

Department of English Laurentian University Course Descriptions 2007-8

ENGL 1540EL01—Academic Reading and Writing in English

Tuesdays and Thursdays 16:00 to 17:30

Instructor: *Professor M. Dunn*

Office: Parker Building, L727

Classroom: L618

Telephone: 675-1151, ext. 4339

Email: mdunn@laurentian.ca

Office Hours: Tuesday and Thursday 5:30-6:30 pm

ENGL 1540 explores the relationship between reading and writing at a basic academic level. The course helps students to develop skills essential to essay-writing and critical reading. Some emphasis is also placed on practical exercise in diction, grammar, and idioms. This course is designed to meet the needs of English-speaking students who require further preparation for university-level reading and writing. In the first week of classes, students will be required to demonstrate an appropriate level of competency in reading and writing English. This course does not count for ENGL credit. Enrollment is limited to twenty students. (6 credits)

Text Required:

Waldman, Nell and Norton, S. *Canadian Content*, 6th ed., Nelson, 2007.

ENGL 1550EL01—Academic Reading and Writing in English

Mondays and Wednesdays 16:30 to 18:00

Instructor: *Professor L. Leshner*

Office: Parker Building, L727

Classroom: PM P-02

Telephone: 675-1151, ext. 4339

Email: llesher@laurentian.ca

Office Hours: By appointment

Designed to meet the needs of students whose first language is not English, ENGL 1550 explores the relationship between reading and writing at a basic academic level. The course helps students to develop skills essential to essay-writing and critical reading. Some emphasis is also placed on practical exercise in diction, grammar, and idioms. In the first week of classes, students will be required to demonstrate an appropriate level of competency in reading and writing English. This course does not count for ENGL credit. Enrollment is limited to twenty students. (6 credits)

Text Required:

May, Carole Anne. *Spotlight on Paragraph and Essay Skills*. Prentice Hall, 2004.

ENGL 1550EL02—Academic Reading and Writing in English

Mondays 19:00 to 22:00

Instructor: *Professor R. Cooper*

Office: Parker Building, L727

Classroom: L516

Telephone: 675-1151 x 4339

Email: rcoper@laurentian.ca

Office Hours: By appointment

ENGL 1705EL01 to EL0A—Introduction to English and Writing Studies**Instructors:** *Various - see below*

In this course, students will learn to read critically and to write effective arguments about literature. Since writing is a way of thinking and understanding, this course will be concerned with the writing process as well as the written product. Therefore, students will write a great deal, revising ideas and interpretations as they develop. The first part of the course will introduce students to a range of work in English studies, including fiction, poetry, drama, non-fictional prose, and film. The second part of the course will explore a specific topic, genre or critical approach in more depth and will involve students in library research. Enrolment is limited to 25 students per section. (6 credits)

ENGL 1705E01	Ryan	Classroom C201	T 19:00-22:00
ENGL 1705E02	Gauvreau	Classroom L620	M 19:00-22:00
ENGL 1705E03	McGauley	Classroom C202	T 13:00-16:00
ENGL 1705E04	Debec Moroz	Classroom C201	M-W 15:00-16:30 (Office L611)
ENGL 1705E05	LaFramboise	Classroom C202	T-TH 11:30-13:00
ENGL 1705E06	MacCoubrey	Classroom J234	M 18:00-21:00
ENGL 1705E07	Carter	Classroom J234	T-TH 16:00-17:30
ENGL 1705E08	MacCoubrey	Classroom C202	M-W 13:30-15:00
ENGL 1705E09	LaFramboise	Classroom C202	T-TH 8:30-10:00
ENGL 1705E0A	Schell	Classroom L516	T-TH 14:30-16:00

Office: Parker Building, L727 (except where noted)

Tel: 675-1151, ext. 4339

Office Hours: By appointment

ENGL 2005EL01—Literatures in English

Mondays and Wednesdays 11:30 to 13:00

Instructor: *Dr. Patti Brace*

Office: L714

Classroom: C206

Telephone: 675-1151, ext. 4374

Email: pbrace@laurentian.ca

Office Hours: Tuesdays 10-11 am; Thursdays 1:30-2:30 pm

OR

ENGL 2005E02—Literatures in English

Monday and Wednesday 4:30-6:00 pm

Instructor: *Dr. Susan Paterson Glover*

Office: Parker Building, L713

Classroom: Desmarais Library J-234

Telephone: 675-1151, ext. 4370

Email: sglover@laurentian.ca

Office Hours: TBA

This course will give an overview of both the chronological and geographic scope of writing in English. In the first part, we will examine a set of British texts and writers that have been understood as forming a 'canon' of English literature. This group will include Beowulf, Chaucer, Shakespeare, Milton, Pope, Johnson, Brontë and Woolf. In the second part, we will consider texts and writers from regions formerly colonized by Britain and the ways in which they adopt, adapt, and answer that tradition. Areas included will be Ireland, Australia/New Zealand, the Caribbean, and Africa. From its earliest beginnings, English literature has reflected and responded to elements of exile, migration, and changing language. Throughout the course, we will entertain questions such as: how did literary genres develop? what makes a national literature? how are language and power related? And how do nations, communities, and individuals develop a voice of literary expression? (6 credits)

Texts Required:

Abrams, M.H. et al. *Norton Anthology of English Literature: The Major Authors* 8th ed. Vols A and B (with Brontë, Charlotte. *Jane Eyre*. Ed. Richard Dunn. Norton, 2000)

Kincaid, Jamaica. *Lucy*. Farrar Straus Giroux, 2002.

