentieth and twenty-first century works in a variety of genres—poetry, drama, fiction, short fiction, and the graphic novel. 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 invoke as they work through issues of cultural value in the modern and postmodern contexts.

**Required Reading:** selected poetry by Robert Frost, T.S. Eliot, William Butler Yeats, Robinson Jeffers, Elizabeth Bishop, Sylvia Plath, Derek Walcott, Adrienne Rich, W. S. Merwin, Al Purdy, Richard Howard, and Maria Campbell (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* (Vintage); Samuel Beckett, *Waiting for Godot* (Grove / Atlantic); Don DeLillo, *White Noise* (Penguin); Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (Grove / Atlantic); Alice Munro, *Open Secrets* (Penguin); Dionne Brand, *What We All Long For* (Vintage); Karen Tai Yamashita, *Tropic of Orange* (Coffee House); Anders Nilsen, *Dogs and Water* (Drawn and Quarterly).

**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:** two short assignments (5% ea); two short essays (20%); in-class test (10%); longer comparative essay (15%); final exam (35%); participation (10%).

**Course Description: (L0401)** In this course students will explore how the literature of the past century has responded to and informed our experience of the world. Through the year, 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*; Thomson Highway, *The Rez Sisters*; Conrad, *Heart of Darkness* (coursepack); Achebe, *Things Fall Apart* (Heinemann); selected short stories (coursepack); 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 (40%); in-class tests (20%); participation (10%); and final exam (30%).

**Course Description: (L6001)** 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=Course Kit); Joseph Conrad, *Heart of Darkness*; Chinua Achebe, *Things Fall Apart*; poetry by Derek Walcott (CK); Toni Morrison, *Beloved*; Dionne Brand, "No Language Is Neutral"; George Bernard Shaw, *Pygmalion*; Thomson Highway, *The Rez Sisters*; Maria Campbell, *Halfbreed*; Thomas King, *Green Grass, Running Water*; poems by Louise Halfe, Adrian Rich, Margaret Atwood, Sylvia Plath, T.S. Eliot, among others (CK).

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

## 200-Level Courses

ENG201Y5Y	READING POETRY		
L0101	MWF	3-4	Newman
L0201	TR	11-1/11-12	Wood

**Course Description: (L0101)** This course will introduce students to the major traditions and schools of lyric poetry from the early renaissance to contemporary and global English-

language poetry. Students will be acquainted with the technical and formal aspects of poetry, and will develop their skill at putting this knowledge to the service of critical interpretation and persuasive argument.

**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:** Readings from *Understanding Poetry*; selected verses by Shakespeare, Tennyson, Bishop.

**Method of Instruction:** Lecture, discussion.

**Method of Evaluation:** Three essays (45%), short assignments (12%), class participation (10%), final exam (33%).

**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. Students will be required to read instructional material in the textbooks in addition to the poems themselves.

**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.

ENG202Y5Y	BRITISH LITERATURE: MEDIEVAL TO ROMANTIC		
L0101	MWF	10-11	Koenig-Woodyard
L0201	MWF	3-4	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 the Middle Ages to the Romantics].  
*Other texts to be announced.*

**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://www.utm.utoronto.ca/~woodyar1/> (see site in late summer 2008 for 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:** Texts will be available in the *Longman Anthology of British Literature*, available in four volumes (two each term) at the UTM Bookroom.

**First Three Texts/Authors to be Studied:** Bede, "The Dream of the Rood," *Beowulf*.

**Method of Instruction:** Lecture/discussion.

**Method of Evaluation:** Four papers (2 each term), final exam.

<b>ENG205H5S</b>	<b>RHETORIC</b>		
L6001	M	6-9	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%.

<b>ENG213H5F</b>	<b>THE SHORT STORY</b>		
L0101	MWF	3-4	Levene

**Course Description:** The course will focus on a range of short fiction from the nineteenth and twentieth centuries as well as on questions about the reading processes that the genre evokes. Writers will include Hawthorne, Poe, James, Kafka, Joyce, Lawrence, Hemingway, Beckett, O'Connor, Gallant, Munro, MacLeod, Stone, Erdrich, Moore. Lecture/discussion will be the procedure the class will follow. Evaluation: two formal essays, a mid-term test, participation, and a final exercise. Text: Rosemary Sullivan and Mark Levene, eds. Short Fiction: An Anthology (OUP).

<b>ENG215H5F</b>	<b>CANADIAN SHORT STORY</b>		
L0101	MWF	1-2	Hesemeier

**Course Description:** We live in a world of changing social organization that has highlighted different issues in different time periods, and this course will explore literary works of the 20<sup>th</sup> and 21<sup>st</sup> centuries through the perspective of fundamental issues of our time. These issues, such as environmentalism, globalization, multiculturalism, social class, gender/sexuality, new forms of community, and the "post-literature"/virtual, can be illuminated through a study of major works of prose, poetry, drama, and new media from the past century.