Shakespeare, William. *Henry V*. Penguin.

Soyinka, Wole. *Death and the King's Horseman*. Norton, 2002.

Texts Recommended:

Gibaldi, Joseph. *The MLA Handbook for Writers of Research Papers*, 6th edition. New York: 2003.

The Oxford English Dictionary (Concise or Canadian edition)

ENGL 2106EL01—Western Literature I: Backgrounds to English Literature

Tuesdays and Thursdays 8:30 to 10:00 (Fall Term)

Instructor: *Dr. Helena Debevc Moroz*

Office: Parker Building, L611

Classroom: C207

Phone: 675-1151, ext. 4106

Email: hdebevc@laurentian.ca

Office Hours: TBA

This course is a study (in translation) of selected works of various Western literatures which have been influential on English literature. It is designed primarily for English literature students and those with an interest in European literature. A selection of works from classical antiquity to the Renaissance will be covered.

Selections from works of the following authors will be studied: Homer, Sophocles, Euripides, Plato, Aristotle, selected passages from the New Testament, Dante, Machiavelli.

Text Required:

Lawall, Sarah, et al. Eds. *The Norton Anthology of Western Literature*. 8th edition. Vol. 1. Norton. 2005.

ENGL 2107EL01—Western Literature II: Backgrounds to English Literature

Tuesdays and Thursdays 8:30 to 10:00 (Winter Term)

Instructor: *Dr. Helena Debevc Moroz*

Office: Parker Building, L611

Classroom: C207

Phone: 675-1151, ext. 4106

Email: hdebevc@laurentian.ca

Office Hours: TBA

This course is a study of selected works of various Western literatures (in translation) which have been influential on English literature. It is designed particularly for English literature students and those with an interest in European literature. A selection of works from the Renaissance to the present will be covered.

Selections from the following authors will be studied: de la Fayette, Racine, Rousseau, Flaubert, Dostoevsky, Ibsen, Freud, Mann, Kafka, Camus.

Text Required:

Lawall, Sarah, et al. Eds. *The Norton Anthology of Western Literature*. 8th edition. Vol. 2. Norton. 2005.

ENGL 2326E01—Critical Approaches

Tuesdays and Thursdays 13:00 to 14:30

Instructor: *Dr. Michael D'Arcy*

Office: L714

Classroom: C206

Telephone: 675-1151, ext. 4340

Email: mdarcy@laurentian.ca

Office Hours: TBA

This course provides an introduction to major strains of thought in twentieth-century literary criticism – such as structuralism, deconstruction, Marxist literary criticism, feminism, and postcolonial theory. This itinerary will be guided by a consideration of perennial issues in the history of literary criticism – issues such as the nature of literary mimesis and its relationship to creative expression, the ethical dimensions of literature, and the connection between literary forms and the historical conditions in which they develop. Our discussions of literary criticism will proceed in conjunction with a reading of three major works of twentieth-century fiction – Marcel Proust's *Swann's Way*, Joseph Conrad's *Heart of Darkness*, and Nella Larsen's *Passing*.

Texts Required:

Joseph Conrad, *Heart of Darkness*,
Nella Larsen, *Passing*
Marcel Proust, *Swann's Way*

ENGL 2406EL01—The 18th-Century English Novel (Group 2)

Mondays and Wednesdays 11:30 to 1:00 (Fall Term)

Instructor: *Dr. Susan Paterson Glover*

Office: Parker Building, L713

Classroom: L507

Telephone: 675-1151, ext. 4370

Email: sglover@laurentian.ca

Office Hours: TBA

This course explores the emergence of the English novel in the eighteenth century, tracing its development from the “low” experimental fiction drawing on the travel accounts, criminal biographies, and romances of the early decades to the sophisticated genre dominating nineteenth-century literature. We will consider the development of narrative form, the fictional constructions of gendered concepts of the self, the generic focus on marriage, and the cultural “work” of the novel in the period, with works by authors ranging from Daniel Defoe to Frances Burney.

Texts Required:

Defoe, Daniel. *Robinson Crusoe*. Ed. D. Crowley. Oxford UP.

Fielding, Henry. *Joseph Andrews*. Ed. T. Keymer. Oxford UP.

Haywood, Eliza. *The History of Miss Betsy Thoughtless*. Ed. C. Blouch. Broadview.

Sterne, Lawrence. *The Life and Opinions of Tristram Shandy, Gentleman*. Ed. M. New.
Penguin.

Walpole, Horace. *The Castle of Otranto*. Ed. W. S. Lewis. Oxford UP (or any other edition)

Burney, Frances. *Evelina*. Ed. M. Doody. Penguin.

ENGL 2407EL01—The Nineteenth-Century Novel (Group 2)

Mondays and Wednesdays 11:30 to 1:00 (Winter Term)

Instructor: *Dr. Marilyn Orr*

Office: Parker Building, L720

Classroom: L507

Telephone: 675-1151, ext. 4348

Email: morr@laurentian.ca

Office Hours: TBA

We will study the development of the novel by reading five of the best novelists of the nineteenth century. Looking at three first novels—*Northanger Abbey*, *Waverley*, and *Scenes of Clerical Life*—we will think about these novelists’ understanding of their tasks, as expressed in the novels themselves and in their self-reflexive comments on novel-writing. In these works as well as most explicitly in *David Copperfield*, we will consider the relation between art and life, the intersection of fact and fiction, particularly as it is given shape—in Dickens, Eliot, and Scott—in the narrative of memory. This will generate questions about the connection between the

private and the public, which in turn extends, particularly for Scott, to the question of history and its relation to memory and the story of the self and, for Collins, to questioning the very possibility of relationship and community. By investigating the case of the first mystery novel, with particular attention to the way Collins shapes his narrative both to disclose and to obscure the evidence, we will be able to see that all five novels—and all good novels—are, as Austen tells us, about interpretation.

Texts Required:

Austen, Jane. *Northanger Abbey*.
Collins, Wilkie. *The Moonstone*.
Dickens, Charles. *David Copperfield*. OUP.
Eliot, George. *Scenes of Clerical Life*.
Scott, Walter. *Waverley*. OUP.

ENGL 2505E01—Medieval Poetry and Prose

Mondays and Wednesdays 13:30 to 15:00

Instructor: *Dr. Patti Brace*

Office: Parker Building, L714

Classroom: C101

Telephone: 675-1151, ext. 4374

Email: pbrace@laurentian.ca

Office Hours: TBA

This course explores a wide range of texts from the medieval period in England, beginning at about A. D. 650 and ending around 1475. The earliest texts are drawn from the corpus of Anglo-Saxon works and will be read in translation, rather than in the original Old English. When we reach the later texts in Middle English, some will be read in translation, but others, including a substantial section of Chaucer's *Canterbury Tales*, will be read in the original. We will examine the major genres of this long period, formal and linguistic features of the works, and social and cultural concerns explored by the texts.

Text Required:

Black, Joseph, ed. *The Broadview Anthology of British Literature*, Vol. 1: The Medieval Period.
Broadview.

Reserve materials.

ENGL 2515EL01—Composition and Rhetorical Theory

Tuesdays and Thursdays 10:00 to 11:30

Instructor: *Dr. Bruce Dadey*

Office: Parker Building, L707

Classroom: PM-P01

Phone: 675-1151, ext. 4341

Email: bdadey@laurentian.ca

Office Hours: TBA

This course will introduce you to some basic theoretical principles of composition and rhetoric as they apply both to your own writing and speaking, and to the communication practices of others.

We will be exploring various facets of composition from the perspectives of both classical rhetoric and contemporary composition theory, and you will be writing assignments that require you to apply the knowledge you have gained through this exploration. By the end of the course, you will have a better understanding of how composition occurs and what it entails, and of the relationship between classical and modern theories of composition.

Texts Required:

Crowley, Sharon and Debra Hawhee. *Ancient Rhetorics for Contemporary Students*. 3rd ed. New York: Pearson Longman, 2004.

Course package (available in the Bookstore)

Online readings

Reserve readings

ENGL 2526EL01—Rhetorical Traditions

Tuesdays and Thursdays 13:00 to 14:30 (Fall Term)

Instructor: *Dr. Bruce Dadey*

Office: Parker Building, L707

Classroom: C206

Phone: 675-1151, ext. 4341

Email: bdadey@laurentian.ca

Office Hours: TBA

For over two millennia the theory and practice of classical rhetoric were acknowledged to be central to western civilization, providing much of the foundation for politics, law, and public address. And, while it is common nowadays for people to decry “mere rhetoric,” usually in an effort to conceal their own persuasive intentions, many of our modern ideas about communication still rest on the writings of a few key thinkers in ancient Greece and Rome who attempted to codify and teach the principles of suasive discourse. This course will introduce you to the classical rhetorical tradition and examine how it grew out of and transformed the specific historical and social circumstances facing ancient civilizations.

Until relatively recently, rhetorical scholars believed that that only western civilization had developed a cohesive rhetorical tradition, but contemporary research has shown that the systemic study of suasive discourse also took place in Asia, Africa, and the Middle East, among other places. In this course we will also be examining the African American rhetorical tradition, which is especially interesting because it synthesizes both African and western rhetorical theories and practices, and functions in part as a critique of the western rhetorical tradition.

Texts Required:

Daley, James, ed. *Great Speeches by African Americans*. New York: Dover, 2006. Murphy, James J. et al. *A Synoptic History of Classical Rhetoric*. 3rd ed. Mahwah: Hermagoras P, 2003.

Reserve readings

ENGL 2535EL01—Shakespeare (Group 1)

Tuesdays and Thursdays 10:00 to 11:30

Instructor: *Professor Ernst Gerhardt*

Office: Parker Building, L711

Classroom: C101
Phone: 675-1151
Email: egerhardt@laurentian.ca
Office Hours: TBA

In this course we will survey a range of Shakespeare's plays and some of his poetry. We will study the complexities of Shakespeare's texts with three aims in mind: to develop and present our own critical readings of them; to situate their themes and language with those of texts written by Shakespeare's contemporaries; and to consider the plays in relation to issues such as staging conventions, costumes, printing practices, and the theater's role in Elizabethan England.

Text Required:

Greenblatt, Stephen, ed. *The Norton Shakespeare*. Norton.

ENGL/FILM 2805EL01—Film Foundations: Technique, Theory and History

Mondays 15:00 to 16:30 and Wednesdays 15:00 to 18:00

Instructor: *Dr. Hoi Cheu*

Office: Parker Building, L708

Classroom: C309

Phone: 675-1151, ext. 4354

Email: hcheu@laurentian.ca

Office Hours: By appointment.