**Required Reading:** Chinua Achebe, *Things Fall Apart* (Knopf); Samuel Beckett, *Waiting for Godot* (Grove/Atlantic) and *Endgame* (course website); Joseph Conrad, *Heart of Darkness* (course website); Tim Flannery, *The Eternal Frontier: An Ecological History of North America and its Peoples* (Penguin or Grove/Atlantic); Michel Foucault, *The History of Sexuality: An Introduction (Volume 1)* (Knopf); Poetry by Frost, Page, Yeats, and others (course website); Thomas King, *Green Grass Running Water* (HarperCollins); Alice Munro, *Who Do You Think You Are?* (Penguin); George Orwell, *1984* (Signet); J. D. Salinger, *The Catcher in the Rye* (Little, Brown); G.B. Shaw, *Pygmalion* (Penguin); Virginia Woolf, *A Room of One's Own* (on course website); also selected texts, new media works, and supplementary readings from the course website

**First Three Texts/Authors to be Studied:** Tim Flannery's *The Eternal Frontier: An Ecological History of North America and its Peoples*; Joseph Conrad, *Heart of Darkness*;

Chinua Achebe, *Things Fall Apart*

**Method of Instruction:** Lecture and discussion

**Method of Evaluation:** Writing/close reading assignments, three essays, participation, final exam.

ENG215H5S	CANADIAN SHORT STORY		
L0101	MWF	1-2	Hesemeier

**Course Description:** We live in a world of changing social organization that has highlighted different issues in different time periods, and this course will explore literary works of the 20<sup>th</sup> and 21<sup>st</sup> centuries through the perspective of fundamental issues of our time. These issues, such as environmentalism, globalization, multiculturalism, social class, gender/sexuality, new forms of community, and the “post-literature”/virtual, can be illuminated through a study of major works of prose, poetry, drama, and new media from the past century.

**Required Reading:** Chinua Achebe, *Things Fall Apart* (Knopf); Samuel Beckett, *Waiting for Godot* (Grove/Atlantic) and *Endgame* (course website); Joseph Conrad, *Heart of Darkness* (course website); Tim Flannery, *The Eternal Frontier: An Ecological History of North America and its Peoples* (Penguin or Grove/Atlantic); Michel Foucault, *The History of Sexuality: An Introduction (Volume 1)* (Knopf); Poetry by Frost, Page, Yeats, and others (course website); Thomas King, *Green Grass Running Water* (HarperCollins); Alice Munro, *Who Do You Think You Are?* (Penguin); George Orwell, *1984* (Signet); J. D. Salinger, *The Catcher in the Rye* (Little, Brown); G.B. Shaw, *Pygmalion* (Penguin); Virginia Woolf, *A Room of One’s Own* (on course website); also selected texts, new media works, and supplementary readings from the course website

**First Three Texts/Authors to be Studied:** Tim Flannery’s *The Eternal Frontier: An Ecological History of North America and its Peoples*; Joseph Conrad, *Heart of Darkness*; Chinua Achebe, *Things Fall Apart*

**Method of Instruction:** Lecture and discussion

**Method of Evaluation:** Writing/close reading assignments, three essays, participation, final exam.

ENG220Y5Y	SHAKESPEARE		
L0101	MW	1-2 /1-3	Syme
L0201	TR	2-4/2-3	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 several plays by Shakespeare spanning the course of his career as a dramatist and including 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*, *Richard II*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *1 Henry IV*, *As You Like It*, *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 *Richard II*.

**Method of Instruction:** Lecture and discussion.

**Method of Evaluation:** Two essays (2000 words, 15% each); close-reading assignments (15%); glossary assignment (5%); participation (10%), and a final exam (40%).

<b>ENG234H5F</b>	<b>CHILDREN'S LITERATURE</b>		
L0101	MWF	12-1	Paul

**Course Description:** The class will study fiction, poetry and drama written for children, with a special focus on the development and conventions of children's fantasy fiction. Our historical approach will allow us to study the ways that different authors have construed

and constructed images of the child reader over time. We will begin with material that was appropriated by children rather than written for them (fairy tales), then survey early pedagogical, cautionary, and moralistic literature published for young readers. This grounding will provide the basis for our study of fantasy fiction written for children, and its recurrent fascination with setting (worlds turned upside down, hostile environments), gender roles, role reversals, beast protagonists, magic and food, among other things. Our examination of several picture books will illuminate some of the subversive opportunities that occur when the filtering presence of the parent is removed from the engagement between author and child reader.

**Required Reading:** Selections from Demers: *From Instruction to Delight*; selections from Hallett & Karasek: *Folk & Fairy Tales*; Ruskin: *The King of the Golden River*; Carroll: *Alice's Adventures in Wonderland*; Lear: *The Owl and the Pussycat*, and selected limericks; MacDonald: *The Princess and the Goblin*; Potter: *Complete Adventures of Peter Rabbit*; Barrie: *Peter Pan*; Milne: *Winnie the Pooh*; Seuss: *And to Think That I Saw It on Mulberry Street*; Lewis: *The Lion, The Witch, & The Wardrobe*; Norton: *The Borrowers*; White: *Charlotte's Web*; Bemelmans: *Madeline*; Sendak: *Where the Wild Things Are*; Dahl: *Charlie and the Chocolate Factory*; Rowling: *Harry Potter and the Philosopher's Stone*.

**First Three Texts/Authors to be Studied:** Seuss: *And to Think That I Saw It on Mulberry Street*; Hallett & Karasek: *Folk & Fairy Tales*; Demers: *From Instruction to Delight*.

**Method of Instruction:** Lecture/discussion.

**Method of Evaluation:** In-class test, essay, final exam.

<b>ENG236H5S</b>	<b>DETECTIVE FICTION</b>		
L6001	W	6-9	Crimmins

**Course Description:** This course will examine six major works of detective fiction: Sir Arthur Conan Doyle's second collection of stories, *The Memoirs of Sherlock Holmes*; Dashiell Hammett's *The Continental Op*; Raymond Chandler's *The Big Sleep*; Patricia Highsmith's *The Talented Mr. Ripley*; Sjowall and Wahloo's *The Laughing Policeman*; and Michael Chabon's *The Final Solution*. In addition, we will examine a number of detective stories that represent challenging interpretations of the genre's parameters and implications. We will also analyze 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:** Sir Arthur Conan Doyle: *The Memoirs of Sherlock Holmes* (Oxford World's Classics); Dashiell Hammett: *The Continental Op* (Vintage Crime/Black Lizard); Raymond Chandler: *The Big Sleep* (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); Michael Chabon: *The Final Solution*.