This course introduces basic knowledge of filmmaking and film criticism. The curriculum includes an intensive study of film techniques, as well as a detailed examination of one artistic movement in world cinema (to be selected by instructor). Although the course is a core requirement for English students enrolled in the Rhetoric and Media Studies programme, it is open to all students interested in the making and /or the appreciation of film art. (sem 6) cr 6

Texts Required:

Pramaggiore, Maria and Tom Wallis. *Film: A Critical Introduction*, Pearson, 2007.

ENGL 3115EL01—English Literature of the Romantic Period (Group 2)

Tuesdays and Thursdays 14:30 to 16:00

Instructor: *Dr. Marilyn Orr*

Office: Parker Building, L720

Classroom: C206

Telephone: 675-1151, ext. 4348

Email: morr@laurentian.ca

Office Hours: TBA

In the context of the great political and social turmoil that followed the French Revolution, in which virtually every established idea and institution in Europe was challenged, British Literature of the Romantic period reflected and struggled with deep and far-reaching changes. Writers articulated fundamental questions concerning the nature and the future of the human, the relation between the human and the natural world, the possibility of selfhood, and the power of

subjectivity, not only testing but seeking to extend the limits of the imagination. We will follow these articulations through some of the major poems and significant prose writing of the period.

Texts Required:

Abrams et al. *The Norton Anthology of English Literature. The Romantic Period.* Volume 2A, 7th ed., 2000.

Scott, Walter. *The Bride of Lammermoor.*

Shelley, Mary. *Frankenstein.*

ENGL 3195EL01—The Anglo-Saxon World (Group 1)

Mondays and Wednesdays 8:30 to 10:00

Instructor: *Dr. Mark Sundaram*

Office: TBA

Classroom: C207

Telephone: 675-1151, ext. 4340

Email: msundaram@laurentian.ca

Office Hours: TBA

This course is a non-intensive introduction to Old English, focussing on its role in the development of Modern English. Short texts and excerpts will be examined in the original language. We will also focus on the cultural and literary world of the Anglo-Saxons, through texts in translation, with particular emphasis on both outside influences on Old English, such as other Germanic and Celtic peoples, and Old English influences on Middle and Modern English literature. In the latter category we will examine both direct and indirect adaptation and reception, such as the recent Beowulf movies (especially including the upcoming film by Robert Zemeckis), and the use of Anglo-Saxon and Norse mythology in modern fantasy such as Tolkien and his followers.

Required Texts:

Mitchell, Bruce. *An Invitation to Old English & Anglo-Saxon England.* Blackwell, 1995.

Godden, Malcolm & Michael Lapidge, eds. *The Cambridge Companion to Old English Literature.* Cambridge UP, 1991.

Treharne, Elaine, ed. *Old and Middle English c.890-c.1400: An Anthology.* Second Edition Blackwell, 2004.

Crossley-Holland, Kevin, ed. *The Anglo-Saxon World: An Anthology.* Oxford UP, 1999.

Bede. *Ecclesiastical History of the English People.* Penguin, 1990.

Jones, Gwyn. *Eirik the Red and Other Icelandic Sagas.* Oxford UP, 1999.

Saga Of Grettir The Strong. Penguin, 2005.

ENGL 3225EL01—Canadian Thought and Culture (Group 4)

Tuesdays and Thursdays 11:30 to 13:00

Instructor: *Dr. Tom Gerry*

Office: Parker Building, L709

Classroom: C101

Phone: 675-1151, ext. 4344

Email: tgerry@laurentian.ca

Office Hours: TBA

The 2007-08 version of this course will be an introduction to a variety of artists and writers who have contributed to Canadian culture and its analysis. In order to frame the course conceptually, we will begin by defining terms such as “culture” and “nation.” The course will then focus on books by Joseph Boyden (*Three Day Road*), Margaret Laurence (*The Diviners*), Marshall McLuhan (*War and Peace in the Global Village*), and Rudy Wiebe (*Playing Dead*). Other texts to be studied include Canadian paintings, films, songs, radio and television programs, and websites.

Texts Required:

Boyden, Joseph. *Three Day Road*. Penguin.

Laurence, Margaret. *The Diviners*. McClelland & Stewart.

McLuhan, Marshall. *The Gutenberg Galaxy*. U of T Press.

Resnick, Philip. *The European Roots of Canadian Identity*. Broadview.

Wiebe, Rudy. *Playing Dead: A Contemplation Concerning the Arctic*, NeWest.

ENGL 3395EL01— Studies in World Literature: Postcolonialism and Multicultural Britain (Group 3)

Tuesdays and Thursdays 16:00 to 17:30

Instructor: *Dr. Michael D'Arcy*

Office: TBA

Classroom: C201

Phone: 675-1151, ext. 4340

Email: mdarcy@laurentian.ca

Office Hours: TBA

This course addresses two closely related fields of contemporary literary studies – postcolonial literature, and the literature of contemporary multicultural Britain. The first part of the course will treat works of fiction, drama, and poetry produced by writers from formerly colonized locations in Africa, the Caribbean, and South Asia. We will focus in particular on modes of national and subjective identity formation that develop in the aftermath of decolonization. Building on this study of postcolonial literature, in the second semester we will consider fiction by British writers of Caribbean and South Asian background. Our discussions will address the following issues: changing conceptions of British national identity in this period, the relationship between cultural hybridization and the evolution of literary forms, and the role of gender in postcolonial literature and postcolonial studies. Besides the texts listed below, we will consider poetry by Kamau Brathwaite and Derek Walcott, as well as Hanif Kureishi’s cinematic and television work (such as *My Beautiful Laundrette*).

Texts Required:

Chinua Achebe. *No Longer at Ease*. Heinemann, 1960.

Monica Ali. *Brick Lane*. Scribner, 2004.

J.M. Coetzee. *Life & Times of Michael K*. Vintage, 1983.

Anita Desai. *Clear Light of Day*. Vintage 2001.

Hanif Kureishi. *The Buddha of Suburbia* (1990)

V.S. Naipaul. *The Enigma of Arrival*. Vintage, 1987.

Arundhati Roy. *The God of Small Things*. Vintage, 1997.

Salman Rushdie. *The Satanic Verses*. 1988.

Zadie Smith. *White Teeth*. Penguin, 2000.

Wole Soyinka. *Death and the King's Horseman*. Norton, 1975.

Derek Walcott. *Dream on Monkey Mountain and Other Plays*. Douglas & McIntyre, 1970.

ENGL 3426EL01—The Modern Novel (Group 3)

Tuesdays and Thursdays 13:00 to 14:30

Instructor: *Dr. Laurence Steven*

Office: Parker Building, P732

Classroom: C101

Phone: 675-1151, ext. 4353

Email: lsteven@laurentian.ca

Office Hours: TBA

The course is a study of five significant novels in British modernism.

Texts Required:

Conrad, Joseph. *The Secret Agent*. Signet, 2007.

Forster, E.M. *Passage to India*. Penguin, 2005.

Joyce, James. *Portrait of the Artist as a Young Man*. Bedford, 2005.

Lawrence, D.H. *Women in Love*. Penguin, 2007.

Woolf, Virginia. *To the Lighthouse*. Oxford UP, 2006.

ENGL 3427EL01—The Contemporary Novel (Group 3)

Tuesdays and Thursdays 13:00 to 14:30 (Winter Term)

Instructor: *Dr. Laurence Steven*

Office: Parker Building, P732

Classroom: C101

Phone: 675-1151, ext. 4353

Email: lsteven@laurentian.ca

Office Hours: TBA

The course is a study of five contemporary novels in English, presenting a range of generic tendencies, that consider the theme of disability.

Texts Required:

Castillo, Ana. *Peel My Love Like an Onion*. Anchor Canada, 2000.

Haddon, Mark. *The Curious Incident of the Dog in the Night-Time*. Anchor Canada, 2004.

Horvath, Polly. *The Canning Season*. Farrar, Straus & Giroux, 2005.

Itani, Frances. *Deafening*. Harper Collins, 2004.

Kingsolver, Barbara. *The Poisonwood Bible*. Perennial Canada, 2005.

ENGL 3495EL01—Special Topics: Canadian Cultural Mapmaking (Group 4)

Fridays 9:30 to 12:30

Instructor: *Dr. Tom Gerry*

Office: Parker Building, L706

Classroom: C102

Phone: 675-1151, ext. 4344
Email: tgerry@laurentian.ca
Office Hours: TBA

This course is a study of how we map our selves as Canadians on a number of scales: from being private individuals to citizens involved in public projects. Our study will be informed by key Canadian autobiographies, novels, poems, and theoretical works. Projects will involve essays and other forms of (self) representation.

Texts Required:

Munroe, Alice. *Lives of Girls and Women*. Penguin.
Tostevin, Lola Lemire. *Frog Moon*. Cormorant.
Wallace, C.M. and A. Thomson. *Sudbury: Rail Town to Regional Capital*. Dundurn.

ENGL 3726EL01—Modern Women's Writing (Group 3)

Wednesdays 9:30 to 12:30 (Fall Term)

Instructor: *Dr. Shannon Hengen*

Office: Parker Building, L709

Classroom: C102

Phone: 675-1151, ext. 4343

Email: shengen@laurentian.ca

Office Hours: TBA

We study authors from the early sections of the Norton anthology—Wharton, Woolf, Mansfield, Porter, Hurston, Millay, and Parker, among them. (Please note that you will need the third edition of this book, and that you will need only volume two.) In addition, we read novels of the period and view the film versions of them. Classroom discussion of issues, styles, movements, crises involving women and literature in this period is stressed. Essays and exams are assigned.

Texts Required:

Dinesen, Isak. *Out of Africa*. Modern Library, 1992.

Gilbert, Sandra, and Susan Gubar, eds. *The Norton Anthology of Literature by Women*. 3rd. ed. Vol. 2. Norton, 2007.

Franklin, Miles. *My Brilliant Career*. Wildside, 2006.

ENGL 3727EL01—Contemporary Women's Writing (Group 3)

Wednesdays 9:30 to 12:30 (Winter Term)

Instructor: *Dr. Shannon Hengen*

Office: Parker Building, L709

Classroom: C102

Phone: 675-1151, ext. 4343

Email: shengen@laurentian.ca

Office Hours: TBA

We study authors from the later sections of the Norton anthology—McCullers, Brooks, Gordimer, Levertov, Emecheta, Kincaid, and Erdrich, among them. (Please note that you will need the third edition of this book, and that you will need only volume two.) In addition, we

read a novel and play of the period. Classroom discussion of issues, styles, movements, crises involving women and literature in this period is stressed. Essays and exams are assigned.