**First Three Texts/Authors to be Studied:** Poe: "The Purloined Letter"; Doyle: *The Memoirs of Sherlock Holmes*; Hammett, *The Continental Op*.

**Method of Instruction:** Lecture and discussion.

**Method of Evaluation:** Two Short Papers: 20% each; Midterm Test: 25%; Final Test: 25%; Participation: 10%.

<b>ENG237H5F</b>	<b>SCIENCE FICTION</b>		
L6001	W	6-9	Scoville

**Course Description:** Science fiction is one of the most distinctive genres of the past century; this course will consider science fiction both as literature and as a cultural response to our technological age. Special consideration will be given to science fiction's treatment of the ethical and political implications of new technologies and discoveries, and to the figure of the science fiction author in literary and popular culture. We will spend some time looking at science fiction's manifestations in film, television, and other media, but will focus on the novel as its primary intellectual vehicle.

**Required Reading:** H. G. Wells, *The Time Machine*; Isaac Asimov, *Foundation*; Walter M. Miller Jr, *A Canticle for Liebowitz*; Arthur C. Clarke, *2001*; Philip K. Dick, *Do Androids Dream of Electric Sheep?*; Ursula Le Guin, *The Left Hand of Darkness*; Douglas Adams, *The Hitch-Hiker's Guide to the Galaxy*; William Gibson, *Neuromancer* Robert J. Sawyer, *Calculating God*.

**First Three Texts/Authors to be Studied:** Wells, Asimov, Miller.

**Method of Instruction:** Lecture / discussion.

**Method of Evaluation:** Four in-class tests (10% each), one final paper (30%), final exam (30%).

<b>ENG250Y5Y</b>	<b>AMERICAN LITERATURE</b>		
L0101	MWF	2-3	Crimmins

**Course Description:** This course will examine two giants of American Romanticism (Poe and Hawthorne); the architect of American Transcendentalism (Emerson); a tragic and triumphant classic of American autobiographical writing (Douglass); the two most strikingly original poets of Nineteenth Century American Literature (Dickinson and Whitman); the greatest dog in American Literature (London); an incandescent example of prairie literature (Cather); a classic of the Harlem Renaissance (Larsen); two short masterpieces of American Modernism (Hemingway and Fitzgerald); cult or countercultural classics from the Fifties, Sixties, and Seventies (Kerouac, Mailer, Thomson); and a large number of experimental short prose works to bring us up to date from the Seventies (Shreve and Nguyen).

**Required Texts:** Edgar Allan Poe: *The Selected Writings of Edgar Allan Poe* (Norton Critical Edition); Emerson: *Self Reliance and Other Essays* (Dover Thrift Edition); Frederick Douglass: *Narrative of the Life of Frederick Douglass* (Dover Thrift Edition); Nathaniel Hawthorne: *Young Goodman Brown and Other Stories* (Dover Thrift); (Dover

Thrift Edition); Emily Dickinson: *Favorite Poems* (Dover Thrift); Walt Whitman: *Leaves of Grass: The Original 1855 Edition* (Dover Thrift); Jack London: *The Call of the Wild* (Dover Thrift); Willa Cather: *O Pioneers!* (Dover Thrift); Nella Larsen: *Passing* (Dover Thrift); Hemingway: *The Sun Also Rises* (Scribner's); Fitzgerald: *The Great Gatsby* (Scribner's); Jack Kerouac: *On the Road*; Norman Mailer: *Armies of the Night*; Hunter S. Thompson: *Fear and Loathing in Las Vegas* (Random House); Shreve and Nguyen (Eds.): *30/30: Thirty American Stories from the Last Thirty Years* (Penguin Academics).

**First Three Texts to be Studied:** Poe, Hawthorne, Emerson.

**Method of Evaluation:** 2 Short Papers: 15% each; 2 Tests: 15% each; Final Exam: 30%; Participation and Quizzes: 10%.

<b>ENG252Y5Y</b>	<b>CANADIAN LITERATURE</b>		
L0101	MWF	11-12	Soper-Jones

**Course Description:** This course offers a chronological survey of English-Canadian poetry, prose, and drama from the eighteenth century to the present. We will begin with a consideration of exploration narratives and the accounts of early Canadian settlers, and continue on through a study of the wild animal stories of Seton and Roberts, the poetry of the Confederation era, early twentieth-century realism, modernist poetics, postmodernism, and multiculturalism.

**Required Reading:** Coursepack; Robert Lecker, ed. *Open Country: Canadian Literature in English* (Nelson); Fred Bodsworth, *Last of the Curlews* (M&S); Tomson Highway, *Dry Lips Oughta Move to Kapuskasing* (Fifth House); Joan MacLeod, *2000* (Talon); Lynn Crosbie, *Missing Children* (M&S); Dionne Brand, *What We All Long For* (Vintage); Miriam Toews, *A Complicated Kindness* (Random House).

**Films:** Sarah Polley, *Away From Her*.

**First Three Texts/Authors to be Studied:** Coursepack, selections from *Open Country*.

**Method of Instruction:** Lecture / discussion / individual student presentations.

**Method of Evaluation:** One first term essay (15%); longer comparative essay (25%); first-term test (10%); final exam (30%); assigned presentation (10%); participation (10%).