Texts Required:

Gilbert, Sandra, and Susan Gubar, eds. *The Norton Anthology of Literature by Women*. 3rd. ed. Vol. 2. Norton, 2007.

Mills, Sonja. *The Danish Play*. Playwrights Canada Press, 2002.

Nafisi, Azar. *Reading Lolita in Tehran*. Random House, 2003.

ENGL 3747EL01—Women’s Writing in the 16th and 17th Centuries (Group 1)

Tuesdays and Thursdays 11:30 to 13:00 (Fall Term)

Instructor: *Dr. Patti Brace*

Office: Parker Building, L714

Classroom: PM-P01

Phone: 675-1151, ext. 4374

Email: pbrace@laurentian.ca

Office Hours: TBA

This course will consider literary and cultural concerns of women’s writing in the sixteenth and early-seventeenth centuries in both manuscript and print. We will examine the many modes in which women write, including devotional material, imaginative poetry and prose, pamphlets, drama, mother’s advice books, and funerary verse; their constructions of literary tradition and authority; responses to early modern gender ideology and women’s education; and relations among gender, sexuality and economics.

Text Required:

Randall, Martin, ed. *Women Writer’s in Renaissance England*. Longman, 1997.

ENGL 3807EL01—The Writer’s Voice

Mondays 9:30 to 12:30 (Winter Term)

Instructor: *Dr. Shannon Hengen*

Office: Parker Building, L709

Classroom: C102

Phone: 675-1151, ext. 4343

Email: shengen@laurentian.ca

Office Hours: TBA

How is one writer different from another? How do we decide? Thematic affiliations help us: gendered, racial, sexual, spiritual, social, national. Genre also figures in. We read poetry, very short prose, essays, science fiction, drama, and a screenplay. We discuss texts in detail, starting from some basic ideas presented by Margaret Atwood about what writing is. Students write essays and exams.

Texts Required:

Atwood, Margaret. *The Circle Game* [poems]. Anansi, 1998.

---. *Negotiating with the Dead: A Writer on Writing*. Anchor Canada, 2003.

---. *The Tent*. McClelland and Stewart, 2007.

St. Augustine. *The Confessions of St. Augustine*. Dover, 2002.
Komunyakaa, Yusef (in handout)
Lewis, C. S. *Out of the Silent Planet*. Zebra Books, 1996.
Mouawad, Wajdi. *Scorched*. Playwrights Canada Press, 2005.
Proulx, Annie. *Brokeback Mountain: Story to Screenplay*. Simon and Schuster, 2005.

ENGL 3836EL01—Women and Film

Tuesdays 18:00 to 21:00 (Winter Term)

Instructor: *Dr. Hoi Cheu*

Office: Parker Building, L708

Classroom: C309

Phone: 675-1151, ext. 4354

Email: hcheu@laurentian.ca

Office Hours: TBA

This course will deal with the roles of women in film, women behind the camera, and women who write about film. The course will make use of examples from the silent period to the present.

Texts Required: TBA

ENGL3926E01—Property & Possession in the 18th Century

Monday and Wednesday 13:30 -15:00 pm

Instructor: *Dr. Susan Paterson Glover*

Office: Parker Building, L713

Classroom: Classroom Bldg. C-206

Phone: 675-1151, ext. 4370

Email: sglover@laurentian.ca

Office Hours: TBA

The origin of the modern, independent, gendered “self” is usually located in the British and European philosophy of the early seventeenth century, and the enlightenment thought that followed. But what did it mean to be an individual person? For centuries one’s social rank and position in life was determined by a relationship to property, and the only truly significant form of property was land. By the end of the seventeenth century, with new forms of property available to a much wider group of people—stocks, credit, consumer goods, money supported by the new Bank of England—men and women without land could nevertheless own “property” and begin to assert new claims for recognition. Coinciding with the appearance of a new culture of print and the emergence of the novel, the literature of the period created a space for exploration and reflection about one’s “self” and the possibilities for one’s life as a man or a woman in eighteenth-century England. Drawing on the philosophical work of Thomas Hobbes and John Locke, we will explore the developing individual gendered self in the poetry, prose and fiction of the period, including John Bunyan’s *Pilgrim’s Progress*, Daniel Defoe’s *Roxana*, and Samuel Richardson’s *Pamela*.

Texts Required:

Hobbes, Thomas. *Leviathan*. Ed. J.C.A. Gaskin. Oxford UP, 1998.

Locke, John. *Two Treatises of Government*. Student Edition. Ed. P. Laslett. Cambridge UP, 1988.

Bunyan, John. *The Pilgrim's Progress*. Ed. W.R. Owens, Oxford UP, 2003.

Defoe, Daniel. *Roxana*. Ed. John Mullan. Oxford UP, 1998.

Richardson, Samuel. *Pamela; or, Virtue Rewarded*. Ed. Thomas Keymer. Oxford UP, 2001.

Plus additional material available online.

ENGL 3936EL01—Core Seminar: The Art of Anton Chekhov (Group 3)

Thursdays 13:00 to 16:00

Instructor: *Dr. Helena Debevc Moroz*

Office: Parker Building, L611

Classroom: C202

Phone: 675-1151, ext. 4106

Email: hdebevc@laurentian.ca

Office Hours: TBA

In this course we will explore the artistry with which Chekhov, the storyteller, portrays the human condition and the originality and modernity of his plays which make him a favourite on the contemporary western stage.