<b>ENG266H5F</b>	<b>THE ENGLISH VOCABULARY</b>		
L6001	M	6-9	McLeod

**Course Description:** Late-eighteenth-century scholars suspected that English words such as *kind*, | *general*, *nature*, *pregnant*, *genteel*, *jaunty*, | *genesis* and *gonorrhoea* derived into English via Germanic |, Italic |, and Hellenic branches of a pre-historical common ancestor, to be reconstructed as Indo-European “\*gen-” and assigned meanings pertaining to “birth”, “stock”, or “race”. As “Indo-European” implies, this root can also have reflexes in

Indic languages—through Sanskrit *janas*, “race”, hence the political party of the “people”, *Janata*). Etymological understanding informs some modern dictionaries. Using the class text, general readers can now reconstruct family trees for roots like \*gen- and thereby illustrate sound-change laws such as 1) the Great Vowel Shift in late-medieval English (to explain the different vowels in *nature* and *natural*) and, 2) in pre-history, Grimm’s Law for consonants (linking words of Germanic origin beginning with “f” (*father*, *fish*, *five*, *foot*) with Italic and Hellenic derivatives beginning with “p” (*patron*, *Pisces*, *pentagon*, *pedal*). No knowledge of other languages or of linguistics is required for this introductory course.

**Required Reading:** *Webster’s New World Dictionary*, latest edition, will be ordered for the college bookstore.

**Method of Instruction:** Lecture/discussion.

**Method of Evaluation:** Eight in-class, open-book tests, using specifically the assigned dictionary (80%). (No other dictionary will do.) One research paper (20%).

<b>ENG270Y5Y</b>	<b>COLONIAL AND POSTCOLONIAL WRITING</b>		
L0101	TR	2-3/2-4	Bidaye

**Course Description:** This course focuses on works by colonial and postcolonial writers from the late nineteenth century (Conrad) to the early years of the new millennium (Malkani). Its 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. The interdisciplinary approach of this course allows students to expand their analytical skills by engaging literary issues of narrative, genre and poetic form alongside political and historical discourses on empire, race, religion, gender, and identity. The geographic spread of our readings touches on the diversity of South Asia, Africa, the Caribbean and various diasporic communities in the West. The syllabus is dominated by novels, but includes examples of theatre, film, internet media, and non-fictional writing.

**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 films 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:** Two essays, one mid-term test, final examination, and class participation.

<b>ENG271H5S</b>	<b>DIASPORIC LITERATURES OF TORONTO</b>		
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 literary texts will be read in the context of contemporary theories of "diaspora."

**Texts to Buy:** 1. Bates, Judy Fong. *Midnight at the Dragon Cafe* (Emblem); 2. Brand, Dionne. *What We All Long for* (Vintage); 3. Course Pack (literary works by David Bezmozgis, Austin Clarke, Rohinton Mistry, Makeda Silvera and theoretical essays); 4. Ondaatje, Michael. *In the Skin of a Lion* (Vintage); 5. Vassanji, M.G. *No New Land* (McClelland and Stewart).

**First Three Texts:** 1) Dionne Brand, *What We All Long For*; 2. Judy Fong Bates, *Midnight at the Dragon Cafe*; 3. selections from the course pack.

**Method of Instruction:** Lecture and discussion.

**Method of Evaluation:** in-class quizzes (20%); in-class writing exercises (20%); essay plan (5%); 6-8 page essay (20%); final exam (25%); participation (10%).

<b>ENG280H5F</b>	<b>CRITICAL APPROACHES TO LITERATURE</b>		
L6001	W	6-9	White

**Course Description:** This discussion-based seminar will examine the historical development of literary criticism and theory. Beginning with antiquity and ending with the present day, we will familiarize ourselves with the concepts and stakes of the critical tradition in order to consider the nature of our discipline, the study of literature. This will be a challenging course: each week we will read one or more short but difficult texts and dedicate our individual and collective energies to understanding what these texts mean and why they demand our attention.

**Required Reading:** A series of short but difficult texts (anthology supplemented by handouts).

**First Three Texts/Authors to be Studied:** Plato, Aristotle, Sidney.

**Method of Instruction:** This course will be a discussion-based seminar. Active participation will be an absolute requirement. Please do not enrol if you are not confident that you will be able to express yourself and engage with the ideas of others by participating actively and regularly.

**Method of Evaluation:** Two in-class tests (25% each), one 7 pp. paper (30%), class participation (20%).

### 300-Level Courses

<b>ENG300Y5Y</b>	<b>CHAUCER</b>		
6001	W	6-9	Gillespie

**Course Description:** This course introduces students to the works of the fourteenth-century poet Geoffrey Chaucer: the bawdy *Canterbury Tales* told by the Miller and Wife of Bath, the love songs of *Troilus*, the other-worldly visions of the *House of Fame*, riddling poems for a London audience, and elegant texts penned for the English court. Students will learn to read Chaucer's Middle English closely and to locate his texts in their literary and historical contexts and a variety of critical debates.

**Required Reading:** *Riverside Chaucer*, ed. Larry D. Benson, 3rd ed. (Boston: Houghton Mifflin, 1987).

**First Three Texts/Authors to be Studied:** General Prologue, Knight's Tale, Miller's Tale, all from the *Canterbury Tales*.

**Method of Instruction:** Lectures.

**Method of Evaluation:** Assessment will be based on 20 short, in-class close reading exercises; an essay plan; and an essay.

<b>ENG302Y5Y</b>	<b>POETRY AND PROSE, 1500 – 1600</b>		
L0101	MWF	10-11	Scoville

**Course Description:** The sixteenth century was a time of great change and creativity in English life and literature. This course will examine explore the way in which religious and political controversy, the newly global reach of English power, the drastic changes in the English economy, humanist learning, and the widespread use of print presented new challenges and possibilities for writers and their readers.

**Required Reading:** We will be examining some minor authors by use of the *Longman Anthology of British Literature*, volume 2; when needed, we will use separate texts to examine major writers such as Spenser, Shakespeare, More, and Erasmus.

**First Three Texts/Authors to be Studied:** Skelton, Wyatt, Spenser.

**Method of Instruction:** Lecture/discussion.

**Method of Evaluation:** Four papers (2 each term), final exam.

<b>ENG304Y5Y</b>	<b>POETRY AND PROSE, 1600 – 1660</b>		
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. In the first term, we will read the vivid love poems of Donne, Jonson, and Wroth, the philosophical and political prose of Bacon and Hobbes, and the magnificent devotional literature of Andrewes, Herbert, and Browne. In term two, we will explore the complex lyrical poetry of Marvell before turning to Milton’s great religious epic, *Paradise Lost*, and his biblical closet tragedy, *Samson Agonistes*. Throughout the year, we closely study the distinctive formal features of these texts (voice, imagery, tone, etc.), while also broadly investigating the relationship between the seventeenth century’s literary modes (pastoral, elegy, ode, essay, sermon, memoir, and epic) and its large-scale intellectual, religious, and political revolutions.

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

**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 exercises (4 x 5% = 20%); first-term essay (10%); first term test (15%); second-term essay (15%); final examination (30%).

<b>ENG306Y5Y</b>	<b>POETRY AND PROSE, 1660 – 1800</b>		
L0101	T/R	4-5/3-5	Domingo

**Course Description:** This course will introduce students to the varieties of writing produced by men and women during the “long eighteenth century” — the period, roughly, between the Restoration of the English monarchy (1660) and the overthrow of the French monarchy (1789). Though often characterized (and caricatured) for its vigorous commitment to reason, order, and propriety, the literature of this dynamic period was just as often irrational, chaotic and brazenly transgressive. This course will attempt to convey these contradictory ethics and aesthetics. We will range from the libraries of gentlemen to the book-stalls of Moorfields, from the studies of scholars to the closets of maidservants, from the cabinets of Gresham College to the exhibitions at Bartholomew Fair, and from the hills of an English Parnassus to the garrets of Grub Street hacks. In so doing, we will problematize traditional distinctions between high, middle, and low literature, and will come to terms with a more inclusive and exciting canon of late seventeenth and eighteenth-century poetry, prose, drama, and fiction. Themes which will pervade the course will include the dominance and decline of neoclassicism, the epic and mock epic, genre and generic change, sexuality and gender politics, the forms and

function of satire, wit and its discontents, the relationship between literature and science, authorship and authority, religious dissent and secularization, “Englishness,” labour and the commercialization of leisure, country and city living, the expansion and exploitation of print culture, the development of literary criticism, consumption and the world of goods, the “elevation” of the novel, the invention of the “self,” sentiment and sensibility, and “revolution” in life and literature.

**Required Reading:** Most of the literature students will be required to read for this course will be included in *British Literature, 1640-1789: An Anthology*, 3<sup>rd</sup> Edition, ed. Robert DeMaria Jr. (Cambridge, Mass.: Blackwell, 2008). Students will also be required to read: Alexander Pope, *Major Works*, ed. Pat Rogers (Oxford: Oxford University Press, 2006); Jonathan Swift, *Gulliver’s Travels*, ed. Claude Rawson and Ian Higgins (Oxford: Oxford University Press, 2005); Henry Fielding, *Joseph Andrews* and *Shamela*, ed. Douglas Brooks-Davies, Martin C. Battestin, and Thomas Keymer (Oxford: Oxford University Press, 1999); and Laurence Sterne, *A Sentimental Journey*, ed. Paul Goring (New York: Penguin Books, 2005). Additional material will be available online or will be reproduced and distributed by the instructor.

**First Three Texts/Authors to be Studied:** Hobbes, Milton, Dryden.

**Method of Instruction:** Lectures, with a strong emphasis on classroom discussion.

**Method of Evaluation:** Short essay of 5-7 pages (20%); research essay of 8-10 pages (35%); three-hour final exam (35%); informed participation in classroom discussion (10%).

ENG308Y5Y	ROMANTIC POETRY AND PROSE		
L0101	MWF	2-3	Koenig-Woodyard

**Course Description:** This course provides a general survey of the poetry and prose of the British Romantic period (1789-1832). We will be interested in exploring intersections of literature, history, culture, science, politics, among other fields.

**Required Reading** (all texts available at UTM bookstore): The Longman Anthology of British Literature. “The Romantics and their Contemporaries.” Volume 2A. Editors: Damrosch et al. 2006. **Third Edition**; Mary Shelley, *Frankenstein*. (Longman Cultural Edition); X. J. Kennedy et al., eds. Handbook of Literary terms: Literature, Language, Theory (Longman).

**First Three Texts/Authors to be Studied:** TBA.

**Website:** <http://www.utm.utoronto.ca/~woodyar1/> (see site in late summer 2008 for details).

**Method of Instruction:** Lecture and Discussion.

**Method of Evaluation:** Tests, Exams, Essays.

<b>ENG323H5F</b>	<b>AUSTEN AND HER CONTEMPORARIES</b>		
L6001	M	6-9	White

**Course Description:** Along with three of the six completed novels by Jane Austen (1775-1817), we will also read a wide range of works read by Austen's characters in these novels. By reading Austen, and by reading what her characters read, we will gain an understanding of her work as part of the complex literary, social, and political relationships of the Romantic period. *Northanger Abbey* will be addressed alongside Gothic fiction and theories of the picturesque; *Sense and Sensibility* will be placed within the discourse seeking to define, champion, and/or challenge sensibility; and *Mansfield Park* will be read alongside *Lovers' Vows* (the play performed in the novel) and writings on female education.

**Required Reading:** Broadview editions of *Northanger Abbey*, *Sense and Sensibility*, and *Mansfield Park*; most of the other readings will be included in these editions, but some will either be available for purchase at the bookstore or be distributed in class as handouts.