Texts Required:

Chekhov, A. *Five Plays*. OUP: Oxford World Classic, 1998.

____. *The Russian Master and Other Stories*. OUP: Oxford World Classic, 1999.

____. *Ward Number Six and Other Stories*. OUP: Oxford World Classic, 1998.

____. *The Comic Stories*.

____. *Ward Number Six and Other Stories*, 1892-1895. Penguin.

ENGL 3936EL02—Core Seminar: Postcolonial Science Fiction (Group3)

Tuesdays and Thursdays 8:30 to 10:00

Instructor: *Dr. A. Shotwell*

Office: TBA

Classroom: PM-PO2-2

Phone: TBA

Email: ashotwell@laurentian.ca

Office hours: TBA

This class will examine representative works from the growing genre of postcolonial speculative fiction (also known as "science fiction"). Texts will include works from a variety of locations, exploring four themes: expansion/exploration/colonization; aliens and alienation; defining humanness; and utopias/dystopias. We will examine continuities between "standard" and speculative postcolonial literatures, tease out differences, and unpack what speculative futures look like when they are imagined otherwise than conventional science fiction frames.

Throughout, we will consider what (if anything) makes the texts we read postcolonial, what makes them speculative/science fiction, and what the implications of those categories are for our reading practice.

Texts Required:

Butler, Octavia. *Adulthood Rites*, 1997.

Ghosh, Amitav. *The Calcutta chromosome: a novel of fevers, delirium and discovery*. Avon, 1998.

Hopkinson, Nalo and Uppinder Mehan, Ed. *So Long Been Dreaming: Postcolonial Science Fiction & Fantasy*. Arsenal Pulp Press, 2004.

Nalo Hopkinson. *Brown Girl in the Ring*. Aspect. 1998.

Miéville, China. *The Scar*. New York : Ballantine Books, 2002.

ENGL 3946EL01*—Core Seminar: Literary Non-Fiction (Group 4)

Wednesdays 18:00 to 21:00

Instructor: *Dr. Bruce Dadey*

Office: Parker Building, L707

Classroom: C101

Phone: 675-1151, ext. 4341

Email: bdadey@laurentian.ca

Office Hours: TBA

“There is no more fiction or non-fiction—only narrative.” (E. L. Doctorow)

In the 1960s American journalism, like America itself, was in the throes of radical transformation. Young feature writers such as Truman Capote, Joan Didion, and Tom Wolfe were eschewing or even subverting the accepted conventions of hard journalism by employing literary techniques that were usually associated with fiction—reporters wrote as narrators, events were arranged into plots, interview subjects were presented as characters (complete with inside views of their thoughts), and journalistic prose was stretched, twisted, and ramped up in order to hook and provoke the reader. The result was a genre so new that its name is still not standardized. For the purposes of this course, we are calling these works literary non-fiction, but they have also been called new journalism, creative nonfiction, or nonfiction novels. While the most common forum for literary non-fiction is the article or essay, this course will concentrate, for the most part, on extended works that explore or are unified by a single subject or theme. The blending of fiction and non-fiction raises issues not only of form, but of knowledge and even, as the recent controversy over James Frey’s *A Million Little Pieces* illustrates, of ethics. In this course we will examine a selection of seminal works in this genre in light of all these issues and attempt to understand the relationship between this new genre and the American cultural milieu that led to its creation and continued development.

Texts Required:

Agee, James. *Let Us Now Praise Famous Men*. New York: Penguin, 2006.

Capote, Truman. *In Cold Blood*. New York: Vintage, 1994.

Didion, Joan. *Slouching Toward Bethlehem*. New York: Farrar, Straus and Giroux, 1990

Dillard, Annie. *Pilgrim at Tinker’s Creek*. New York: Harper, 2007.

Herr, Michael. *Dispatches*. New York: Vintage, 1991.

Wolfe, Tom *The Right Stuff*. New York: Bantam, 2001.

Reserve readings

ENGL4105EL01—Theory and Criticism

Mondays 18:00 to 21:00
Instructor: *Dr. Hoi Cheu*
Office: Parker Building, L708
Classroom: L507
Phone: 675-1151, ext. 4354
Email: hcheu@laurentian.ca
Office Hours: TBA

Course Descriptions

Texts Required:

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester UP.

Gold, Joseph. *Read for Your Life*. Fitzhenry and Whiteside.

Golden, Leon. *Aristotle's Poetics: A Translation and Commentary of Literature*. Florida UP.

hooks, bell. *Wounds of Passion: A Writing Life*. Henry Holt & Company.

ENGL 4105EL02—Theory and Criticism

Tuesdays and Thursdays 11:30 to 13:00

Instructor: *Dr. Marilyn Orr*

Office: Parker Building, L720

Classroom: C102

Phone: 675-1151, ext. 4348

Email: morr@laurentian.ca

Office Hours: TBA

“I gotta use words when I talk to you.” (T. S. Eliot)

We will think, write, read, and talk about language and art as fundamental to the way human beings seek to understand themselves and their communities. Starting with a study of iconic Classical and Romantic theories of criticism, we will explore questions of language and being that have perplexed and intrigued human beings since their minds had leisure to formulate such questions: what is the relation between language and meaning? What is the role of imagination? What constitutes art? What is the value of beauty? In the first term, we will turn to J. M. Coetzee's *Elizabeth Costello* to help us explore these questions. In the second term Italo Calvino will help us make our way through the labyrinth of contemporary critical theory.