**First Three Texts/Authors to be Studied:** *Northanger Abbey*, selections from Ann Radcliff and William Gilpin.

**Method of Instruction:** Lecture/discussion.

**Method of Evaluation:** Three quizzes (30%), Test (30%), Paper (35%, 8-10 pp.), Class participation (5%).

<b>ENG324Y5Y</b>	<b>FICTION, 1832 TO 1900</b>		
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 Charles Dickens, the Brontës, George Eliot, Thomas Hardy, Bram Stoker, and Oscar Wilde.

**Required Reading:** (preliminary as of early summer 2008)—the majority are broadview editions, which are packaged together, and available at the UTM bookstore: Brontë, Charlotte. *Wuthering Heights*; Dickens, Charles. *Great Expectations*; Eliot, George. *Silas Marner*; Hardy, Thomas. *Tess of the d'Urbervilles*; Stevenson, R. L. *The Strange Case of Dr. Jekyll and Mr. Hyde*; Stoker, Bram. *Dracula*; Wilde, Oscar. *The Picture of Dorian Gray*; Other texts to be announced.

**First Three Texts/Authors to be Studied:** Check website listed below, late summer 2008.

**Method of Instruction:** Lecture and Discussion.

**Method of Evaluation:** Essay, presentations, and tests.

**Website:** <http://www.utm.utoronto.ca/~woodyar1/> (see site in late summer 2008 for details).

<b>ENG328Y5Y</b>	<b>MODERN FICTION TO 1960</b>		
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.

<b>ENG329H5F</b>	<b>CONTEMPORARY BRITISH FICTION</b>		
L0101	MWF	12-1	Crimmins

**Course Description:** This course will examine three short story collections and three novels by six contemporary British authors: Anthony Burgess's dystopian masterpiece, *A Clockwork Orange*; Martin Amis's wry fictional contemplations of nuclear cataclysm in *Einstein's Monsters*; Will Self's stunning fictional debut, *The Quantity Theory of Insanity*; the surreal, bizarre, and hilarious feminism(s) of Nicola Barker's *The Three-Button Trick*; Ian McEwan's brilliant exploration of obsessive desire, *Enduring Love*; and Zadie Smith's superb second novel, *The Autograph Man*.

**Required Reading:** Anthony Burgess: *A Clockwork Orange* (1962); Martin Amis: *Einstein's Monsters* (1987); Will Self: *The Quantity Theory of Insanity* (1991); Ian McEwan: *Enduring Love* (1997) Nicola Barker: *The Three-Button Trick* (1999); Zadie Smith: *The Autograph Man* (2002).

**First Three Texts/Authors to be Studied:** Burgess, Amis, Self.

**Method of Instruction:** Lecture and discussion.

**Method of Evaluation:** 2 Short Papers: 20% each; Midterm Test: 25%; Final Test: 25%; Participation: 10%.

<b>ENG331H5F</b>	<b>DRAMA TO 1603</b>		
L0101	MWF	11-12	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 study the literary and theatrical features of the civic biblical pageant, the morality plays, early English comedy and tragedy, and drama written for the London commercial stage by Kyd, Marlowe, and Shakespeare. How did early plays respond to – and shape – the religious, political, and social interests of their first audiences? What kinds of properties, costumes, and performance spaces did early actors use? How did performance scripts become the printed texts we read today? While exploring these historical questions, students will have an opportunity to practice close analysis of selected scenes and discuss ways in which early drama continues to generate meaning for us today.

**Required Reading:** Bevington, *English Renaissance Drama: A Norton Anthology* (Norton); Shakespeare, *The Taming of the Shrew*, (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:** “The Creation and Fall of Lucifer”; “Man’s Disobedience and the Fall of Man”; “The Deluge: Noah and His Sons” (handouts).

**Method of Instruction:** Lecture/discussion.

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

<b>ENG335H5S</b>	<b>DRAMA 1603 TO 1642</b>		
L0101	MWF	11-12	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*, Middleton’s *The Revenger’s Tragedy*, Fletcher’s *The Woman’s Prize*, Webster’s *The Duchess of Malfi*, and Ford’s *’Tis Pity She’s a Whore* provide an opportunity to explore subjects as fascinating for us now as they were for seventeenth-century audiences: the complex relations between women and men; the stresses of urban living; extreme psychological states; the corrupting influences of power and money; the omnipresence of violence; and the philosophical problems of free will, fortune, and providence. Since Shakespeare was active in this period, we will consider the way two of his lesser-known plays (*All’s Well that Ends Well* 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, *All’s Well That Ends Well*, and *Cymbeline* (any second-hand or inexpensive scholarly edition). NB: Bevington’s anthology will be available for short term loan at the UTM library.

**First Three Texts/Authors to be Studied:** Shakespeare, *All’s Well that Ends Well*; Anon. *The Revenger’s Tragedy*; Jonson, *Volpone*.

**Method of Instruction:** Lecture/discussion.

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

<b>ENG342H5S</b>	<b>CONTEMPORARY DRAMA</b>		
L0101	MWF	2-3	Stedman

**Course Description:** A study of ten plays written by at least six recent dramatists. What is the state of contemporary drama? What defines it as contemporary? What are the recurring issues, themes and formal structures associated with contemporary drama? Into what sorts of relationships does it invite us?

**Required Reading:** TBA; likely a custom courseware package with a few additional texts.

**First Three Texts/Authors to be Studied:** TBA.

**Method of Instruction:** Lecture; presentations; moderated discussion.

**Method of Evaluation:** TBA; likely a midterm essay, an annotated bibliography, a group presentation and a final exam.

<b>ENG353Y5Y</b>	<b>CANADIAN FICTION</b>		
L0101	TR	11-1 / 11-12	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.

**First Three Texts/Authors to be Studied:** Short stories from course anthology by Leacock, Sime, Knister.

**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%.

<b>ENG357H5S</b>	<b>NEW WRITING IN CANADA</b>		
L0101	MWF	12-1	Patrascu-Kingsley

**Course Description:** TBA

<b>ENG363Y5Y</b>	<b>NINETEENTH-CENTURY</b>	<b>AMERICAN</b>
	<b>LITERATURE</b>	
L0101	TR	1-2/1-3
		Hamilton

**Course Description:** This course examines works from the “long 19<sup>th</sup> century,” beginning with Native American creation myths and letters from early European explorers, and ending with several short stories by Stephen Crane and Jack London published close to the turn of the 20<sup>th</sup> century. In between we will study essays, poems, autobiographies, short stories, and novels by numerous authors, among them Benjamin Franklin, Harriet Beecher Stowe, Melville, Emerson, Thoreau, Whitman, Poe, Dickinson, Charlotte Perkins Gilman and W.E. B. Du Bois. Our explorations will be guided by a particular interest in the imaginative impact of two long-term “events”: settlers’ conflicts with Native American peoples and the institution of slavery. Our broad goal will be to clarify the distinctiveness of “American selfhood(s),” and in particular to understand the importance to the national literature of ideas related to individualism, self-reliance, manifest destiny, indwelling divinity, and American exceptionalism.

**Required Reading:** A large number of works from Volumes A, B, and C of *The Norton Anthology of American Literature*. The longest of these are Franklin’s *Autobiography*, Stowe’s *Uncle Tom’s Cabin*, and Twain’s *Adventures of Huckleberry Finn*.

**First Three Texts/Authors to be Studied:** Pages 1-35 of the *NAAL*, Vol. A (“Beginnings to 1700”, etc.), pages 72-103 of same (“Native American Trickster Tales”).

**Method of Instruction:** Lecture/discussion.

**Method of Evaluation:** Quizzes, short response papers, final paper, final exam.

<b>ENG365 H5F</b>	<b>CONTEMPORARY AMERICAN FICTION</b>		
L6001	W	6-9	Crimmins

**Course Description:** This course will examine contemporary short stories by a wide variety of American authors, along with three longer works of contemporary fiction. Our short story selections will be taken from Shreve and Nguyen’s excellent anthology. Our novels will be Jay McInerney’s exploration of excess and redemption in the urban night, *Bright Lights, Big City*; Toni Morrison’s experiment in narrative form, *Jazz*; Michael Chabon’s send up of academic life, *Wonder Boys*; and Don DeLillo’s description of an odyssey across Manhattan, *Cosmopolis*.

**Required Reading:** Shreve and Nguyen: *30/30:Thirty American Stories from the Last*

*Thirty Years* (Penguin, 2006); Jay McInerney: *Bright Lights, Big City* (Vintage, 1984); Toni Morrison: *Jazz* (Plume, 1992); Michael Chabon: *Wonder Boys* (Picador, 1995); Don DeLillo: *Cosmopolis* (Scribner, 2003).

**First Three Texts/Authors to be Studied:** Barthelme, Carver, Boyle.

**Method of Instruction:** Lecture and discussion.

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

<b>ENG380H5S</b>	<b>HISTORY OF LITERARY THEORY</b>		
L0101	MWF	12-1	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, Gerald Vizenor, Gayatri Spivak, Henry Louis Gates, Julia Kristeva, and Judith Butler.

**Require 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%.

#### 400-Level Courses

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

<b>ENG414H5F</b>	<b>GROUP 1: THEORIES OF SIGNIFICATION</b>		
L0101	M	3-5	Ruti

**Course Description:** This advanced seminar brings together 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 pay particular

attention to what it means for the signifier to try to capture or animate what, in principle, resides beyond signification. That is, our focus will be on how the signifier's encounter with something that exceeds, resists, or subverts representation potentially opens up a space for new and innovative creative possibilities.

**Required Reading:** Selections from the following texts: Hélène Cixous, *Coming to Writing*; Roland Barthes, *A Lover's Discourse*; Luce Irigaray, *To Be Two*; Alain Badiou, *Ethics*; Jacques Lacan, *The Ethics of Psychoanalysis*; Julia Kristeva, *Black Sun*; Slavoj Žižek, *Interrogating the Real*; Eric Santner, *The Psychotheology of Everyday Life*; Julia Kristeva, *Intimate Revolt*; Roland Barthes, *Camera Lucida*.

**First Three Texts/Authors to be Studied:** Hélène Cixous, *Coming to Writing*; Roland Barthes, *A Lover's Discourse*; Luce Irigaray, *To Be Two*.

**Method of Instruction:** Seminar discussion.

**Method of Evaluation:** Two 5-7 page papers (40% each); seminar participation (20%).

<b>ENG425H5S</b>	<b>GROUP 2: ALICE MUNRO</b>		
L0101	R	3-5	Hill

**Course Description:** *The Atlantic Monthly* wrote that Alice Munro is the "living author most likely to be read in a hundred years." The *Times of London* once declared in praise of her short fiction "when reading her work it is difficult to remember why the novel was ever invented." This seminar explores approximately twenty-five of Munro's acclaimed short stories with attention to her literary development and eclectic contribution to Canadian and international literature. Our topics will include (but are not limited to) literary postmodernism, social critique and satire, Southern Ontario Gothic, and Munro's representations of women's lives, Canadian history, and contemporary society. 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:** Approximately 25 stories selected from the following collections and read chronologically: *Dance of the Happy Shades* (1968), *Lives of Girls and Women* (1971), *Something I've Been Meaning to Tell You* (1974), *The Beggar Maid* (1978), *The Moons of Jupiter* (1983), *The Progress of Love* (1986), *Friend of My Youth* (1990), *Open Secrets* (1994), *The Love of a Good Woman* (1998), *Hateship, Friendship, Courtship, Loveship, Marriage* (2001), *No Love Lost* (2003), *Runaway* (2004), *The View from Castle Rock* (2006); the course pack will also include required critical readings TBA.