Texts Required

Calvino, Italo. *If on a Winter's Night a Traveller*.

Coetzee, J. M. *Elizabeth Costello*.

Leitch, Vincent, et al, eds. *The Norton Anthology of Theory and Criticism*.

ENGL 4686EL01—Honours Seminar I: D.H. Lawrence: A Writer in Process

Mondays 9:30 to 12:30 (Fall Term)

Instructor: *Dr. Laurence Steven*

Office: Parker Building, P732

Classroom: C102

Phone: 675-1151, ext. 4353

Email: lsteven@laurentian.ca

Office Hours: TBA

Through looking at work done in short story, travel sketch, literary criticism, and the novel, we will consider the significance of revision to the making of a major author.

Texts Required:

Lawrence, D.H. *The Prussian Officer and Other Stories*. Penguin, UK., 1995.

Lawrence, D.H. *Lady Chatterley's Lover*. Penguin, 1995.

Lawrence, D.H. *The First and Second Lady Chatterley Novels*. Cambridge UP, 2002.

Course pack of essays and sketches.

ENGL 4687EL01—Honours Seminar II: The Rhetoric of Fiction

Wednesdays 18:00 to 21:00 (Fall Term)

Instructor: *Dr. Bruce Dadey*

Office: Parker Building, L707

Classroom: C101

Phone: 675-1151, ext. 4341

Email: bdadey@laurentian.ca

Office Hours: TBA

In this course we will examine the rhetorical aspects of fiction—how authors and their texts influence the attitudes and interpretations of readers. Aristotle famously defined rhetoric as “the faculty of discovering the possible means of persuasion in reference to any subject whatever,” and our goal is to identify and understand the specific means of persuasion that are associated with fictional narratives. In order to do that, we will use rhetorical criticism, narratology, and reader-response theory to analyze the complex relationships between authors, texts, and readers, with the aim of understanding the rhetorical interactions depicted within narratives and the ways in which the fictional text itself operates as a rhetorical act addressed to the reader. By the end of the course, you will have a better understanding of the elements of fictional narratives, of the roles that authors and readers play in creating and interpreting narratives, and of what rhetorical theory has to offer literary criticism.

Texts Required:

Booth, Wayne. *The Rhetoric of Fiction*. 2nd ed. Chicago: U of Chicago P, 1983.

Cassil, R. V. and Richard Bausch, eds. *The Norton Anthology of Short Fiction*. 7th ed. New York: Norton, 2005.

Prince, Gerald. *Dictionary of Narratology*. Revised ed. Lincoln: U of Nebraska P, 2003.

Reserve readings

ENGL 4687EL02—Honours Seminar II: The Media of Modernism

Tuesdays and Thursdays 8:30 to 10:00 (Winter Term)

Instructor: *Dr. Michael D'Arcy*

Office: TBA

Classroom: PM-PO2-2

Phone: 675-1151, ext. 4340

Email: mdarcy@laurentian.ca

Office Hours: TBA

This course will examine the role of photography in twentieth-century conceptions of experience, aesthetics, and ethics. We will initially consider theories and practices of photography that develop in the first few decades of the twentieth century, relating this work to avant-garde movements of this period and to the modernist movement in the arts and culture more generally. Figures treated in this section of the course include Siegfried Kracauer, André Breton, Walter Benjamin, and Eugène Atget. The second half of the course will focus on contemporary interactions between photography and other (visual and narrative) media. In particular, we will consider essays, films, and novels in which photography plays a prominent role – Hollis Frampton's *Nostalgia* (1971), Roland Barthes's *Camera Lucida* (1980), W.G. Sebald's *The Emigrants* (1992), Dariusz Jablonski's *Photographer* (1998), and J.M. Coetzee's *Slow Man* (2005). Our discussions will address the following issues (amongst others): the relationship between photography and forms of private and public memory in this period, the fate of the category of the aesthetic in different eras of technological reproducibility, and intersections between the photographic medium and twentieth-century European ethical thought.

Texts Required:

Roland Barthes, *Camera Lucida*

André Breton, *Nadja*

J.M. Coetzee, *Slow Man*

W.G. Sebald, *The Emigrants*

ENGL 4786EL01—Honours Seminar III: Marriage & Re-Marriage in Early Modern Drama

Thursdays 13:00 to 16:00 (Winter Term)

Instructor: *Professor Ernst Gerhardt*

Office: Parker Building, L711

Classroom: C202

Phone: 675-1151, ext. 3220

Email: egerhardt@laurentian.ca

Office hours: TBA

Course Descriptions and Texts Required: TBA

ENGL 4787EI01—Honours Seminar IV: Rhetoric of the Posthuman

Mondays and Wednesdays 13:30 to 15:00 (Winter Term)

Instructor: *Dr. Susan Paterson Glover*

Office: Parker Building, L713

Classroom: C206

Phone: 675-1151, ext. 4370

Email: sglover@laurentian.ca

Office Hours: TBA

Discussion of the consequences of contemporary technology and research in fields such as bioengineering, genetics, informatics, and cybernetics has led to the emerging discourse of the posthuman. As the boundary between the self and the world becomes increasingly fluid, traditional concepts of soul and body, and of mind and body, are being challenged. Writers, artists, and filmmakers have begun to imagine new possibilities for the mind/body/machine

nexus, and this seminar will explore a range of those imaginative representations of the posthuman.

Texts Required: TBA