**First Three Texts/Authors to be Studied:** First three stories in *Dance of the Happy Shades*.

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

**Method of Evaluation:** short seminar presentation (20%); mid-term writing assignment

(25%); research paper (40%); participation (15%).

<b>ENG436H5F</b>	<b>GROUP 3: ANTI-SOCIAL INDIVIDUALISM IN THE CONTEMPORARY AMERICAN NOVEL</b>		
L0101	T	3-5	Hamilton

**Course Description:** This course examines the significance of a popular and forbidding figure in contemporary American fiction: the antisocial individualist, aka the psychopath or person without a conscience. Reading works by novelists Norman Mailer, Vladimir Nabokov, Don DeLillo, Cormac McCarthy, Gordon Lish, and Joyce Carol Oates, we will explore the relevance of the antisocial individualist to contemporary notions of American identity. Among our concerns will be the legacy of seminal American mythologies of the self, including those related to so-called rugged individualism and regenerative violence.

**Required Reading:** Norman Mailer, *An American Dream*; Vladimir Nabokov, *Lolita*; Don DeLillo, *Libra*; Joyce Carol Oates, *Zombie*; Gordon Lish, *Dear Mr. Capote*, Cormac McCarthy, *Blood Meridian*; selected essays (course pack).

**First Three Texts/Authors to be Studied:** Mailer, *An American Dream*; Nabokov, *Lolita*; Lish, *Dear Mr. Capote*.

**Method of Instruction:** Seminar/discussion.

**Method of Evaluation:** Participation, short presentation, two response papers, final research paper.

<b>ENG460H5S</b>	<b>GROUP 4: SIR GAWAIN &amp; THE GREEN KNIGHT</b>		
L0101	M	3-5	Gillespie

**Course Description:** We will spend this course reading one of the most important literary works of the Middle Ages, *Sir Gawain and the Green Knight*. This text is chosen not only for its captivating depiction of questing Arthurian knights, Christmas games and castle feasts, an enchantress's plot and a giant green man, but because it is a major Middle English text that resists a conventional, historicist reading. Nothing is known about its author; its date is disputable; its manuscript a curious exception to many of the norms of medieval book production; its contexts elusive. Our main approach to the text will, therefore, be formal – it will comprise an investigation of the aesthetic appeal of the poem and the challenges, rewards, and ethics involved in reading it, or any literary text, closely.

**Required Reading:** *Sir Gawain and the Green Knight*, ed. J. R. R. Tolkien and E. V. Gordon, 2nd ed. rev. N. Davis (Oxford: Oxford UP, 1967). Students will also be required to read a selection of secondary texts on the poem, its manuscript, approaches to it, and literary theory that might enable us to develop a framework for reading it.

**First Three Texts/Authors to be Studied:** *Sir Gawain and the Green Knight* and some theoretical readings from online books – Catherine Belsey, *Critical Practice*, chapters 1-

3; Derek Attridge, *The Singularity of Literature*. Students are encouraged to read a translation of *Sir Gawain* and some of this secondary material before the course begins.

**Method of Instruction:** Seminar.

**Method of Evaluation:** Assessment will be based on 10 close reading exercises; in-class presentation; essay plan; essay.

<b>ENG461H5S</b>	<b>GROUP 4: PLAYS OF MIDDLETON &amp; WEBSTER</b>		
L0101	M	3-5	Syme

**Course Description:** In this seminar, we will study the plays (and other works) of two of Shakespeare's greatest contemporaries, Middleton and Webster. Both worked in as wide a variety of genres as their more enduringly famous colleague (in Middleton's case, arguably a wider range), and produced some of the most accomplished tragedies and comedies of the period. They attend to subjects Shakespeare often appears to neglect – Webster is particularly acute on marriage and the dynamics of the family, Middleton is the sharpest satirist of seventeenth-century city life – and develop many themes and preoccupations familiar from Elizabethan drama in the more diverse, ironic, self-reflexive, and self-consciously graphic idiom of the Jacobean theatre. We will take a broadly historical approach to these plays, investigating their investment in moral, political, and social issues of the time, and paying particularly close attention to the ways in which the texts analyze and dramatize the body, the space(s) of the city, and institutions and structures of power. A selection of critical readings will guide our discussions.

**Plays** will include: Middleton: *The Revenger's Tragedy*, *A Trick to Catch the Old One*, *A Chaste Maid in Cheapside*, *The Changeling* (with Rowley), *A Game at Chess*; Middleton and Webster: *Anything for a Quiet Life*; Webster, *The Duchess of Malfi*, *The White Devil*, *Cure for a Cuckold*, *The Devil's Law Case*.

**Assignments:** Book report; two 1-2 page response papers; one final research paper (12-15 pages) with annotated bibliography.

**Method of Instruction:** Class discussion, student presentations, occasional lectures.

**Prerequisites:** Some background in early modern literature is strongly recommended for this class. It would be extremely useful if you had taken ENG220 (Shakespeare) and/or a course on poetry or drama before 1660. None of these are formal requirements but you will

have a much easier time coming to terms with the concepts and texts we will be studying if you're already familiar to some extent with the idiom of the period.

<b>ENG472H5S</b>	<b>GROUP 5: ULYSSES</b>		
L0101	W	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.